

## OS/LL Extended Colophon / Instructions for Use / Accessibility Guidelines

### Description & Copy Development Prompts

[version 11/20]

Beginning in 2020, we will include “instructions for use” in each project, with the understanding that speculative inquiry insists upon us reckoning with knowing very little about the future of print vs. digital, ownership, etc., for ecological and other reasons. We’re interested in cataloging, for the archive, instructions for the production of print and other materials, included in all versions of the work, for potential future reproduction. We will work with you on producing this, using your answers to this document and other aspects of the project’s design that emerge as we work on it together.

There may be some overlap with the answers that have been given for the Q&A, or in your design thinking docs, though the author and designer may not be collaborating on that interview. The author and designer should be in conversation about developing this colophon.

**A BIT ABOUT THE COLOPHON:** The colophon can be dated back to antiquity, and has always given information regarding the physical creation of a book or manuscript (regardless of specific form or material). Colophons have historically included contextual information about the physical form of the work itself and its production, but also have made requests of the reader, or express the intentions of the author / scribe. The colophon has in some cases splintered into what we’re now familiar with seeing on a title page (ie, publisher name, copyright information, etc), which sometimes includes or sometimes appears separately from printing information / notes about typefaces used.

**THE OS TITLE PAGE / STANDARD COLOPHON, 2013-2020:** Since we began printing physical books, our standard practice has been to include all standard information (ISBN and Library of Congress data, any collaborator names, print and distribution information, etc) as well as information about the Creative Commons License in use for all our publications, and information about the OS’s involvement in the Radical Open Access Collective. This page also includes typeface information and information about the cover art, as well as an image description of the cover for accessibility purposes.

### **OUR EXTENDED COLOPHON / INSTRUCTIONS FOR USE & ACCESSIBILITY RE-COMMITMENT, established 2020**

The inclusion of an extended colophon / instructions for use for our future titles serves a number of purposes, as described above; as we continue to understand our projects as archive-facing objects with a variety of future applications and possible scholarly / cultural outcomes, we feel it is critical to double-down on establishing and including contextual and historical framework for all aspects of these projects, and the ways in which these interface with capital, lineage, and other narratives. The extended colophon, through relationship to a variety of readerships and in acknowledgement of the

complex and collaborative nature of writing, editing, design, typography, and publishing, seeks to trouble the illusion of author as independent actor, with the belief that this false hagiography oversimplifies the public's understanding of this deeply relational, collaborative process relying on many actors and on intersectional histories that differ enormously from one project to another. Making this system visible is an essential next step in the OS/LL mission.

All colophons / projects will include standard information about the OS/LL strategy for design.

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The additional information all projects will have in their extended colophon must include (but is not limited to):

- **Notes about the type:** typefaces exist as an everyday tool that becomes so commonplace as to allow a sort of amnesia as to the histories of the designers behind these ways of representing and using letters, and the lineage of the type itself (the contexts in which it has been used, etc). Our current, updated, design thinking prompts and autonomous/DIY design protocol requires that whatever designer is working on the project familiarize themselves with the history of the type (and type designers) they are using as a way of being both accountable to this lineage as well as crediting the work of others. We have included in these new guidelines links to modern type design from BIPOC creators, and encouraged moving beyond adherence to and use of classic typefaces whose origins often lay in colonial-settler projects.
- **Accessibility protocol:** all projects must consider the accessibility of the work for users / readers with disabilities. Images must have an image description, and authors / designers can determine whether a caption or footnote model works, or whether a list of image descriptions in the backmatter of the text (either in addition or in the place of the previous) is preferable. We've [compiled some resources](#) for help with writing image descriptions. For projects that have multimedia components, other considerations must be made (ie, closed captions, etc); the colophon can reflect these considerations in a variety of ways at the discretion of the author / designer.
- **Design specifications & strategy (across platforms):** here is where we imagine that the work could and will exist in a variety of forms in the future, and we want to provide all necessary information to reproduce the physical manifestations of the work as originally envisioned by author and designer, as well as to explain the derivation and intention of this design. This should include information for ALL current and possible media in which the work does or might appear. Prompts to assist in generating info / language around the above follow.

## PROMPTS:

**Physical attributes (PRINT):** what decisions were made about the size / scale of the book, the type, the margins, lineation, justification, titles, the cover, the paper stock, etc. How and why were these design decisions made, and how do they support the feel / intentions of the project? What were the intentions behind these decisions, vis-a-vis the experience of the reader / audience?

**Physical attributes (PDF):** Is the digital pdf different from the physical book? Why and how? What does the digital form allow or invite?

**Physical attributes / description (OTHER MEDIA):** if the work exists online or in other media, and/or is accompanied by supporting media, in any form, describe that here. You may wish to include screenshots and/or other documentation of this other media here, for the sake of the archive.