



Book Genie

Jan Bear

YourBookGenie.com



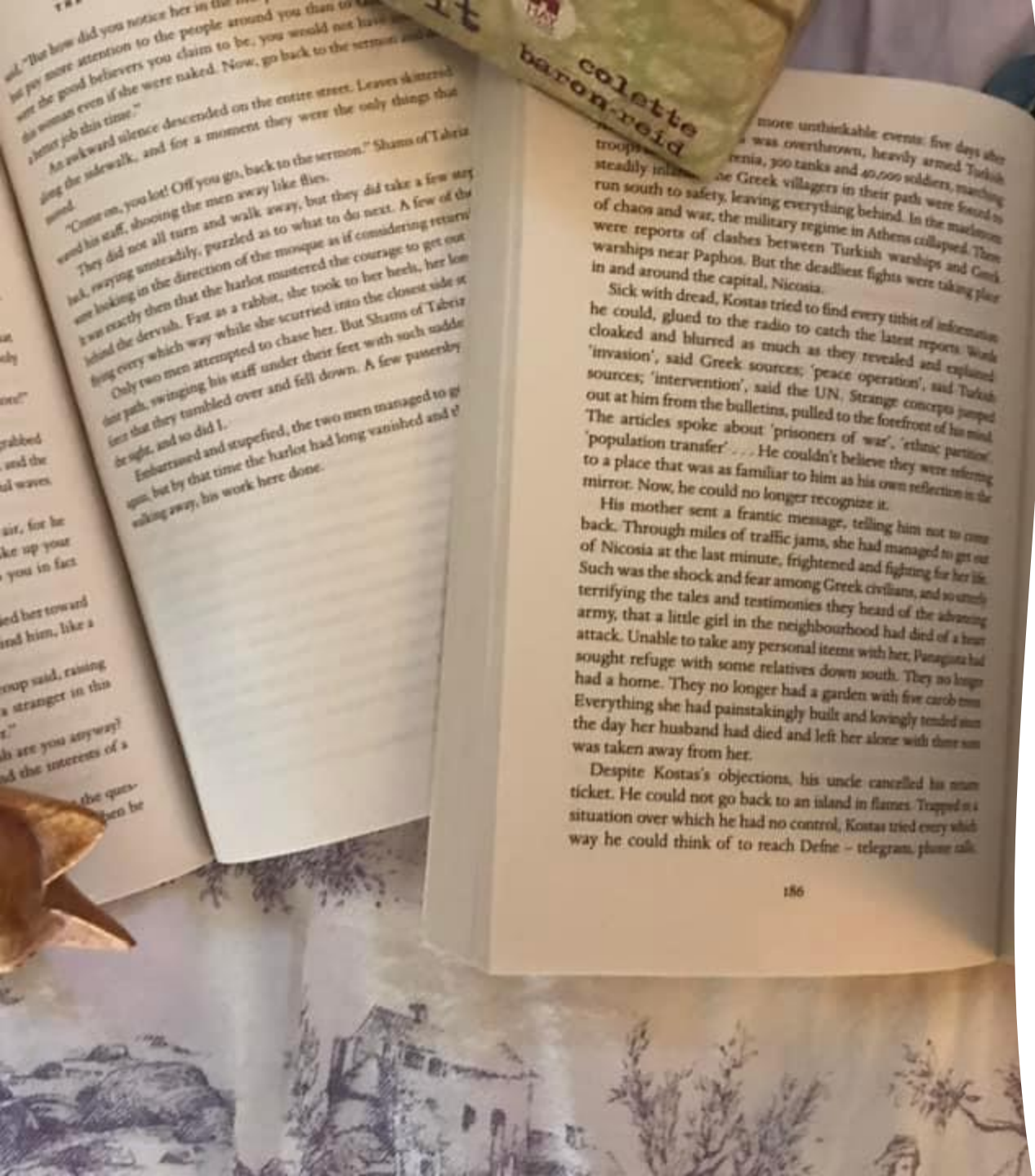
Under the Cover

Interior Book Design to
Attract — and Keep — Your
Readers

! @ ... (&) + = / ? “ . . . ” — ^ # - % *

Why Book Design Matters

From a Facebook post: “For the first time ever I have just bought a book and the print is so small I actually will find it impossible to read. . . . I really want to read the book, too . . . but I know if I try to read this it will put a terrible strain on my eyes.





