INTRODUCTION

The need of keeping track of information led to the invention of writing, and the problems of portability and sharing of the information led to the creation of books. At first, books were made from clay tablets, in time they were developed and the form of books which we use today emerged. This change and development are directly proportional to the “practicability” and “suitability for human”.

The book form we use today is the codex form which has been used for centuries. However, the developing technology and changing human needs led to a new book form called “e-book”. E-books are the books in digital form without any printed equivalent, and they are readable from a tablet and/or a computer screen. However, the digital form causes books to be abstract. Consequently, the first image of books that comes to mind is still the codex form of the books. The codex meets the needs of touching and owning a concrete object of humans. It provides an ownership and the books become properties of their readers. Readers can touch them and turn the pages. They can be opened and closed. A reader can start reading from the middle of the book or the end of the book. Books are foldable. They can exist in many different forms and size. They are flexible. Different designs can be applied to them. They are suitable for human body. All these reasons and in particular the ownability of the books in codex are the most important advantages over the e-books.

In my thesis, I would like to analyze of book types. I will explain these kind of book types and I will show some examples. In addition, I will be emphasizing different books design. I will make clarification about how to design a good book should be. Based on my research, I will compare, analyze and discuss about e-books and printed books.
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1. WHAT IS A BOOK?

“A book is a written or printed communication medium consisting of pages glued or sewn together along one side and bound in covers.” (Melike Taşçoğlu, *Bir Görsel İletişim Platformu Olarak Kitap*, YEM Yayın, İstanbul 2013, p.21)

Namely, contributing the communication of people, a book is an instrument which has pages, and an introduction and an end. It can be written or printed. It has both physical and functional sides. A book protects what is inside it. It follows a specific system. It has a design language. Despite the changes and developments, the common aim has been always the same; to communicate. Regardless of being printed or electronic, it is designed as a visual design instrument. Books can be varied as hardcover\(^1\) or softcover\(^2\) and written or electronic\(^3\). The connotational meaning of the book limits the books. Since the first image of the book that comes to mind is the books in codex form\(^4\). However, the usage of codex for centuries caused the inseparable association between the book and the form. This argument is not valid since books are diverse regarding cover, type of publishing and etc. Despite the changes in shapes and styles, their aim and function has always remained the same.

Books have a rooted history stretching back nearly 5,000 years. They are the most popular and eligible way to protect an idea or a thought from fading away. They are not only instruments to share science and art but also an art in its own right. In “Book Design” by Andrew Haslam\(^5\), a book is defined as “a written and printed transporter which protects, presents, and explains the information and transfers it to the reader through time and space.” (Andrew Haslam, *Book Design*, Laurence King Publishing, Londra, 2006, p. 9)

However, the only aim of the book is not to protect and present the information but also it serves the tactual satisfaction. Its visuality meets the need of aesthetics. A book is not one of the basic needs of human or irreplaceable, however a book is a good way to satisfy the need. It is not right to consider a book as an object which only protects and shares the information. A book is an art in its own right. A well-designed book is like a well-prepared and well-presented meal. The design is important as much as the information inside. Day by day, the importance of books and their design is increasing. Although the books emerged thanks to the aim of transferring and sharing the information, they reached beyond the main aim with appealing the aesthetic pleasure of human. Books are able to reflect all kind of information, emotions, languages and beliefs. Considering a book as a prose text limits it and causes it to lose its values, and its soul to die. Books are forms in their own right therefore art of books exists. Every new genre and aim of publishing enabled books in different genres to emerge.

Books can be divided to many branches as in this long list. Every one of them has its own language of design. The information they offer is different. However, there is one common aim; to serve pleasure of human. Nowadays, the e-books which are a new classification became popular and started to spread in all over the world with an incredible pace. This proves that limiting and defining books are very hard because all books have different aims of publishing.

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1. A hardcover, hardback, or hardbound is a book bound with rigid protective covers (typically of cardboard covered with cloth, heavy paper, buckram, or occasionally leather)

2. A paperback (also known as softback or softcover) is a type of book characterized by a thick paper or paperboard cover, and often held together with glue rather than stitches or staples.


