**BASIC BOOK DESIGN**

**How to Make Your Book, Document,
Or Newsletter Look Professional**

by Thomas David Kehoe and other Wikibooks contributors

## License & Distribution

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## *About The Authors*

This book was originally written by Thomas David Kehoe and published in 2002. In June 2006 he released it under the GFDL licence so that Wikibooks could reproduce it.

The original book included this information written by the author, Thomas David Kehoe, about himself in 2002:

Five years ago, I wrote *Stuttering: Science, Therapy & Practice*. No one would publish it, so I published it myself. I must have done some things right, because my book became the #1 bestseller about stuttering (according to Amazon.com).
But over these years I learned more about books many mistakes.

My next book was *Hearts And Minds: How Our Brains Are Hardwired For Relationships*. I wanted to design the book myself. The few books about book design were written before computers, when bookmaking was an obscure art. A reader wrote the following review of one such book, on Amazon:

> ...the book was written long before computers revolutionized the publishing industry, so it has a distinctly archaic—even obsolete—aura. Vast portions of the text are no longer relevant to modern publishing, and readers who rely on them will be very seriously misled... Unfortunately, students will find that there is no modern alternative to this book...Proceed at your own risk, and bear in mind that many other books—none of them wholly satisfactory—must also be consulted for supplementary guidance within this sadly under-documented field.

What I found more useful were L^AT_EX manuals, as well as the *Chicago Manual of Style* (I picked it over other style manuals be-

cause I'm a University of Chicago alumnus). But L^AT_EX was too hard to learn. *The Chicago Manual of Style* is 900 pages long and doesn't tell you how to design a book. I wanted a little book like the *Elements of Style*, by William Strunk and E.B. White, to quickly tell me the basic rules of book design.

*Traditional Rules vs. "Keep Out Of Trouble" Rules*

Often in this book you'll see two, or even three, rules regarding an issue.

For the traditional rules of book design, I refer to the *Chicago Manual of Style*. When I refer to such a rule, I list the chapter and paragraph number from the *Chicago Manual of Style* (e.g., 12.34), so you can look up the rule. (I'm using the 14th edition.)

I also explain what word processors—in particular Microsoft Word—do. Sometimes word processors follow rules different from traditional rules.

And often I present novice or "keep out of trouble" rules. These are rules that novices should follow to avoid making awful, obvious, knock 'em dead mistakes. And, usually, the *Chicago Manual of Style* lists 14 pages of exceptions to my rule. Professional book designers shouldn't follow my "keep out of trouble" rules.

The rules for choosing between the rules is, if you understand the traditional rules, follow them. If you don't understand the traditional rules, follow my "keep out of trouble" rules.

If you follow my "keep out of trouble" rules, 99.9% of your readers won't notice that you didn't follow traditional rules. Many of the traditional rules are arcane, and known only by book industry professionals. But remember that you may have to "sell" your book to key book industry professionals—e.g., book reviewers—who'll notice amateur typesetting.

In a few places I'll suggest new ideas that I thought of. These aren't rules.

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# DOCUMENTS

## Software Applications

Choosing the right software application is perhaps the most important book design decision. Different software applications are better for different books

*LaTeX, ConTeXt—*
*For Academic Books Written By Nerds*

You're writing your Ph.D. dissertation in physics. Your dissertation is 300 pages long, followed by 400 pages of references. Your mathematical formulas go on for pages. Your heart thumps with pleasure when you type commands like

```
\newcommand{\sumvec}[4]{\anvec{#3}{#4}=#1_1+2#2_1,\ldots,#1_#4+#2_#4}
```

Donald Knuth is your hero, right up there with Einstein. You use a NeXT computer, circa 1990, because it's so cool—and because you're broke.

LaTeX and ConTeXt are typesetting languages. Both are based on the older TeX typesetting language. They'll produce the most professional-looking books. They run on Windows, Macintosh, and UNIX computers. They run fast on the oldest, slowest computers. The source files never crash or become corrupted. They're free (although you'll spend a few hundred dollars on books).