What's in a Book

Front matter

Body

Backmatter

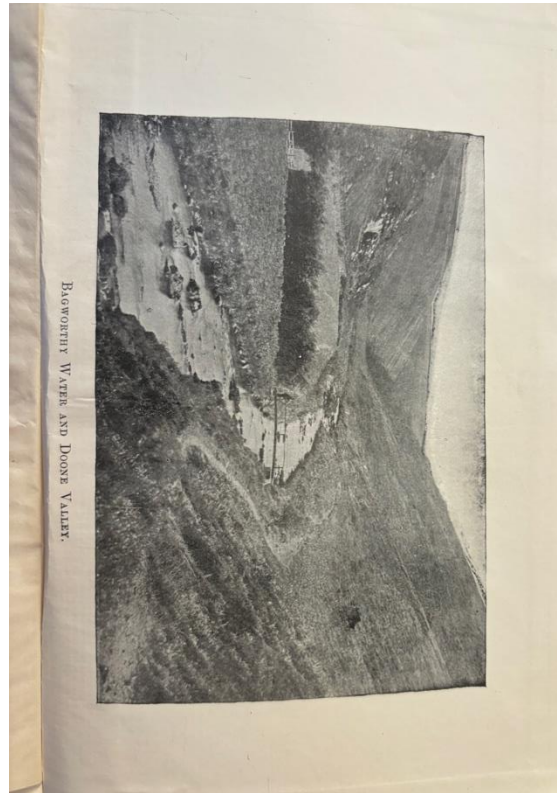


Front Matter



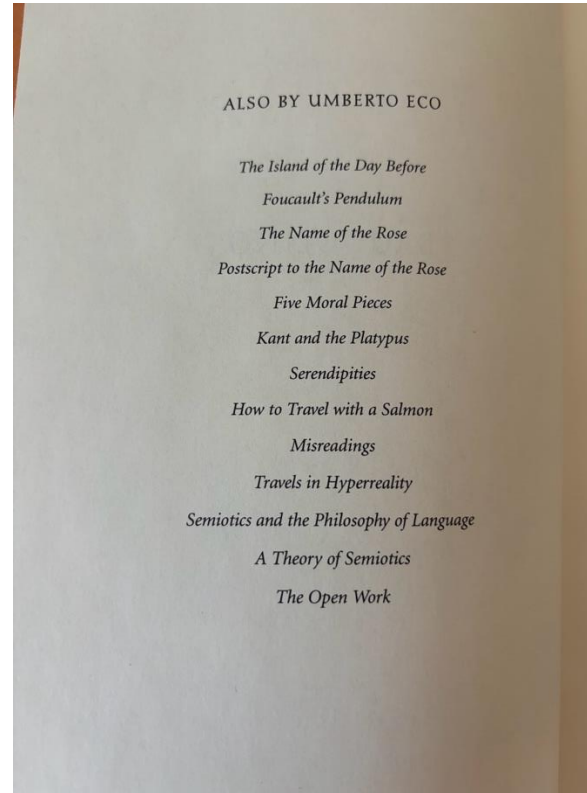
- Frontispiece
- Accolades
- Also by the author
- Half-title page (aka bastard title)
- Title page
- Copyright page (colophon)
- Dedication page
- Acknowledgments
- Epigraph
- Preface (by the author)
- Foreword (by author's friend or other)
- Table of contents (nonfiction or anthology)
- List of illustrations, tables, or figures
- List of abbreviations or acronyms or cast of characters