4. A codex is a book made up of a number of sheets of paper, vellum, papyrus, or similar, with hand-written content, usually stacked and bound by fixing one edge and with covers thicker than the sheets, but sometimes continuous and folded concertina-style.

5. Andrew Haslam is a published author, designer, illustrator, and a photographer of children’s books and young adult books.
The aim of the publishing determines the future of the book, the future shape and the form. The aim of publishing affects the design, size, page layout, font, font size, intensity, colour, the printing technique if hard-copy, the materials in use, the medium if e-book, screen and many more things. When considering all of these, it is not right to compare the books with one another. When designing the book and determining the form, the aim of the publishing is the most important thing to consider and it shapes the future of the book. For instance, informative books such as encyclopedias, research-oriented books and reference books aim to provide information to the reader in a fast way. For this reason, online publishing these kind of books is practical for both authors and readers. It makes the author and the designer free and removes the limitation of information to give. Since getting information online is easy, it allows information to branch out and spread fast. It reduces the cost of design and printing. In addition, it saves time for the benefit of the reader. Publishing online makes the information accessible easily, and it solves the problem of portability of all the information. Online publishing of the informative books is practical for the author, the designer and the reader. In addition, it allows updating this information, thus the information is always up-to-date. On the other hand, the artistic and expressive books will be published as hard-copies and they should be. These books aim to produce book as a concrete object and to allow reader to experience the book. The books in codex will continue to meet the human need of touching and feeling which currently digital form can not meet. With the popularization of the e-books, the existence of the books in codex is strengthened as well. The value of book design improved. Due to the integration of graphic design and the books in codex, the designer and the author began to work together. Emergence of e-books allowed the books in codex to be free and e-books shared the weight on them. A book should be designed and published with considering all of the above.

2. BOOKS REGARDING THE AIM OF PUBLISHING

Books vary regarding the aim of publishing. Nowadays, the books are designed according to its content. This situation has gone far, now the design of the books gets more attention than the content of the book. Artists and designers consider a book as a design object, even a piece of art.

Therefore, books turned out to be design objects in their own right, and a whole new terminology of book design was emerged such as artists’ book, the art of books, art book, and object book. This new terminology led to the reconsideration of the concept of the book and broke the existing consensus. While some of the authors and designers support the idea that the main aim of the books is to inform and they shouldn’t deviate from this aim, some of the authors and designers think that books are the most appropriate platforms for them to reflect their art. The closeness of these terms used in design and their different meanings caused confusion in the terminology. Therefore these terms are almost inseparable. For instance, “The theorists can’t form a consensus on the location of the letter “s” in the term “Artists’ Book”, be-
cause the location of the letter “s” causes a shift in the meaning.” (Melike Taşcıoğlu, Bir Görsel İletişim Platformu Olarak Kitap, Yem Yayın, İstanbul, 2013, p. 26)

2.1. Artists’ Book

The term “artists’ book” is the form which artists share their masterpieces through books. Namely, the visuality or orthographicality of the books are used in this form, the transmission of the information is kept in the background. Artists’ books are unique.

In the book “A Century of Artists’ Book”, Johanna Drucker describes the form as a production which is far from the function-based design and focuses the workmanship with only aesthetic concerns. (Johanna Drucker, The Century of Artists’ Books, Granary Books, New York, 1995, p. 359)

“Book Arts” and “Artists’ Book” are close terms but their meanings are completely different. The artists’ book is where an artist considers book as a platform and presents his/her work. However, it is neither a book nor a catalogue in which an exhibition or photographs of a final product are presented. It is not an example of an artist’s work or a biography of an artist. The book itself is the art.

Most appropriate examples of this artists’ books are the book in which the drawings of Pablo Picasso (1956) (Fig.1)

2.1. Book Art

In the book “Bir Görsel İletişim Platformu Olarak Kitap”, Melike Taşcıoğlu suggests that the term “book art” was emerged to define the genre where book form is used for an artistic production as artists’ book and became widespread. The book art defines the works of “art book or bookwork”. (Melike Taşçıoğlu, Bir Görsel İletişim Platformu Olarak Kitap, YEM Yayın, İstanbul, 2013, p. 31)
The books published under the genre of book art are generally hand-made, and not appropriate for serial production. Even though some of the printing techniques are applied, they are still produced as hand-made. In this genre, the main aim is art and keeping it unique. Most of the artists’ journals, sketchbooks, memory books, and scrapbooks can be counted as book art.

