The Making of a Book

MORELOS *of* MEXICO

Priest
Soldier
Statesman

by
WILBERT H. TIMMONS

THE UNIVERSITY OF TEXAS
AT EL PASO

*Engraving of Morelos
on Mexican Peso*
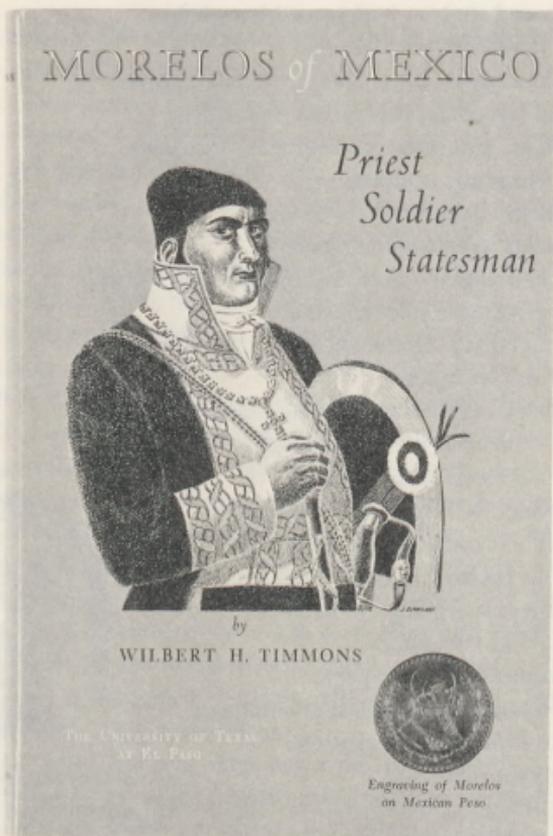
AN EXHIBITION

At the M.D. Anderson Library

UNIVERSITY OF HOUSTON

October — November 1977

WHAT IT TAKES
TO MAKE A BOOK

1. The author's concept — where did he get the idea.
2. Research and study — background knowledge.
3. Writing, revising the manuscript.
4. Editorial assistance — Use Chicago Manual of Style.
5. Plans and layouts for design and production.
6. Illustrations: drawings, photographs, facsimiles.
7. Budget, financing, contracts.
8. Typesetting — in galley form (long).
9. Proofreading and correcting galleys.
10. Making into pages — avoid bad breaks and widows.
11. Checking footnotes and corrections.
12. Prepare and design frontmatter.
13. Compile and set Index.
14. L. C. catalog card number and the copyright.
15. Printing — presswork in 16-page units.
16. Folding and assembling sections.
17. Bookbinding: Sewing, tipping, endpapers.
18. Rounding and backing, add headbands.
19. Making the covers — casing in.
20. Special editions — if any.
21. Dust jacket (or wrapper).
22. Announcement and advertising.
23. Review copies and samples for bookstores.
24. Listing in *Publisher's Weekly*, etc.
25. Distribution, selling.
26. Packing, shipping, inventory.
27. Invoicing, bookkeeping, royalties.

*Seal of the Insurgent Congress
organized in 1813 by Morelos*
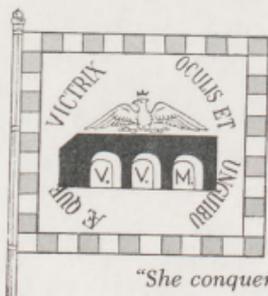
Battle flag of Morelos
"She conquers equally with her eyes and her talons"

DESIGN OPPORTUNITIES IN A BOOK

A *five-panel explanatory display*

THE PURPOSE of this display is to show "what it takes to make a book" but not necessarily to promote *Morelos of Mexico*. It just so happened that we saved various components which are usually discarded as the work progresses — preliminary manuscript, galleys of original type-setting, first page proofs, trial bindings, etc.

Students, faculty, and even librarians do not realize how many steps and how many details are involved in making a book; they are amazed to see the numerous technicalities which require expert knowledge and craftsmanship if it is to be a *good* book. Where do we start?

After the manuscript has been accepted and editorial work done (the best authors need an editor), the designer must decide the size, the proportion, the colors, the textures of paper and cloth, the style of type (including length of line, spacing, and the margins); at the same time he must conform to "what is available" and practical.

As the designer, I first thought of the colors of the Mexican flag: red and green cloth for the binding. For the period 1820 I thought of dusty roads and dark skinned people, suggesting tan and grayish paper. Then I almost made a mistake: my idea of Mexican design was Rococco. We had some new 2-color fancy type with curliques which I thought would be appropriate for the initial letters beginning chapters; and I made a sample page. It looked good (sample in the exhibit), but I have learned to be suspicious of my assumptions.

I asked John McNeely, who has given the U.T. El Paso library several thousand volumes of Mexican literature, to dig up four or five volumes of books *printed in Mexico* at the time of Morelos. I was sur-prized to see that these books were *not* Rococco but were in the simple style of straight Roman letters. I abandoned my fancy 2-color initials, and used plain Roman capitals instead.

In one of the books John dug up for me, I saw an emblem which attracted my eye. It was intricate but interesting. When I checked it out, it was the emblem of the Insurgent Congress which Morelos organized in 1813! What could have been more appropriate? We stole it for the title page.

A few days later, S. D. Myres, our editor, tossed a coin on my desk and asked, "Do you know who that is?" He then pointed to the portrait

on the coin and said, "That is Morelos." This led to inlaying of the coin into the cloth cover and picturing the coin with the Morelos head on the dust jacket.

After the author had seen these two developments, he kept his eye open for another. When we were practically through with the presswork, he came dashing in to ask, "Is it too late to add something?" I said, "Too late now, all the pages have been printed." He looked downcast and I remembered that we always print the first section *last* because it involves the Table of Contents, which lists the page numbers. When we get to the last pages of the Index, we might insert an illustration or a blank page to come out even. This could change some numbers on the *Contents* page, So I said, "There is a blank page on the back of the contents page. Could what you found go there?" It did.

He had found a 3-color design of the Battle Flag of Morelos and it was very unusual and interesting. It fit appropriately on that one blank page in the first section that had not yet been printed.

A point to observe is how interesting and appropriate designs were added to pep up the book *after* the plans had been made and the work under way. This could never happen in big business publishing where the author never sees the designer or printer, seldom the illustrator. Specifications are approved and streamline production takes over. In a small local operation, we all see each other and compare notes, check proofs together, and there is always a chance to change or add something.

Another fortunate circumstance in regard to the authentic appearance of this book involves the illustrations. The style of José Cisneros is particularly appropriate for the time and flavor of Morelos; besides, Cisneros is a scholar of Mexican history and acquainted with the land and the customs.

Since the purpose of our display is to give the viewer a broader concept of the many steps and techniques required to make a book, these comments on design and appearance are not to describe a standard procedure but to suggest possibilities in every book. —CARL HERTZOG

This folder accompanies a five-panel exhibit planned by Carl Hertzog at The University of Texas at El Paso and built by the Institute of Texan Cultures in San Antonio. The purpose is to illustrate the surprising number of details necessary to the production of a good book.