Frontispiece



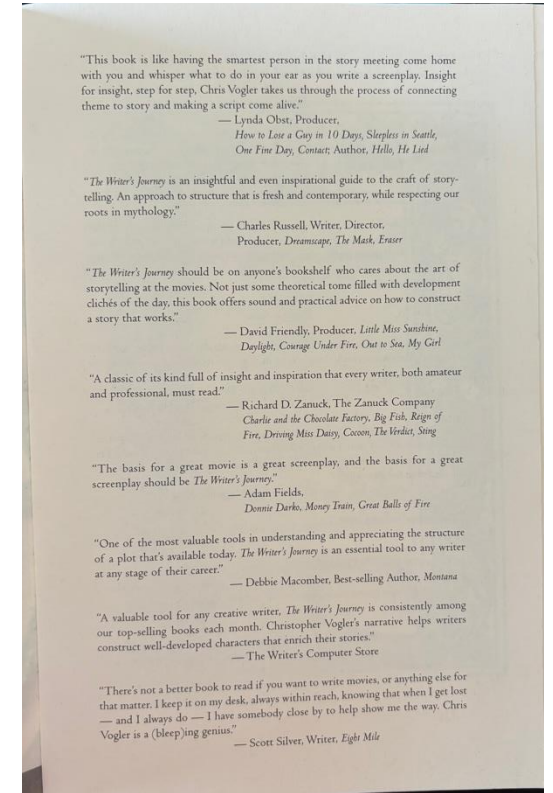
Lorna Doone

Also by the Author



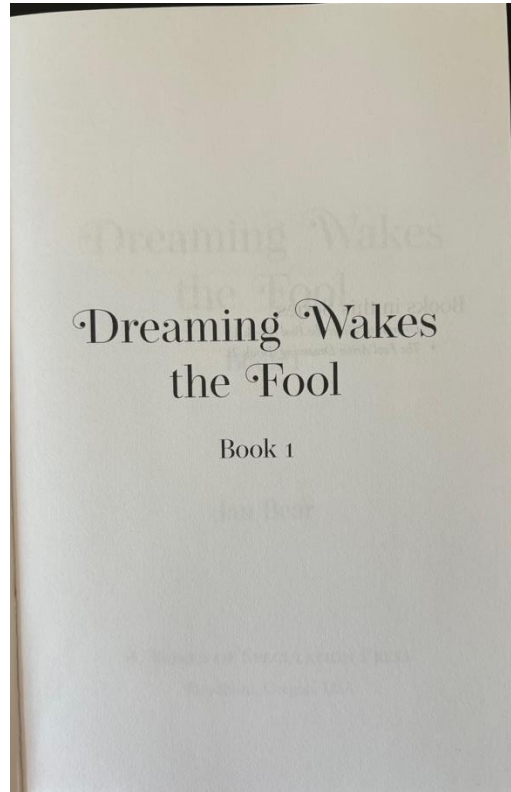
Baudolino

Accolades

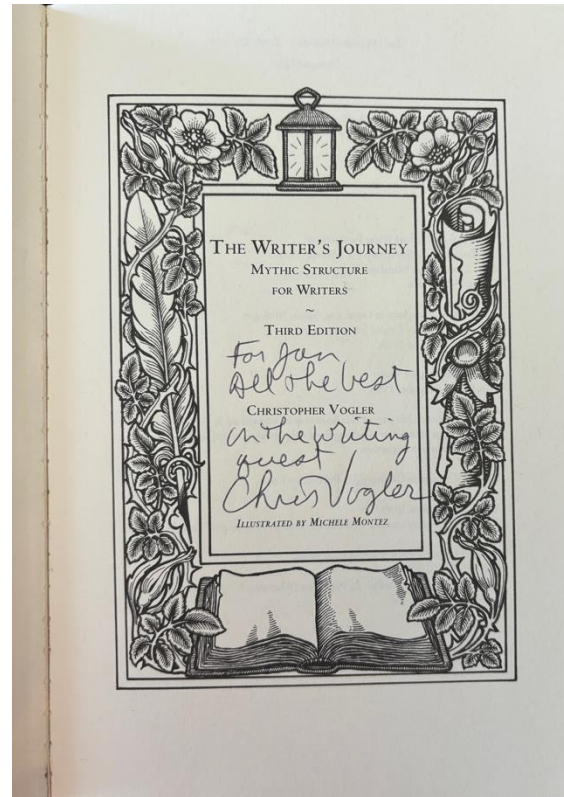


The Writer's Journey

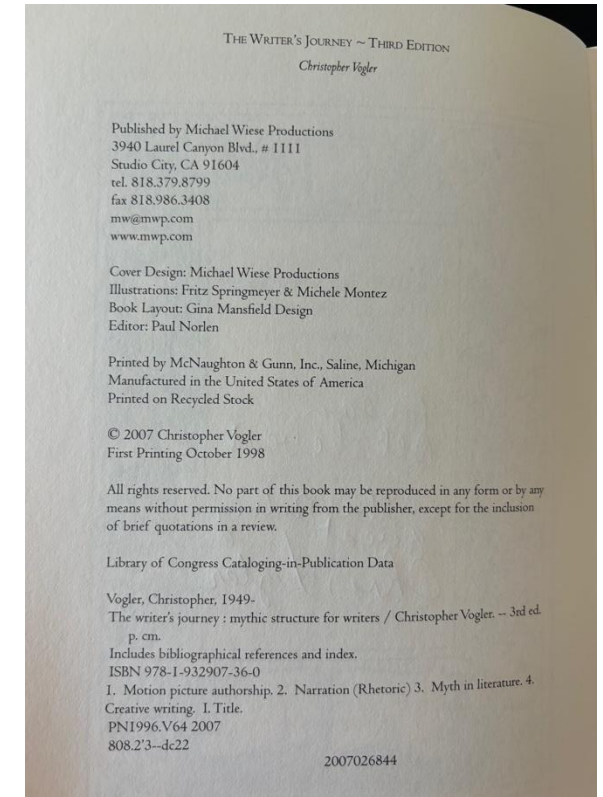
Half Title



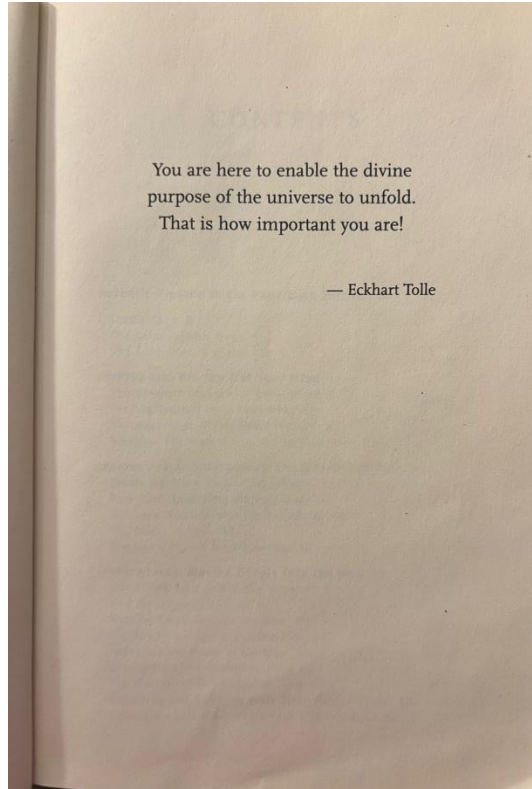
Title Page



Copyright Page

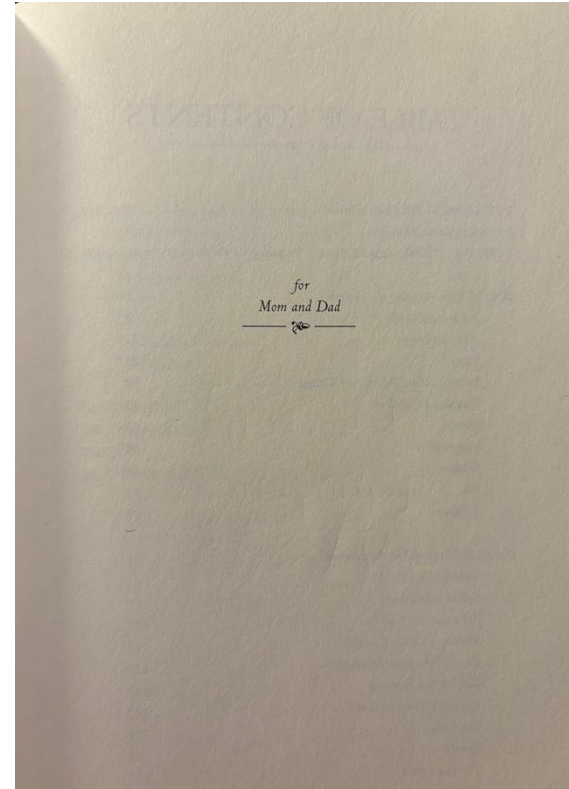


Epigraph



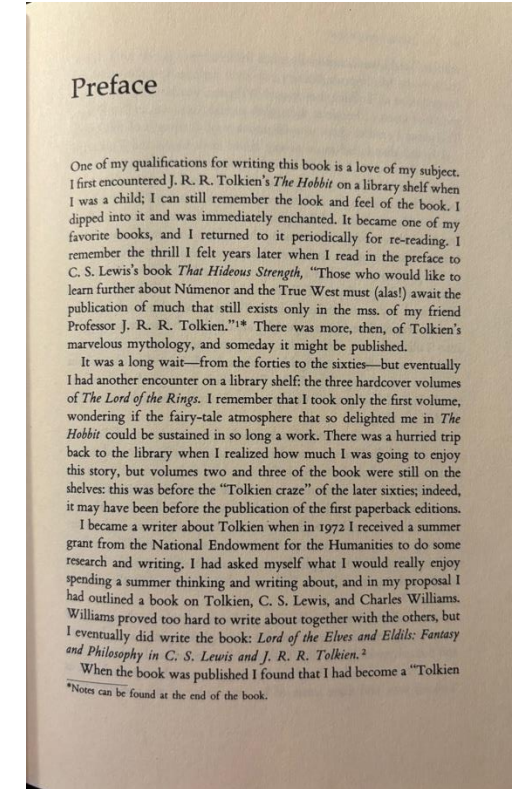
The Power of Now

Dedication



The Writer's Journey

Preface



*JRR Tolkien:
Myth, Morality and Religion*

Body

Introduction (nonfiction)

Prologue (fiction)

Chapters

Epilogue



Back Matter



Excerpt from next book

Acknowledgments

Author page

Author's note

Contact information

Appendix (nonfiction)

Endnotes (nonfiction)

Bibliography (nonfiction)

Resource list (optional reading)

Recommended reading (nonfiction)

Glossary, list of characters, family tree

Index (nonfiction)

Discussion questions

Permissions (nonfiction)

Marketing for other services (nonfiction)

Other books by the author



Type

Type characteristics

Designing your paragraphs

Choosing a display type

Photo by Fabio Santaniello Bruun on Unsplash

Type Characteristics



Serif vs Sans Serif

Serif Type

Sans Serif Type

Display vs Body

Display Type

The quick brown fox jumped
over the lazy dog.

The quick brown fox jumped over
the lazy dog.

Designing Your Paragraphs



Type Size

14 pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer nec odio. Praesent libero. Sed cursus ante dapibus diam. Sed nisi. Nulla quis sem at nibh elementum imperdiet. Duis sagittis ipsum. Praesent mauris. Fusce nec tellus sed augue semper porta. Mauris massa. Vestibulum lacinia arcu eget nulla. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Curabitur sodales ligula in libero. Sed dignissim lacinia nunc.