The most important feature of the book arts is the workmanship. The process not only includes cutting, pasting, painting, but also many more artistic works. For instance, the music book “Sherzo” by Hubertus Gojowczyk made with nails. (1973) The book consists of a music book which was published before and Gojowczyk’s work. The pages can not be turned, and the book is hand-made with no function. (Fig. 2.)

![Fig. 2. Hubertus Gojowczyk, Sherzo, 1973](image)

The book arts which are made on memoirs, stories or poems with different ornaments and painting became popular. Being hand-made makes them unique. As mentioned before, they are not appropriate for serial production. In addition the works which is made on all of the book or a part of the books are also considered as book art. Through years, artists have made different works on books and every artist classified books differently.

### 3. BOOK DESIGN

Through the centuries, books have been used for the transmission of information. In addition, books have been used to spread not only different emotions, beliefs and ideas, but also all kinds of ideas. Books have always been popular because they spread fast and they are universally accepted. Besides being propaganda tools in wars, they have been the main tool to spread different ideas fast. Even the religions have spread thanks to the books. Considering this information, the spreading speed of the books is not that surprising.
In the 20th century, books enabled art movements to spread fast, and they were able to reach large masses as they were being used as visual tools in manifestos. "From Expressionism, Dadaism, Cubism, Futurism, Fluxus, Pop Art, Lettrism to the Conceptualism, Minimalism, Women's Art Movement and Postmodernism, every movement used the power of books." (Emre Becer, *İletişim ve Grafik Tasarım*, Dost Kitapları Yayınlari, Ankara 1997, p.95)

"After the death of Stephane Mallarme, his poem *Un Coup de Des Jamais N'Abolira Le Hasard* which he wrote in 1897 was published as a book. The way Mallarme steps out of the line of traditional written books and goes beyond the limitations of the poem in the visual arts makes his work a fundamental piece in the development of the books. Without spoiling the character of the book, Mallarme offered new roles to the readers by rejecting the traditional function." (Melike Taşçıoğlu, *Bir Görsel İletişim Platformu Olarak Kitap*, YEM Yayın, İstanbul, 2013, p.61) (Fig.3. - Fig.4.)

9. Fluxus is an international network of artists, composers and designers noted for blending different artistic media and disciplines in the 1960s.

10. Lettrism is a French avant-garde movement, established in Paris in the mid-1940s. In a body of work totaling hundreds of volumes, Isou and the Lettrists have applied their theories to all areas of art and culture, most notably in poetry, film, painting and political theory.

11. Stephane Mallarme is a French poet and critic. He was a major French symbolist poet, and his work anticipated and inspired several revolutionary artistic schools of the early 20th century, such as Cubism, Futurism (art), Dadaism, and Surrealism.
Therefore Mallarmé changed the ordinary form of the written books and became an initiator for the developments to happen. Beyond the limitations, the books have gained a new concept. Therefore the books have been freed and an important step for the development has been taken.

A similar approach can be observed in a manifesto called *Parole in Libertà* by Filippo Marinetti¹² published in 1912. Marinetti used different typographic designs in his manifesto. He avoided all the grammar rules in his book and this book was followed by *Zang Tumb Tumb ve Mountains + Valley + Streets + Joffre*. (Fig.5. - Fig.6.)

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12. Filippo Tommaso Emilio Marinetti is an Italian poet and editor, the founder of the Futurist movement.
The development continued and new types of expression emerged in the period of the 1st World War, as well. Books were often used in propagandas\(^{13}\) both in pre-war and after war period, by spoiling the ordinary forms, the books gained new meanings and forms.

In 1963, *Twenty-Six Gasoline Stations 1962* by Edward Ruscha\(^ {14}\) published as a small booklet caused a radical change and made a great start for artists’ book. Ruscha designed his book by using the visuals of the gasoline stations. Thus, he eliminated the artists’ book approach which was produced limited and sold as overpriced. A new artists’ book which is cheap and appropriate for serial production has emerged. With Ruscha’s book, the artists’ book which was considered as a piece of art has been replaced by the artists’ book which is cheap and appropriate for serial production. Publishing another artists’ books, Ruscha enabled the readers reach to the works considered as pieces of art. Artists’ books produced serially became popular after Ruscha. (Fig.7. - Fig.8.)