The defaults are set for professional typesetting. If you don't know what you're doing, LaTeX and ConTeXt will automatically produce a professional-looking book. Or, at least, they'll produce an *academic*-looking book. They'll put chapter numbers on all your chapters and section numbers on all your sections. They'll give you a choice of three fonts—Roman, Sans-Serif, and Typewriter.

Of course you can change these default settings. You can install other fonts. Expect to spend three months figuring out how to do that. LaTeX and ConTeXt are difficult to learn.

If this sounds like you, download the software (yes, for free) from http://www.latex-project.org/ or http://www.pragma-ade.nl/.

*Adobe FrameMaker, Corel Ventura Publisher—*
*For Long, Structured Documents*

You're a technical writer working for Boeing. Your team of 500 tech writers are working on the operations and repair manuals for the new 797 airliner. One set of manuals will weigh more than the airplane. The manuals will also be available on CD-ROM, and on Boeing's website. The manuals will be translated into sixteen languages.

The manuals will be updated by your children, your children's children, and your children's children's children, until the last Boeing 797 is retired from the skies.

The manuals have many graphics, tables, and cross-references ("*see page 16-234b*"). The $800 price tag doesn't concern you.

*Adobe InDesign, Quark X-Press, Microsoft Publisher—*
*For Advertisements, Brochures, and Websites*

You're a graphic designer working for an advertising agency. You create colorful ads, brochures, catalogs, and webpages.

For the Beagle Boy jeans catalog, you put a little dog in the corner of each recto (right-hand) page. Then you get an idea: let's change the dog's tail on each page, so that when readers flip through the catalog, they see the dog wagging its tail!

You do creative stuff with type. You love to go through your collection of 5000 fonts, pick out just the right one, twist and turn the letters to follow a complicated graphic, change the size and shape of each letter, color the letters with a rainbow of hues (subtly shifting with a gradient), and, finally, adjusting the kerning to make the words read smoothly. By lunchtime, you've written three

words.

You don't do footnotes or references. You don't care about typesetting conventions—you break the rules, not follow them!

You use the latest Windows or Macintosh computer, with the fastest processor, zigabytes of memory, and big, beautiful monitor.

(Adobe Pagemaker is in this category, but is obsolete.)

*Microsoft Word, Corel WordPerfect—*
*For Writers*

You write books. You make your books easy to read. You want a word processor that's easy to use.

You know that *easy to read* means looking conventional, like other books, not breaking new ground.

You use graphics and tables, but you try to keep these simple. You expect your work to look professional, but learning arcane typesetting conventions isn't your hobby.

You use footnotes and references. You use indexes and tables of contents. Your book will be printed on paper, not on a CD-ROM or posted onto a website.

You need to send your work to your editor, who uses the same software you use.

You can afford to buy a middle-of-the-line computer every two or three years.


## "Art" vs. Readability

Reading is a habitual skill. What you read most often is easiest for you to read. This is why newspapers, magazines, and books are more or less standardized. *Basic Book Design* will teach you to you're your document look conventional.

Breaking these rules usually makes your book harder to read. I.e., a book that looks "distinctive" and artistic is usually hard to read. Conversely, easy-to-read books usually look boring and conventional.

A good compromise is to design a distinctive and artistic cover,

chapter titles, running headers, etc.; and make your text boring and readable.

## Fonts

"KEEP OUT OF TROUBLE" RULES:
1. Use 12-point Times Roman for text.
2. Use 14-point Helvetica for chapter titles and 12-point Helvetica for section headings.
3. Never use monospaced (a.k.a. "typewriter") fonts, e.g., Courier.
4. Use unusual fonts only for short items, e.g., the title and author's name on the cover, or for chapter titles.
5. Don't use too many fonts. Three should be enough for almost any book.

"ADVANCED" RULE:
Read *The Elements Of Typographic Style*, by Robert Bringhurst (2001), for 350 pages of rules about font selection.

DEFINITIONS:
serif
san-serif
proportional
monospaced
x-height
points
picas
subheads
large-print book

*Serif vs. Sans-Serif*

Fonts are, in general, divided into *serif* and *sans-serif* designs. Serif fonts have little curlicues on the ends of the letters. Sans-serif

fonts don't. E.g.,

Times Roman is a serif font.