17 pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer nec odio. Praesent libero. Sed cursus ante dapibus diam. Sed nisi. Nulla quis sem at nibh elementum imperdiet. Duis sagittis ipsum. Praesent mauris. Fusce nec tellus sed augue semper porta. Mauris massa. Vestibulum lacinia arcu eget nulla. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Curabitur sodales ligula in libero. Sed dignissim lacinia nunc.

Line Height

14 pt/
17 pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer nec odio. Praesent libero. Sed cursus ante dapibus diam. Sed nisi. Nulla quis sem at nibh elementum imperdiet. Duis sagittis ipsum. Praesent mauris. Fusce nec tellus sed augue semper porta. Mauris massa. Vestibulum lacinia arcu eget nulla. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Curabitur sodales ligula in libero. Sed dignissim lacinia nunc.

14 pt/
22 pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer nec odio. Praesent libero. Sed cursus ante dapibus diam. Sed nisi. Nulla quis sem at nibh elementum imperdiet. Duis sagittis ipsum. Praesent mauris. Fusce nec tellus sed augue semper porta. Mauris massa. Vestibulum lacinia arcu eget nulla. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Curabitur sodales ligula in libero. Sed dignissim lacinia nunc.

Typeface: Adobe Minion Pro

FONTS MATTER

You'll always
be mine...❤️

YOU'LL ALWAYS
BE MINE...



Uber Humor

I'm afraid I just blue myself.