Artists began to present their works in books and used them as exhibition platforms. Thus, books have become a platform where artists share their emotions and ideas.

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13. Propaganda is a form of communication aimed towards influencing the attitude of the community toward some cause or position by presenting only one side of an argument. Propaganda statements may be partly false and partly true. Propaganda is usually repeated and dispersed over a wide variety of media in order to create the chosen result in audience attitudes.

14. Edward Joseph Ruscha IV is an American artist associated with the Pop art movement. He has worked in the media of painting, printmaking, drawing, photography, and film.
3.1 Cover Design

Cover is the protector of the book. The cover gathers the pages and literally covers them. The cover prevents the thin pages from splitting and holds the book together. Besides the protection which is the most important function, the cover is the presentation of the book. It is the most important promotion element of the book. It is a package\textsuperscript{15}. Therefore the cover is appropriate for different designs, and extraordinary works. The cover is determined by the content. The number of pages, size of the book and the aim of publishing determine the material used in design. Namely, the cover is directly related to the content and the aim of publishing.

Different materials can be used in the design of the cover. The form of the book is appropriate for this. The cover is where a book starts. The cover is the play button of the book, it starts and stops the book. The identity of the book is its cover which introduces the book to the reader. The book leaves a mark in the memory thanks to its cover. A well-designed cover means a couch in people’s mind. People may remember a book from its cover which is thought to be forgotten. A book is a concrete object which can be owned, and a well-designed book lead to the instinct of possession. Covers are the faces of the books. A name may be forgotten, however the chance of forgetting a face is bare. A well-designed book may not be erased from the visual memory. The things that a person likes are more likely to be protected in the memory. The cover is the home of the pages.

A well-designed book gives an impression that it is a well-written work to the reader. Although this may not be the case sometimes, the readers fall a well-designed book’s spell. The cover is the thing which attracts the readers most, it shows a friendly face.

A well-designed book is like a giant smile along with the friendly face, it can not be rejected.

3.2 Design Of The Content

In an ordinary book design, "the table of content"\textsuperscript{16} is the first part to come across. The table of content gives a hint about the book. In fact, it can be considered as a summary of the book. It informs the reader whom the cover already helps to get ready. However, table of contents vary depending on the type. In books such as phone books or dictionaries, the table of contents is designed as alphabetically, because they are reference books. Depending on the need, the table of contents follows the page number indicated in the content.

The reader begins to read from the first chapter and keeps reading until the end in the books in which emotions, ideas and beliefs are expressed. These books follow an order because in prose books, the pages follow one another. However, some books may not follow an order, or they follow the order which author/designer determines. Regardless the type of the book,
the designer is not able to determine the following speed of the pages. This speed depends on the reader.

Every book requires a plan. Regardless the aim of publishing, the book should be planned in advance. The order to follow is generally given numbers. However, giving numbers is not compulsory, the readers may follow the different orders as well as long as it is simple and correct. A simple and correct order doesn’t cause any confusion in the reader’s mind, and the interest of the reader remains. The order also depends on the content. For instance, in a book mainly consists of prose, the reader prefers to read line by line, on the other hand, in a book mainly consists of pictures, the reader may look at the pictures, goes back and forth in the book. If the pictures are related with the plot, the reader follows the existing order again.

The aim of the reader is to understand what is being said in the book, therefore he/she always prefers the easiest way. When a designer reflects the plot into the design, he/she may spoil the codex form. With a different style of editing, a designer can create new ways of expression by using pages made by different materials or pages in different sizes. The designer may give a hint about the following pages in the previous pages or arouse curiosity about the following pages by using the same pages over and over again.

Determining the order and increasing curiosity are the things which a designer is able to manage. The first place where he/she may able to do it is the moment the book is opened.

The mini-book called “32” by Handan Tepe is designed as accordion. The book is about a-year long life in a studio apartment, and it reflects the plot with its size and narration. The book is designed appropriate to a studio apartment. The order of the pages reflect a-year long circle. The reader follows the plot respectively. The order to follow contributes the creation of the designer substantially. (Fig.9.)

