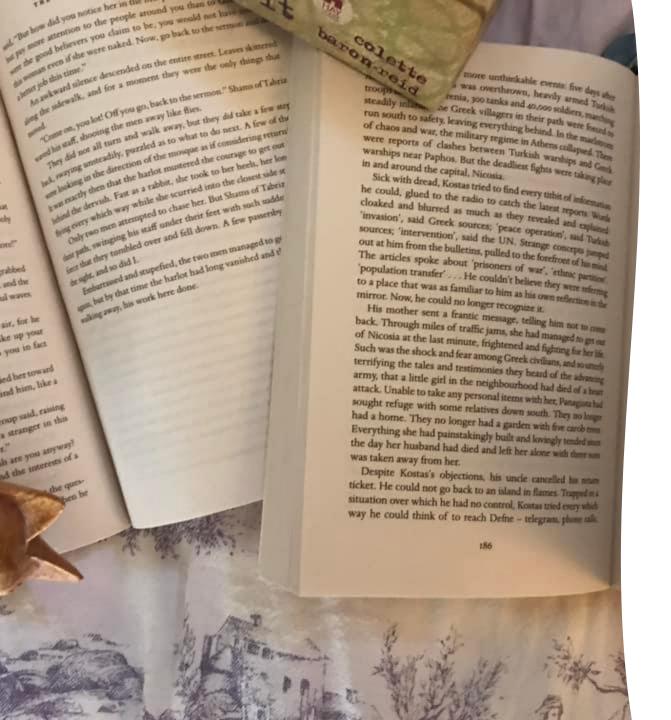




Under the Cover

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

Book Genie
Jan Bear

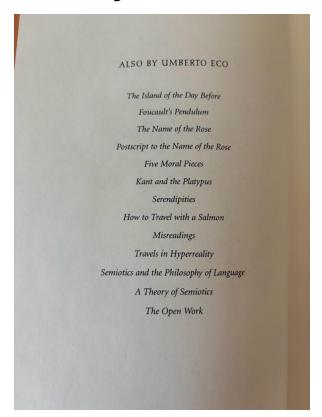
- Frontispiece
- Accolades
- Also by the author
- Half-title page (aka bastard title)
- Title page
- Copyright page (colophon)
- Dedication page

- 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



Also by the Author



Lorna Doone Baudolino

Accolades

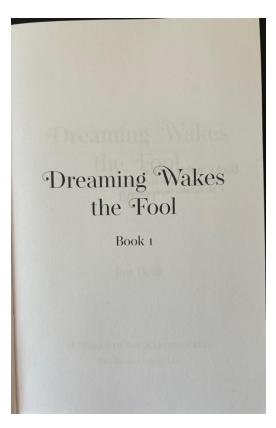
"This book is like having the smartest person in the story meeting come home with you and whisper what to do in your ear as you write a screenplay. Insight for insight, step for step, Chris Vogler takes us through the process of connecting theme to story and making a script come alive." - Lynda Obst, Producer, How to Lose a Guy in 10 Days, Sleepless in Seattle, One Fine Day, Contact; Author, Hello, He Lied "The Writer's Journey is an insightful and even inspirational guide to the craft of storytelling. An approach to structure that is fresh and contemporary, while respecting our roots in mythology." - Charles Russell, Writer, Director, Producer, Dreamscape, The Mask, Eraser "The Writer's Journey should be on anyone's bookshelf who cares about the art of storytelling at the movies. Not just some theoretical tome filled with development clichés of the day, this book offers sound and practical advice on how to construct a story that works." - David Friendly, Producer, Little Miss Sunshine, Daylight, Courage Under Fire, Out to Sea, My Girl "A classic of its kind full of insight and inspiration that every writer, both amateur and professional, must read." - Richard D. Zanuck, The Zanuck Company Charlie and the Chocolate Factory, Big Fish, Reign of Fire, Driving Miss Daisy, Cocoon, The Verdict, Sting "The basis for a great movie is a great screenplay, and the basis for a great screenplay should be The Writer's Journey. - Adam Fields. Donnie Darko, Money Train, Great Balls of Fire "One of the most valuable tools in understanding and appreciating the structure of a plot that's available today. The Writer's Journey is an essential tool to any writer at any stage of their career." - Debbie Macomber, Best-selling Author, Montana "A valuable tool for any creative writer, The Writer's Journey is consistently among our top-selling books each month. Christopher Vogler's narrative helps writers construct well-developed characters that enrich their stories." — The Writer's Computer Store "There's not a better book to read if you want to write movies, or anything else for that matter. I keep it on my desk, always within reach, knowing that when I get lost — and I always do — I have somebody close by to help show me the way. Chris — and I always do