Choosing a Display Type

Special Elite

GA MAAML

CREEPSTER

MONOTON

Rock Salt

Black Ops One

Lobster

Decorative flourish



Layout

The shape of the page

Left and right pages

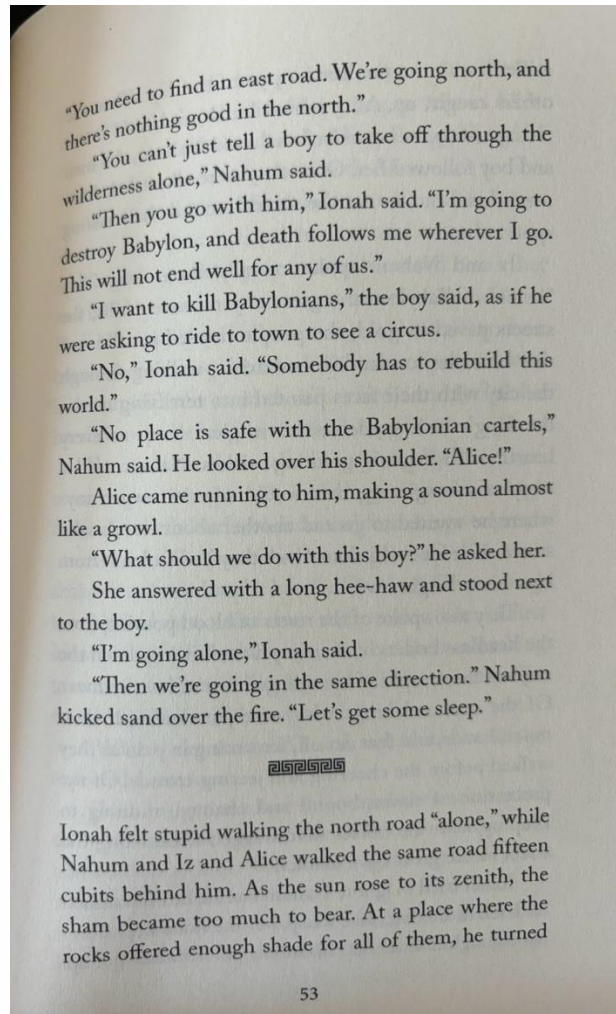
Fiction vs. nonfiction typesetting

Nonfiction page samples

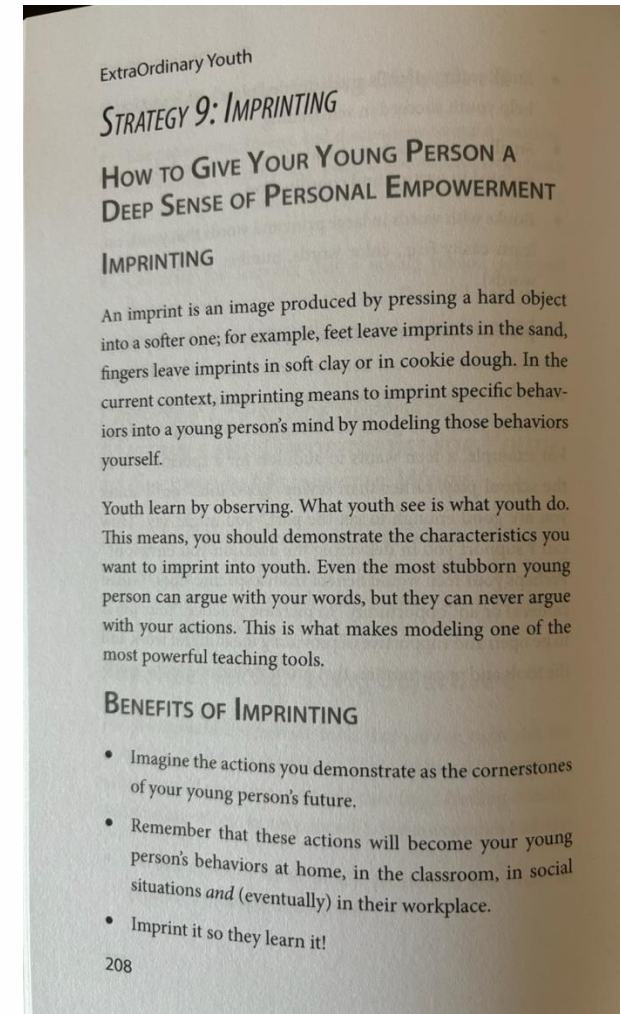


The Shape of the Page

Fiction



Nonfiction



Left and Right Pages

Gutter: Extra space for binding



Running headers (optional):
Book title, chapter titles, author

Adventures in Clowning shared their little trinkets with me. This warmed my heart. I immediately thought back to the day before when those rich people of Beverly Hills were pawing at me to get a free perfume sample. And now these kids from modest backgrounds were sharing their little trinkets with DeeNee. What a tale of two cities. <i>Dena "DeeNee," "Flossie" Piraino holds a B.A. in Theatre Arts. She, along with her mom and dad, opened "Under the Big Top," a clown supply business in 1986. She has traveled the country clowning, selling and teaching the art of clowning. She has only recently semi-retired from performing and selling. She still loves teaching and sharing her love of clowning.</i> Email: underthebigtop1@hotmail.com 	Chapter 23 Nicole 'Maggie' Portwood Gratifying to See Someone Smile  My most gratifying experience in clowning comes from one thing—seeing someone smile. Sound like a cliché? Maybe, but it is sincerely why we clowns do what we do. Many clowns will say you catch the bug when you first put on that red nose and see someone giggle. Historically, we have been the entertainer of the young, but I find I make a connection with <i>everyone</i> I encounter and spend a moment with. It is in just a moment that a special bond can be formed. It is a curious thing even to me, who experience it daily, but clowns emit a joy that is unexplainable. Clowns say, "It's time to have fun!" It's time to forget anything
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Margins: Outside page edges

Page numbers: Left, even; right, odd

Adventures in Clowning

Fiction vs. Nonfiction Typesetting



Fiction	Nonfiction
Indented paragraphs	Space between paragraphs
Decorative type for chapter heads	Simpler type for chapter heads
Scene breaks, no headings or titles	Multiple levels of headings
Scene breaks marked by ornaments	Pull quotes, tables, illustrations