Helvetica is a sans-serif font.

People don't read words one letter at a time. They recognize entire words at once. Words are, in general, easier to recognize in a serif font, for three reasons:
- The curlicues give the letters a more distinctive shape.
- The lower-case letters are relatively smaller (and the upper-case letters relatively larger). This is called *x-height*.
- Readers are used to reading serif fonts. What you read most often is easiest for you to read.

Smaller x-height makes serif fonts use less horizontal space. I.e., your book will be shorter if you use a serif font. E.g., the following two sentences are the same font size:

The quick brown fox jumped over the lazy dog. (12-point Times)
The quick brown fox jumped over the lazy dog. (12-point Helvetica)

In 1931, the *London Times* hired typographers to design a highly readable, compact font. Times Roman is now the most widely used font. It's chicken-and-egg: Times Roman is easy to read, so it's widely used; and it's widely used, so it's easy to read.

*Points And Picas*

72.27 *points* make one inch. A point is 0.3515 millimeters. A point is neither metric nor English.

Microsoft Word uses exactly 72 points to the inch. I.e., Microsoft Word points aren't real typesetting points. This is OK with me!

LaTeX uses 72.27 points to the inch.

A *pica* is twelve points, or about one-sixth of an inch, or about

four millimeters.

*Chapter And Section Titles*

Use a different font for chapter titles. Helvetica is a good choice. It's the most popular sans-serif font. It's the most distinctive font from Times Roman that is still relatively easy to read. It also looks good in bold.

*The Chicago Manual of Style* (18.28-29) advocates using the same font for text and for section and subsection headings (called *subheads*). The Chicagoans recommend using ALL CAPS, *italics*, SMALL CAPS, etc., to differentiate the levels of headings.

Don't use small caps in a heading unless you buy a small caps font. The Small Caps feature that word processors offer you (scaling down capitals) isn't really small caps. More about this later. If you use a small caps font, make sure the heading font isn't smaller than the text font. That would confuse readers.

ALL CAPS are harder to read. This is OK for short chapter titles, but not for long subheads.

Instead, I suggest using the chapter title font (e.g., Helvetica) for the A-level subheads, and then switching to the text font (e.g., Times Roman) for the B-level subheads. E.g., this book has chapter titles in 14-point Helvetica Neue bold ALL CAPS, section heads in 12-point Helvetica Neue bold Title Case, and subheads in 12-point Times New Roman *italic* Title Case.

Subheads should never be the last item on a page. In Microsoft Word, use Format…Paragraph…Line and Page Breaks…Keep with next to prevent this.

*Monospaced Fonts*

A third type of font should be used rarely or never. These are *monospaced* or typewriter fonts. The most common example is Courier. In contrast, Times Roman, Helvetica, etc. are *proportionately-spaced* fonts.

Monospaced fonts were designed for typewriters. Each letter is

the same width. E.g., compare Courier with Times Roman:

```
iii    mmm    (Courier)
iii            mmm   (Times Roman)
```

```
Courier        Times Roman
iii    iii
mmm    mmm
```

Notice that in Courier, the *i* and the *m* are the same width. In Times Roman, the *i* is narrow and the *m* is wide.

Monospaced fonts are hard to read and take up more space.

The quick brown fox jumped over the lazy dog. (12-point Times Roman)

The quick brown fox jumped over the lazy dog. (12-point Helvetica)

```
The quick brown fox jumped over the lazy
dog. (12-point Courier)
```

### *Low-Res Fonts*

If you use a Macintosh, your font library will include several fonts Apple developed in 1984 for the original Macintosh and its Im-ageWriter printer. These fonts include New York, Geneva. Mona-co, and Chicago. These were designed to look good at the low 80 dpi resolution of the original Macintosh and its Image Writer print-er. Modern printers are at least 360 dpi. Don't use these fonts un-less you're trying to make your document have that authentic 1984 birthplace-of-desktop-publishing look.

### *Font Size*

Too-small fonts are hard to read, especially for older people or people who don't read much.