17. Handan Tepe is into illustration, print arts, letterpress, embroidery, textile design and book arts.
4. BOOKS REGARDING VARIOUS

“Due to its easy production and distribution, low cost, and practicality, a book is one of the most widespread mass mediums.” (Melike Taşçıoğlu, Bir GörSEL İletişim Platformu Olarak Kitap, YEM Yayın, İstanbul, 2013, p. 119) Therefore people usually use books to share their emotions, ideas and beliefs with others. A book is the fastest way to spread an idea, it makes the information immortal and accessible, and prevents information from fading away. In addition, it can be produced at low cost and spread fast among people. That’s why, through ages many artists presented their work through books. A piece of art is unique, and requires space and time. Therefore the accessibility is limited and it is highly unlikely for them to spread beyond a specific area. However, when it is copied, it becomes accessible. The copy of art spoils the traditional arts originality, because the product is not the art itself, it is only a copy. On the other hand, the situation in artists’ books and printed books is quite different because the copied book is also original, it is the work itself. In the design process of the book, the production is also considered and the final product is the design itself.

Printing is an important part of the production process. Regardless of type, the printing means multiplication. Printing process requires block which makes multiplication possible. The multiplication is in the nature of the book. The copied books are the works which have the potential of becoming more widespread. Therefore, the art appeals not only to an elite group of people but also to large masses. The uniqueness in the original work shows its effect in each copy as well, therefore the language of art is shared with much larger masses. The art becomes independent from space and time and gains many features. The work of art can be the possession of more than one individual at the same time in different places. Reproducibility has some disadvantages besides these advantages. Being reproducible causes the material value to decrease. In addition the production process is generally expensive and painful. Copying a work of art decreases the material value and increases the production cost. That’s why, printing as an art is not preferable by both artists and readers. Limited production is applied in such situations to solve this problem. Namely, the works is copied at a limited number and after the block is destroyed. Thus, the value of the work remains the same, and the copies are sold as overpriced with the production cost added to the price due to their limited production.

Since the printing techniques are open for improvement and in abundance, many designer and artist are curious to apply these techniques. The pace of technological developments makes people miss the handmade products. This longing for the past causes the value of the handmade product to increase and thereby the artists and designers began to produce their works at their homes as well. Abandoned printing houses became active again and small scale printing houses were established. The artists and designers became a part of the production process. The authors began to design their books and print them on their own. The DIY culture, also known as do-it-yourself, became popular and led people to use their creativity.

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18. Printing is a process for reproducing text and images, typically with ink on paper using a printing press. It is often carried out as a large-scale industrial process, and is an essential part of publishing and transaction printing.

19. Do it yourself (DIY) is the method of building, modifying, or repairing something without the aid of experts or professionals.
ing technology enabled to access the production materials more easily. Thus with more practical ways, the production can be finished in a shorter time. Experience is also one of the most required skills. In addition, the number of the copies is also an important element as much as the printing technique. Generally, artists’ book are published as limited and enumerated. Each is often included an autograph\textsuperscript{20} and thus the author has a control over the limitation. The buyers are often collectors. The copies of the work of art eliminated the dependence to time. The work becomes accessible in any time. The limited and handmade production means a close interaction with the author. However, these are expensive and not easy to produce. Each product remains unique. Hand-made products are considered as an interaction with the producer. Limited production means the high production cost and makes the book irreproducible. Therefore, the production technique should be in line with the main aim of the book’s production.

Book design is a whole. The designer should take the binding, package, materials, size, weight, practicability into account besides page layout or cover design. Such design makes the book superior to other books and gives it a strong identity. A well-designed book is noticed immediately by the readers. Thus, the content is not only in the pages but also in the book as a whole. The poem \textit{Cent Mille Milliards de Poems} by Raymond Queneau\textsuperscript{21} is the most accurate examples of the collaboration the author and the designer. (Fig.10.)

The lines can be combined and endless number of poems can be created. Such design is a good example of book as a design object. The pages are cut in lines and with these lines, endless number of combinations can be made.