Nonfiction Page Samples

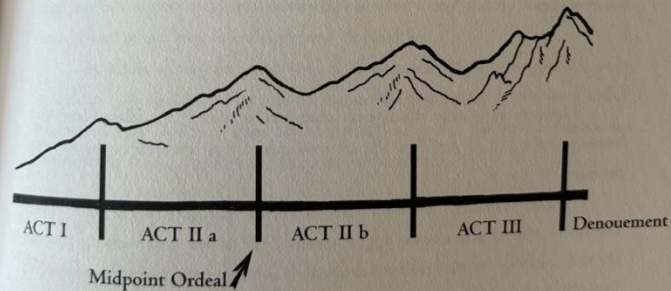


A crisis is defined by Webster's as "the point in a story or drama at which hostile forces are in the tensest state of opposition." We also speak of a crisis in an illness; a point, perhaps a high spike of fever, after which the patient either gets worse or begins to recover. The message: Sometimes things have to get worse before they can get better. An Ordeal crisis, however frightening to the hero, is sometimes the only way to recovery or victory.

PLACEMENT OF THE ORDEAL

The placement of the crisis or Ordeal depends on the needs of the story and the tastes of the storyteller. The most common pattern is for the death-and-rebirth moment to come near the middle of the story, as shown in the Central Crisis diagram.

CENTRAL CRISIS



Dramatic high points in a story with a Central Crisis
(vertical lines represent the high point of each act)

A central crisis has the advantage of symmetry, and leaves plenty of time for elaborate consequences to flow from the ordeal. Note that this structure allows for another critical moment or turning point at the end of Act Two.

10

THE ROLE OF ROLES

*How do you treat a hero?
You shape the hero to fit the job he or
she has to do.*

In each story you write there'll be certain characters who, by virtue of special attributes they possess or the roles they play, warrant special attention.

We'll consider some of those characters in this chapter. Specifically, let's turn the spotlight on:

- The interesting character
- The memorable character
- The viewpoint character
- The protagonist
- The antagonist
- The love interest character
- The incidental character
- The non-human character

Let's consider characters with special attributes first, bearing in mind always that said attributes are by no means limited to particular story people. To greater or less degree, the things I say about them will apply to every member of your cast. By isolating the discussion of each category here, the principles involved will stand out more sharply.

THE INTERESTING CHARACTER

Yes, every character you write about should be interesting, and in all likelihood will be. But if one or more seem to have the blahs, here are the tools you need to remedy the situation.

First off, the key fact to remember is that the dull character ordinarily is the predictable character—the one who always reacts



