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Article



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DESIGNING THE GRAPHIC DESIGN OF PUBLICATIONS

Abstract: The article discusses the process of designing the graphic design of publications, its stages, and the effectiveness of the methods used in the publication process.

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Introduction

In higher educational institutions of the world, importance is attached to the introduction of innovative technologies, quality education based on modern information technologies, and the implementation of improved teaching methods in the training of specialists. In the multidisciplinary coalition of UNESCO, "ensure continuity and coherence between educational stages in the teaching of specific subjects in accordance with current trends in education (informatization of education, innovative technologies, person-oriented education), modern education Special attention is paid to the issues of implementing educational programs and technologies into the educational process, increasing the effectiveness of education using the possibilities of high-level information technologies.

To date, research has been carried out in the publishing system on various issues of improving the process of designing the graphic design of publications. The design of graphic publications and the book, on the technique of preparing the verstka of textbooks Robert Morrison, Brian Wood, Robert Shufflebotham, Kelly Anton, D.Wyse, Curtis Campbell, Ernest Woodruff, Jonathan Gordon, Rob Schwartz, book and Textbook cover design, font use issues V.P.Molochkov, Yu.E.Pavlov, I.R.Lukyanovich, Leonid Levkoves research on the tools that help in the successful release of the book Z.Tohirov, R.Atamuratov, M.Aripov, B.Begalov, among others, is reflected in his research. In the

implementation of our work, these studies serve as a theoretical and methodological basis.

Also, collections of articles published by the Department of Computer Linguistics and Digital Technologies of TSUULL named after Alisher Navoi, materials of republican and international scientific-practical conferences organized by this department, as well as research conducted by representatives of the publishing industry in scientific journals published in our republic is lit regularly.

Books are generally judged by cover. But in the successful release of the book, not only the cover of the book, but also its internal structure, layout are of great importance. The proportional placement of images, the choice of alternative fonts and the use of colors in harmony further increase the responsibility of designers.

Naturally, a bright, attractive cover is not enough. As the world-famous typeface designer Erik Spiekermann says, a book with a great cover, but an interior design - a mockup done at the tip of your hand - is like a bland meal in a fancy box. The ugliness of the box may whet your appetite, but you can't fill your stomach with the bland food inside. A book with a well-made cover and an interior design that is not as good as expected will leave consumers hungry. Designing a book design is actually a long process. Initially, after the designer is assigned to design the book, he is given brief information about the main content and main idea of the book.

Graphic designer and art director Maximilian Mauracher says: "The better the content and images of

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any book are understood, the easier it is to arrange and size them." Of course, first the book taken into the project is carefully studied, and then a beautiful book model is created by designing according to it. However, it does not end there, a successful design and layout alone is not enough to make a book of high quality. Maybe CMYK format will be used before the book is published, and the page layout will be checked and published so that the quality of the colors will be preserved after the publication. Meanwhile, book covers usually go through a series of meetings with the editor, sales and marketing teams, designers, and ultimately the author before being approved.

Henry Petrides, designer of Cornerstone, part of Penguin Random, had his say: "As a designer, it can be a bit intimidating to hear so many opinions, but I often find that this is the way I think. I thought it would open the way." Therefore, working on the text of the book, which has undergone a number of considerations, also requires a unique process. First of all, the role of the text and its constituent words and fonts is incomparable in the successful release of the book and finding its readers. Usually, when choosing fonts, simple, unobtrusive, easy-to-read typefaces are chosen. Because when a student reads a book, he pays attention to the words, not the fonts.

In terms of legibility, some scientists favor Serif and San-serif typefaces, while some other studies show the opposite. Therefore, choosing a font according to the type of the book and the target audience in the design is an optimal option in every way.

Maucher, one of the experts, also preferred the easy-to-read option when choosing a font. He always followed the motto "excellence in simplicity" when choosing a font, and he used to use fonts that are easy and fast to read when the reader reads. He says: "There are many beautiful fonts that I like, but before I choose them, I consider whether they fit the essence of the book and choose the best ones."

A book layout that comes out successfully in all directions goes through two important steps: typing (font, category size, space between rows and dash breaking lines) and layout (edges, columns, pictures and graphs). Among these are the blocks of text that are most desirable for writing text. Most designers make extensive use of the main 4 of these. These are:

1. **A manuscript block** is a rectangular block of text adapted for large texts.
2. **Table block**-used to place statistics and work with short data, prepare reports or cite fact data in the book itself.
3. **A modular block** is a block of text that has a certain arrangement to organize a series of complex data and images popularized by the Swiss international style and Bauhaus school.
4. **Hierarchical block** - more often used online than in print, where the width of the columns varies

and the designer has to combine a number of different elements.

But before choosing the font and placing the text, it is necessary to determine the appropriate page size for the book. If the book is more than 250 pages, small trim sizes (5x8 or smaller) will suffice. In the case of poetry books, a wider format is chosen so that the lines are not interrupted.

The next thing to accept is – fonts. Books are traditionally used in design in serif typefaces such as Garamond, Caslon, Baskerville and Goudy, but books in manuals, fiction-literary, culinary and other genres use sans-serif for modern sense and ease of reading. Regardless of which Font to choose, it is necessary to make sure that it is readable and suitable for book layouts. It also takes into account the presence of italics, semi-bold, bold and small initials. For example, fonts in commercial books (such as thrillers and mysteries) are usually slightly larger because their readers are often older. The convenient size for most books is 11pt font. Also, not always multi-page books are cheap and marketing-wise will not be more agile to sell than other books. For this reason, increasing the number of rows on Pages is the best option, instead of increasing the page.

It is also worth noting that when designing a book, placing text and images without leaving space is the biggest mistake. The fact that the edges of the page remain looser and freer is the impetus for the successful release of the book. When the designer completes the design of the book, he must also take control of its release. Book printing is the process of transferring written content from an author or publisher to a publication form. There are four main stages in the process of printing a book: pre-printing, post-printing, and compounding. The pre-press stage ensures that all pages are in order, including the necessary changes or adjustments to the design.

Conclusions

In conclusion, in the design of the book design, the identification of its audience is the main place. It is advisable to make a book design using the correct identification of the audience. If the book is named after children, then the fonts used are required to be in size, mostly larger, and the colors are also brighter. For example, fonts such as Catchy Melody, Paymon regular, Little Monster, Dino Kids, Awesome Daisy are used precisely for works in children's literature. If, on the contrary, the book is read by older people, then it is better to use Verdana and Kirimomi display fonts. Because these fonts are not eye-catching, even if they are the smallest size when reading online books, the level of readability does not decrease. Also, their covers are the most important in book design. In many cases, readers focus on the cover when buying a book and buy beautiful cover books. Therefore, when designing any books, it is necessary to make the cover beautiful, eye-catching. For example, bright colors are

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used on the book cover, images with taste are placed, while the title on the cover attracts the reader, such a book will not be left out of the eyes of readers.

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