Too-large fonts look like a children's book. Your eyes have to move more, and you have to turn more pages. This gets tiring.

Compact-width fonts, e.g., Times Roman, look best in 11 or 12 points.

Wider fonts, e.g., Palatino, look best in a smaller font size, usually 10 or 11 points.

"Large print" books are at least 14 points.

## Leading

"KEEP OUT OF TROUBLE" RULES:
1. When using book-length lines (65-70 characters per line, including spaces), don't use single-spaced or double-spaced settings. Instead, use "At Least" settings.
2. When using book-length lines, use two or three points of leading, e.g., 15 points leading with a 12-point font.
3. When using wider lines, e.g., in a letter, use wider leading. Use double-spacing or one-and-a-half spacing.

DEFINITIONS
leading
solid

*Leading* (pronounced like *lead*, the metal, not *lead*, what your dog does when walking you) is the space between lines of text. It's also called *spacing*, as in *single-spaced*, *double-spaced*, etc.

Fonts and leading are referred to as two numbers. E.g., "12/13" or "12 on 13 points" is a 12-point font with 13 points of leading.

Single-spaced can be the same as the font size (called *solid*), e.g., a 12-point font on 12-point leading. Or it can be the font size plus one point, e.g., a 12-point font on 13 points of leading is single-spaced. Check what your word processor does.

A 12-point font with one-and-a-half spacing is 18 points of leading, or 12/18.

A 12-point font with double spacing is 24 points of leading, or 12/24.

Use two or three points of leading. E.g., 11/13, or 12/15. This is easier to read than single-spaced (one point of leading).

More than three points of leading is usually unnecessary. Your book will be longer, increasing printing costs. Readers will have to move their eyes more, and turn more pages.

## Justification

"KEEP OUT OF TROUBLE" RULES:

1. Use justified paragraphs.

Justified text has even left and right margins. Unjustified test has an even left margin and a "ragged right" margin.

> This paragraph is justified. This sentence is in a justified paragraph. This sentence is also in a justified paragraph. This sentence is—you guessed it!—also in a justified paragraph.

> This paragraph is ragged right. This sentence is in a ragged right paragraph. This sentence is also in a ragged right paragraph. This sentence is—you guessed it!—also in a ragged right paragraph.

Typeset books use justified text. Justified text looks nicer. Readers are used to reading justified text, so justified text is easier to read.

"Ragged right" text improves retention. I.e., if you want readers to remember what you wrote, and especially to return and find items they'd read earlier, use of "ragged right" may be justified (sorry, I couldn't resist the pun). Just as readers recognize words by their shape, they also remember ideas by the shape of the paragraph.

"Ragged right" text should be used in one other situation. If the column is very narrow, or the font size is very big, or the words are

very long (e.g., website URLs), justified text can produce huge white spaces between words, called *open* lines. Open lines are a sign of amateur typesetting.

Instead, set a website URL centered on its own line. If you're forced to use a narrow column (e.g., flowing text around an illustration), look at it both justified and "ragged right," and choose what looks best.

Text is always justified by increasing white space between words, never between letters within words. The latter (called *letterspacing*) would make word shapes difficult to recognize. Text should always be justified by adding equal amounts of space between all words on a line. Early word processors (in the 1980s) put two spaces between some words and one space between other words. That looked awful.

## Page Size

"KEEP OUT OF TROUBLE" RULES:
1. For books printed on offset printers, use a 6"x9" page size.
2. For books or anything else printed on laser printers (including Xerox Docutech printers), use 5.5"x8.5" or 8.5"x11" page size.

The standard book size is six inches wide and nine inches tall (6"x9"). Your book will probably be cheapest to print, easiest to read, and easiest to sell (e.g., it'll fit on bookstore shelves) in this size.

Larger books are harder to hold, carry, or put on a shelf.

Smaller books lose disproportionately more space to margins, increasing the cost. A 6"x9" book has nearly 20% more text space. But a 6"x9" book costs only about 5% more than a 5.5"x8.5" book. The result is a 15% cost savings.