Vogler is a (bleep)ing genius."

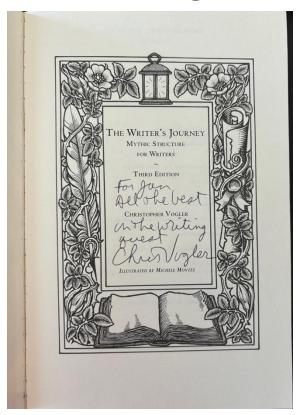
— Scott Silver, Writer, Eght Mile

The Writer's Journey

Half Title



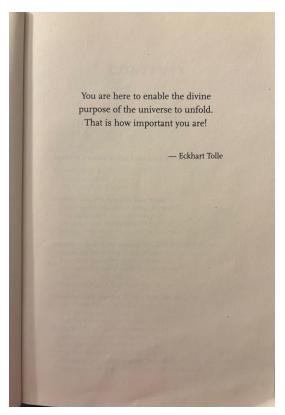
Title Page



Copyright Page

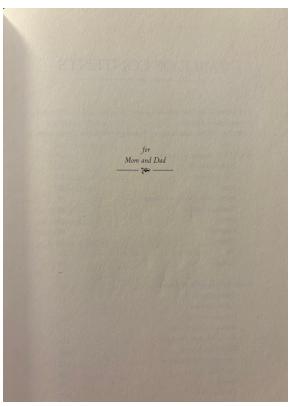
THE WRITER'S JOURNEY ~ THIRD EDITION Christopher Vogler Published by Michael Wiese Productions 3940 Laurel Canyon Blvd., # 1111 Studio City, CA 91604 tel. 818.379.8799 fax 818.986.3408 mw@mwp.com www.mwp.com Cover Design: Michael Wiese Productions Illustrations: Fritz Springmeyer & Michele Montez Book Layout: Gina Mansfield Design Editor: Paul Norlen Printed by McNaughton & Gunn, Inc., Saline, Michigan Manufactured in the United States of America Printed on Recycled Stock © 2007 Christopher Vogler First Printing October 1998 All rights reserved. No part of this book may be reproduced in any form or by any means without permission in writing from the publisher, except for the inclusion of brief quotations in a review. Library of Congress Cataloging-in-Publication Data Vogler, Christopher, 1949-The writer's journey: mythic structure for writers / Christopher Vogler. - 3rd ed. p. cm. Includes bibliographical references and index. ISBN 978-1-932907-36-0 1. Motion picture authorship. 2. Narration (Rhetoric) 3. Myth in literature. 4. Creative writing. I. Title. PN1996.V64 2007 808.2'3--dc22 2007026844

Epigraph



The Power of Now

Dedication



The Writer's Journey

Preface

Preface

One of my qualifications for writing this book is a love of my subject. If its tencountered J. R. R. Tolkien's The Hobbit on a library shelf when I was a child; I can still remember the look and feel of the book. I dipped into it and was immediately enchanted. It became one of my favorite books, and I returned to it periodically for re-teading. I remember the thrill I felt years later when I read in the preface to C. S. Lewis's book That Hideous Strength, "Those who would like to learn further about Númenor and the True West must (alas!) await the publication of much that still exists only in the mss. of my friend Professor J. R. R. Tolkien." There was more, then, of Tolkien's marvelous mythology, and someday it might be published.