\textsuperscript{20}An autograph is a document transcribed entirely in the handwriting of its author, as opposed to a typeset document or one written by an amanuensis or a copyist; the meaning overlaps with that of the word holograph.

\textsuperscript{21}Raymond Queneau is a French novelist, poet, and co-founder Oulipo.
The written text and the form are integrated and became inseparable. This kind of example is an inspiration for other designs. A book and a reader share the moment. The book touches the reader’s life, travels with him/her and witnesses his/her experience. They simply share and the book becomes the possession of the reader. Both sides do not give up until one does. The book becomes a reality in the world the reader lives and the reader witnesses this reality. When a book designed as a whole is bought, the reader becomes a user more than a reader. The book is experienced. A book can be hold and its pages can be turned. Depending on the design, a book can be folded, tore, turned upside down, opened and closed. The transition, relations between pages and the rhythm which the book form offers can be experienced.

The designer of the book plays a crucial role in the transmission process from two-dimensional into three-dimensional object. A book is open to creativity and likes modifications. The wholeness of the design is achieved with the wholeness of the book.

5.BOOK; MULTIFACES EXPRESSION OBJECT

The need of keeping and sharing information led to the emergence of books because humans are not able to remember all the information. A book makes the information reality. It is the proof of the existence of the information. Therefore a book has been a possession of the humans for centuries. As years passed by, both form and context changed and developed. Recently, the books have begun to be published online.

Online books became a rival to the printed books. Sometimes printing allowed books to develop, and sometimes to lose their value. Thanks to internet, books became universal and more widespread. The information given by books became fast and accessible. This situation brought along the distinction of reading for pleasure and reading for information.

The need of fast information increased the popularity of online information. With a single “search” button, people can reach endless information in a very short time.

The old, long and challenging way of accessing the information was to search for the related book, to find and get it, to find the related information in the book, this process has become less preferable thanks to the modern and fast way to get information.

The sources such as encyclopedias and dictionaries were created again in online. The faster people access to the information, the popular the internationality of the information has become. Therefore people from all over the world have begun to access this information and contribute.

In time, the way of accessing information has been changed from peels,
clay tablets to the paper stacks and the codex. This reason of the change was the protection of the information and the speed of accessing to the information to increase. Nowadays, the popular invention “Kindle”\textsuperscript{24} provides a fast way to books. However, it is not right to call the Kindle a book. A kindle is not a book, but a device allows for people to read, an instrument which stores the written text. A kindle can store more than one book at a time, but it is absolutely not a book.

Since reading novels online couldn’t meet the needs of touching the papers, experiencing a book or the need of owning a book as a piece of art, the book in the printed form remains.

Even though internet and the digital information seem to be more advantageous, they also have shortcomings. Since the digital publications are new, the need of new rules determining the page layout, and typography emerged.

CONCLUSION

The elements such as visual perception, page layout, readability, and printing have been designed with the years of experience. The books which are anatomically (grip, perception, ergonomics) and psychologically (the instinct of possession, touching and feeling) appropriate to the humans are more popular. However, e-books, namely Kindles are different than printed books regarding the direction of reading, material, black and white balance, brightness, the coordination between hand and eye. The habits which have come along with the printed books is touching, turning or even smelling the page. These habits are all emotions and actions.

E-books can’t meet the physical habits, they can’t remain in physical and tactual memory. The ownership is directly related to the feeling of stability. People are used to the objects to stay where they always are. This is an instinctive phenomenon. However, digital media is constantly expanding and changing, it is not stable as the printed books. This stability in printed books enhanced the liability of the information within. Creating a book required long researches and labor. In addition it requires a certain budget. Therefore publishers don’t publish any book which is offered. Elimination and editing process is a must. Conversely, the information in digital media doesn’t require such processes. Just writing the information is enough.

Checking the accuracy of the information in digital media is hard, so printed books are more reliable. Considering all of these, the question “Which element should be considered as the most important thing in book design?” is answered clearly. The answer is the aim of publishing.

For people’s interest, informative books should be in common digital
form which is beyond the book form and open to developments.

For all these reasons, the printed books are more popular. Despite the developing technology, the printed books survived with its texture and smell. Nowadays, a printed book is still the one that comes to mind when reading a novel. In spite of the charm of e-books, the printed books are still on the top.
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