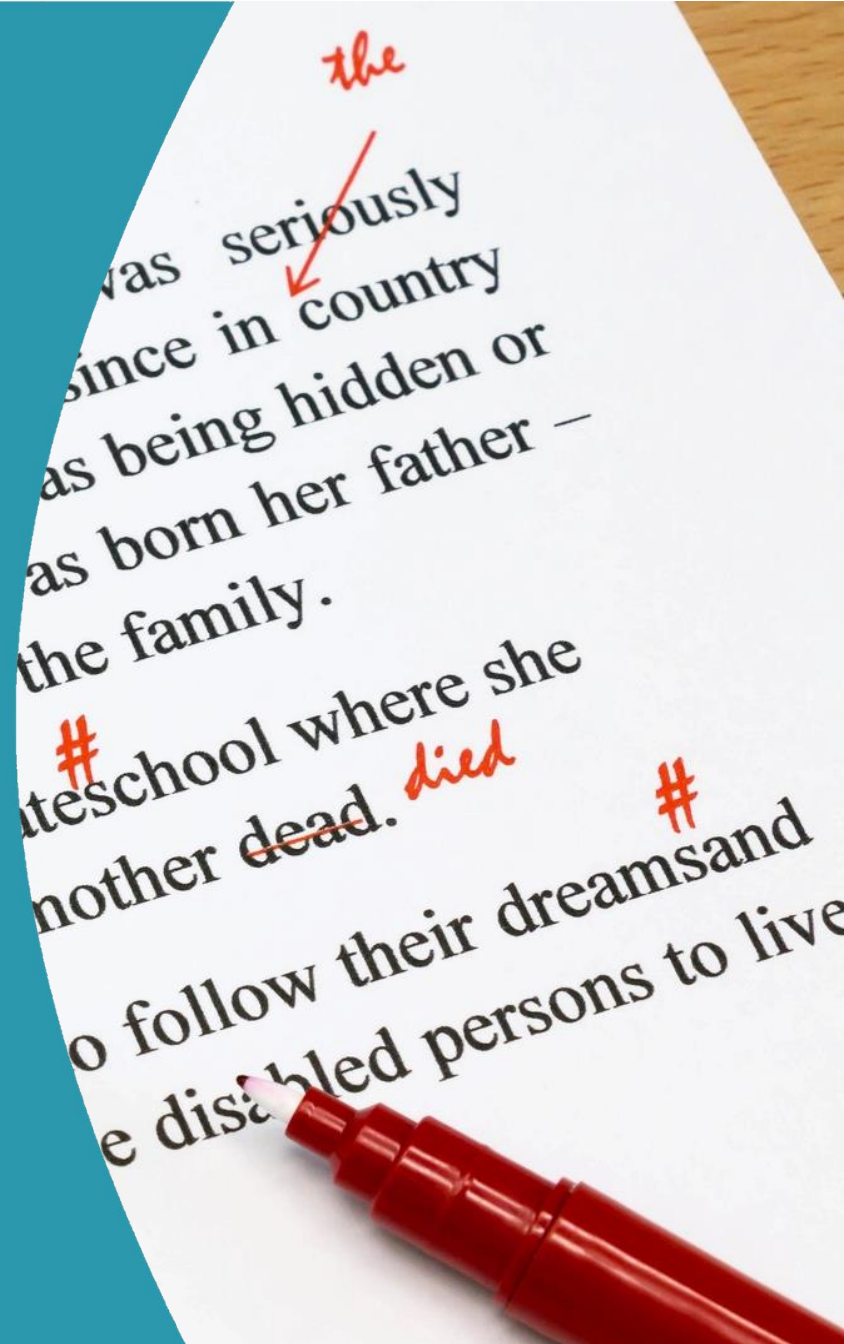
Typesetting: Nitpicker's Delight

Frequent nitpicks

Lines on a grid

Word splits

Manuscripts and word patterns



Frequent Nitpicks



- Hyphens, n-dashes, m-dashes

Hyphen (shortest) *thirty-three, low-rent, red-haired*

N-dash (medium width) *New York City-based; 1994–95*

M-dash (widest) *“I said—no, I thought—that”*

- Non-breaking spaces (prevent words or phrases from splitting at the end of a line)

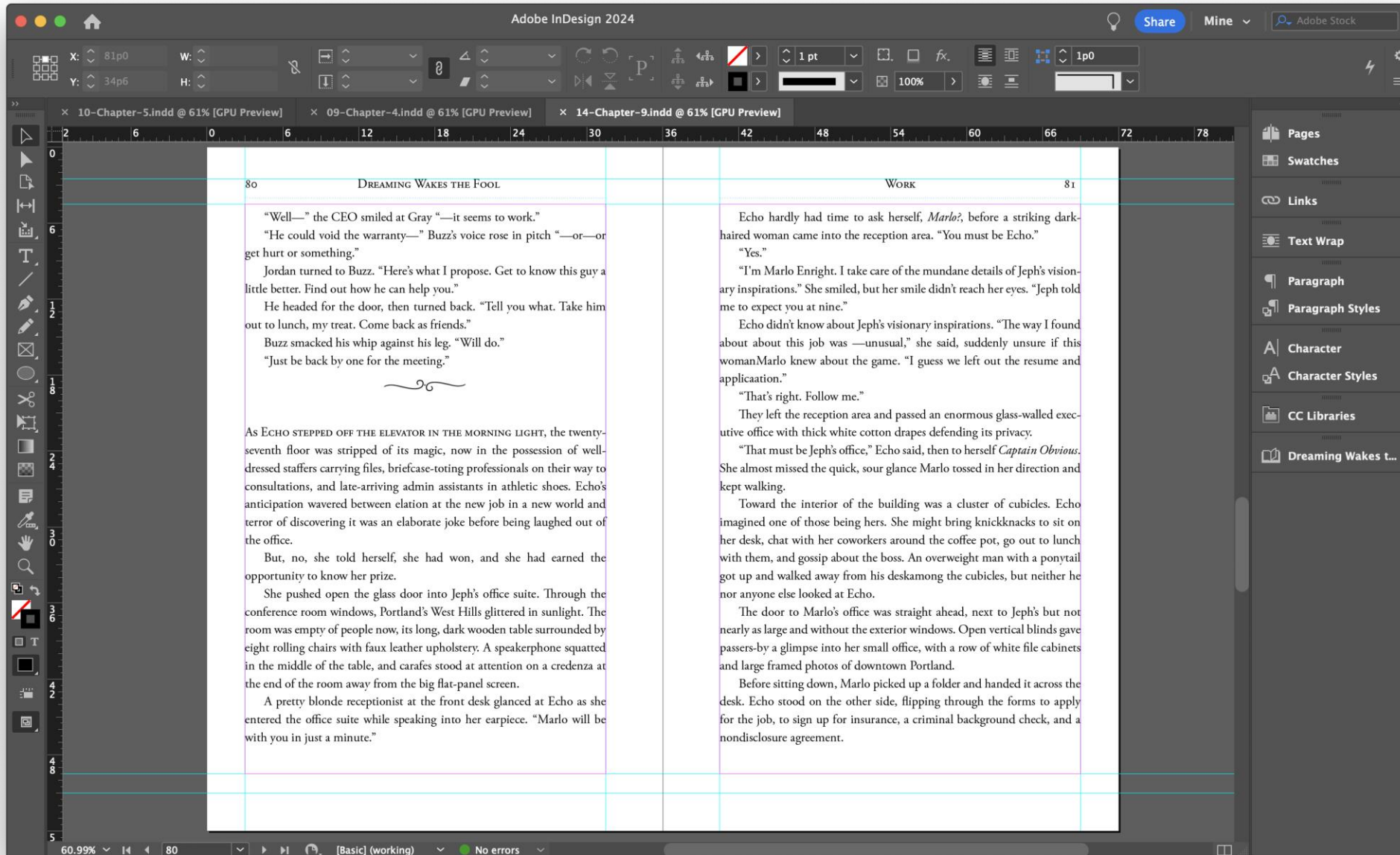
Mr. Smith

Figure 4

July 25

- Lines on a grid (next slide)

Lines on a Grid



Word Splits

- Splitting words at the end of the line



Style Name: **Body**

Location:

Hyphenation

☒ Hyphenate

Words with at Least: letters

After First: letters

Before Last: letters

Hyphen Limit: hyphens

Hyphenation Zone:

Better Spacing Fewer Hyphens

☐ Hyphenate Capitalized Words ☐ Hyphenate Last Word

☐ Hyphenate Across Column

Manuscripts and Word Patterns



- Manuscripts

Two spaces after period

Tab at paragraph break

- Word patterns

Orphans

Widows

Word widows

Word stacks

Rivers of white



Working with a Book Designer

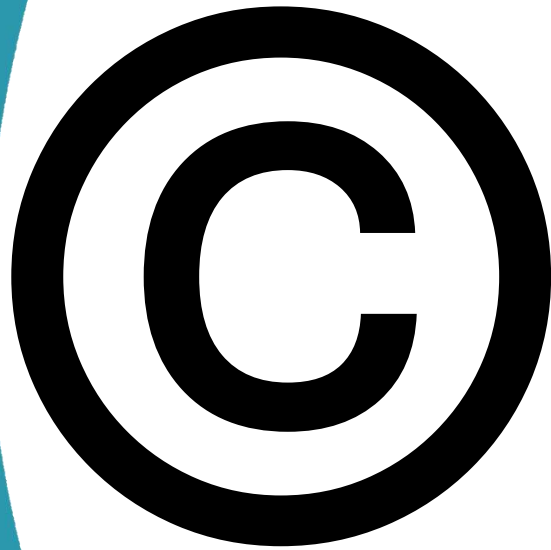
What Your Book Designer Needs



- To know your book's audience and goal for your book
- For nonfiction, an outline (for subhead organization)
- What front- and back-matter pages you'll include
- A complete, edited manuscript



Copyright



US Copyright

Creative Commons

Copyright and words

Copyright and images

Copyright and typefaces

US Copyright



Public Domain: Anything published before 1929.

Fair Use: Passage used for criticism (including parody), comment, news reporting, teaching, scholarship, and research

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Creative Commons



Creative Commons: Creator gives voluntary license for use at no charge, with optional restrictions:

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- **CC BY-SA:** Credit creator; credit adaptations to creator
- **CC BY-NC:** Credit creator; no commercial use
- **CC BY-NC-SA:** Credit creator; no commercial use; the same applies to adaptations
- **CC BY-ND:** Credit creator; no adaptations permitted
- **CC BY-NC-ND:** Credit creator; no commercial use; no adaptations
- **CC0:** Open to worldwide public domain

To Use Creative Commons Material outside the License: Ask permission and pay any fees requested

Copyright and Text



You need to get permission for any use of someone else's words outside the definition of fair use, unless the text is in the public domain.

This applies to song lyrics. And the music companies' lawyers can be merciless.

Titles cannot be copyrighted, but you must have permission to use lines from a song (unless you're following the guidelines of fair use).

Copyright and Images



There are many sites to get photos you can use in your work. Some Creative Commons, some stock photos that you can use for a high or low price, some are a hybrid of both. Be aware of the license you're buying. Here are a few photo sites; you can find many others by searching stock photos or some variation:

- [Unsplash.com](https://unsplash.com) — Paid and inexpensive licenses for a wide range of photos.
- iStock.com and [Getty Images](https://www.gettyimages.com) — High-priced stock photos and news (“editorial only”) photos.
- [Pexels.com](https://pexels.com) — Creative Commons images. Again, check the license to see what you're using.

If you use a stock image, keep the license in your files and include it on whatever page you list credits. There are people (real and/or scammers) who accuse you of using unlicensed images and asking for fees to keep from suing you.

Copyright and Typefaces



The typefaces you use in your work are also subject to copyright (it takes work to create a typeface).

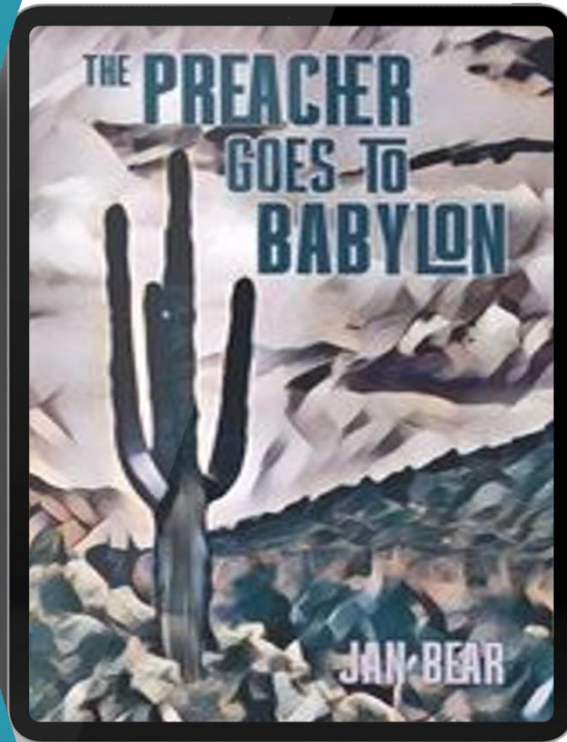
There are free (Creative Commons) typefaces as well as sites that will charge for the fonts you choose.

If you belong to Adobe.com, you can use their fonts on a subscription basis.

Times New Roman, a very commonly used and readable font belongs to Microsoft. But I've never heard of anyone getting sued for using it in a book. Your mileage may vary.



Ebooks



- Work from the finished copy of the print book
- Export to epub
- Tweak html and css code for best book display