It was a long wait—from the forties to the sixties—but eventually Ihad another encounter on a library shelf: the three hardcover volumes of The Lord of the Rings. I remember that I took only the first volume, wondering if the fairy-tale atmosphere that so delighted me in The Hobbit could be sustained in so long a work. There was a hurried trip back to the library when I realized how much I was going to enjoy this story, but volumes two and three of the book were still on the shelves: this was before the "Tolkien craze" of the later sixties; indeed, it may have been before the publication of the first paperback editions.

I became a writer about Tolkien when in 1972 I received a summer grant from the National Endowment for the Humanities to do some research and writing. I had asked myself what I would really enjoy spending a summer thinking and writing about, and in my proposal I had outlined a book on Tolkien, C. S. Lewis, and Charles Williams. Williams proved too hard to write about together with the others, but I eventually did write the book: Lord of the Elwes and Eldilis: Fantasy and Philosophy in C. S. Lewis and J. R. R. Tolkien.²

When the book was published I found that I had become a "Tolkien

*Notes can be found at the end of the book.

JRR Tolkien: Myth, Morality and Religion

Body

Introduction (nonfiction)

Prologue (fiction)

Chapters

Epilogue



Back Matter

Book Genie
Jan Bear

Excerpt from next book Resource list (optional reading)

Acknowledgments Recommended reading (nonfiction)

Author page Glossary, list of characters, family tree

Author's note Index (nonfiction)

Contact information Discussion questions

Appendix (nonfiction) Permissions (nonfiction)

Endnotes (nonfiction) Marketing for other services (nonfiction)

Bibliography (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

Display vs Body

Serif Type

Sans Serif Type

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

Line Height



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

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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





Choosing a Display Type

Special Elite

GA MAAMLI

CREEPSTER

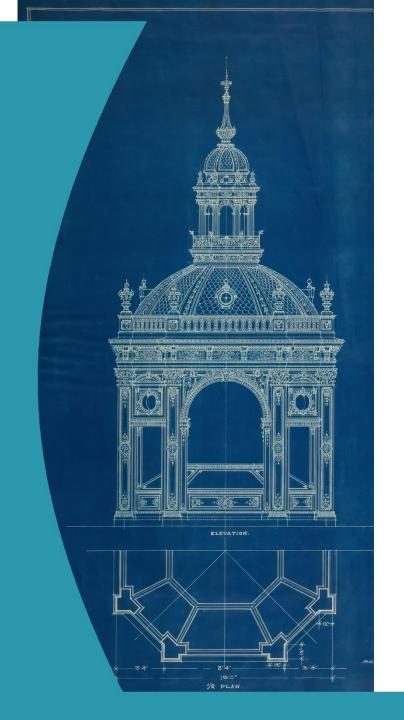
MONOTON

ROCK SALT

Black Ops One

Lobster







Layout

The shape of the page

Left and right pages

Fiction vs. nonfiction typesetting

Nonfiction page samples

The Shape of the Page

Fiction

"You need to find an east road. We're going north, and there's nothing good in the north."

there's nounty just tell a boy to take off through the "You can't just tell a boy to take off through the wilderness alone," Nahum said.

"Then you go with him," Ionah said. "I'm going to destroy Babylon, and death follows me wherever I go. This will not end well for any of us."

"I want to kill Babylonians," the boy said, as if he were asking to ride to town to see a circus.

"No," Ionah said. "Somebody has to rebuild this world."

"No place is safe with the Babylonian cartels," Nahum said. He looked over his shoulder. "Alice!"

Alice came running to him, making a sound almost like a growl.

"What should we do with this boy?" he asked her.

She answered with a long hee-haw and stood next to the boy.

"I'm going alone," Ionah said.

"Then we're going in the same direction." Nahum kicked sand over the fire. "Let's get some sleep."

eseses

Ionah felt stupid walking the north road "alone," while Nahum and Iz and Alice walked the same road fifteen cubits behind him. As the sun rose to its zenith, the sham became too much to bear. At a place where the rocks offered enough shade for all of them, he turned

Nonfiction

ExtraOrdinary Youth

STRATEGY 9: IMPRINTING

How to Give Your Young Person a
DEEP SENSE OF PERSONAL EMPOWERMENT

IMPRINTING

An imprint is an image produced by pressing a hard object into a softer one; for example, feet leave imprints in the sand, fingers leave imprints in soft clay or in cookie dough. In the current context, imprinting means to imprint specific behaviors into a young person's mind by modeling those behaviors yourself.

Youth learn by observing. What youth see is what youth do. This means, you should demonstrate the characteristics you want to imprint into youth. Even the most stubborn young person can argue with your words, but they can never argue with your actions. This is what makes modeling one of the most powerful teaching tools.

BENEFITS OF IMPRINTING

- Imagine the actions you demonstrate as the cornerstones of your young person's future.
- Remember that these actions will become your young person's behaviors at home, in the classroom, in social situations and (eventually) in their workplace.
- Imprint it so they learn it!

208



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.

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.

Email: underthebigtop1@hotmail.com



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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 *everyone* 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

99



Margins: Outside page edges

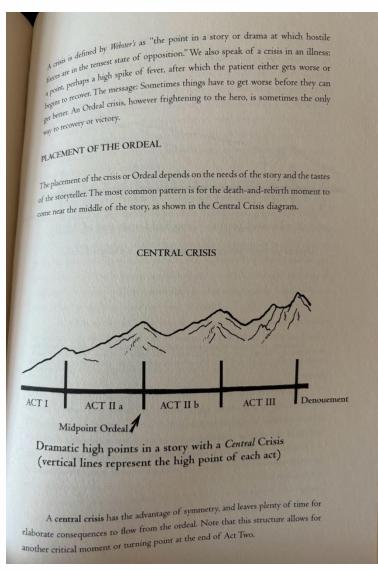
Page numbers: Left, even; right, odd

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





THE ROLE OF ROLES

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

n 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 discussion of each category member of your cast. By isolating the out more sharply.

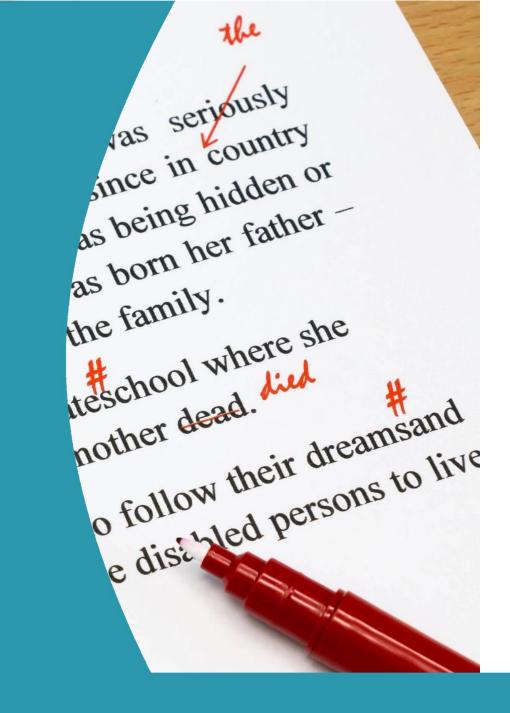
THE INTERESTING CHARACTER

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 remedy the situation.

ordinarily is the predictable character—the one who always reacts







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 . . . ."
```

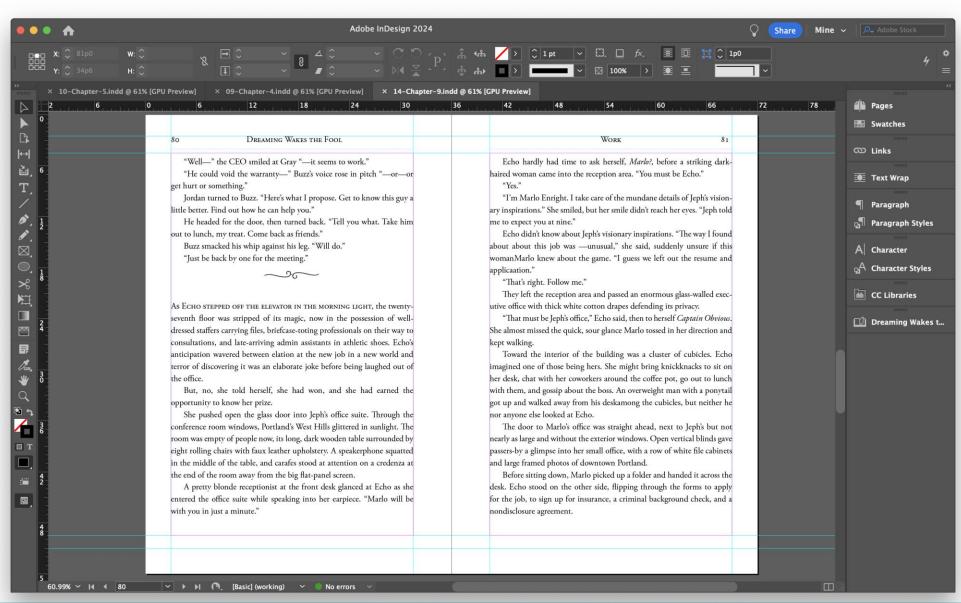
 Non-breaking spaces (prevent words or phrases from splitting at the end of a line)

```
Mr. Smith
Figure 4
July 25
```

Lines on a grid (next slide)



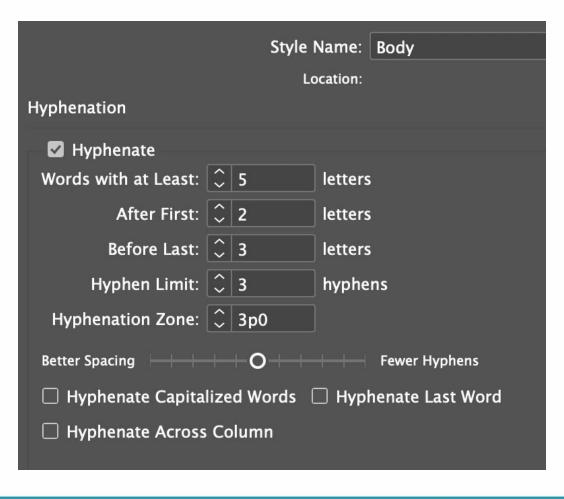
Lines on a Grid





Word Splits

Splitting words at the end of the line





Manuscripts and Word Patterns



Manuscripts

Two spaces after period Tab at paragraph break

Word patterns

Orphans

Widows

Word widows

Word stacks

Rivers of white





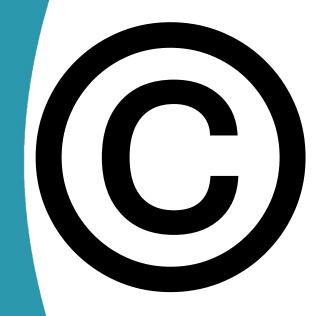
Working with a Book Designer





- 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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- 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
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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 Paid and inexpensive licenses for a wide range of photos.
- iStock.com and Getty Images High-priced stock photos and news ("editorial only") photos.
- 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

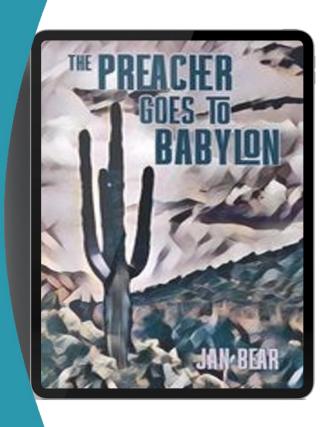


The typefaces you use in your work are also subject to copyright (it takes work to create a typeface).

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