The cover of a 6"x9" book is 15% larger than a 5.5"x8.5" book. The cover is your best advertising space. In a bookstore window,

passersby are more likely to see a larger book.

Setting up your software applications for 6"x9" pages can be tricky. In Microsoft Word, go the File…Page Setup…Settings… Custom Paper Size.

*Inkjet Printer Limitations*

If you have an inkjet printer connected to your computer, Microsoft Word usually won't allow a 0.5" bottom margin. Depending on the printer, it may require a minimum 0.56" or 0.67" bottom margin. 0.06 inches may not sound like much, but in a 224-page book, that's two extra pages.

To get around this limitation, tell Microsoft Word you're using a laser printer. Word should then allow a bottom margin up to 0.2",

Alternateively, use the default paper size, e.g., 8.5"x11". Save your document as a PDF file, and use Adobe Acrobat to crop the pages.

## Margins

"KEEP OUT OF TROUBLE" RULES:
1. For bound books 6"x9" or smaller, use 0.5" margins on the top, outside and bottom of books, and a 0.75" inside margin.
2. For 8.5"x11" documents (bound or unbound), use 1-inch margins.
3. Adjust margins, font size, and columns to produce 65-70 characters per line (including spaces).

DEFINITIONS
mirror margins

Printers usually require minimum one-half-inch margins. Narrower margins risk smearing wet ink as the printing press's rollers move the paper.

Increasing margins (e.g., to one inch) makes your book longer

and costlier to print. However, I recommend increasing the inside margin (the margin closest to the binding). This makes the book easier to read. Pages tend to curl near the binding. Less light gets into the center of a book. Increase your inner margin to three-quarter-inch.

*The Chicago Manual of Style* (18.17) advocates printing 65 to 70 characters on each line (including spaces). In Microsoft Word, select a line and use Tools…Word Count to count the number of characters. E.g., in the last paragraph, the full lines varied from 63 to 69 characters.

If your lines have substantially more than 70 characters, consider using two columns.

Make your three outer margins equal. This makes the text look square on the page. E.g., set your margins at three-quarter-inch for the inside, one-half-inch for the outside, one-half-inch for the top margin, and one-half-inch for the bottom margin.

Professional book designers will object that books traditionally have a narrower top margin and a wider bottom margin. This looks good if you have a running header but no running footer. I prefer equal margins, to maximize use of the page and reduce page count. As noted above with font choice, using equal margins is a rule to keep novices out of trouble. If you understand traditional book design don't follow this rule.

Use *mirror margins* with unequal inner and outer margins, if your document will be bound (e.g., a book).


## Headers, Footers, And Page Numbers

"KEEP OUT OF TROUBLE" RULES:
1. Use a running header for the text section of your book.
2. Don't use footer in books, except for drop folios.
3. Put the page number at the outside margin of the running header
4. Put the chapter title in the recto (right-hand) running head-

er.
5.  Put the book title in the verso (left-hand) running header.

DEFINITIONS
header
footer
running header
folios
drop folio

To a typesetter, a *header* means a chapter or section title. What your word processor calls a *header* is called a *running header* by a typesetter.

Page numbers (called *folios*) should start with the first page of text as page 1. If you have excessive front matter (e.g., a six-page foreword), use lower-case roman numerals (i, ii, iii…) to number the front matter.

Page numbers should at the outer margin of the running header. Use a font family distinctive from the text font family, e.g., Helvetica for the running header if your text is Times Roman. Also use a font size distinctive from the text font size, e.g., 10 points for the page number, if the text is 12 points.

*The Chicago Manual of Style* (1.94) advocates not putting the book title in the verso (left hand) running header. They reason that your readers don't need to be reminded what book they're reading. I disagree, in this post-Napster era. When a reader photocopies your book, the title will show on each copy.

Put the chapter title in the recto (right-hand) running header. Tab in one-half inch from the verso left margin to start the book title. Tab back one-half inch from the recto right margin to end the chapter title.

Use the same font for the running header and the page number. Leave a space between the header and the text. A large space is unnecessary if your running header looks distinctive from the text.

I guarantee that at least once you'll change a chapter title, and

then forget to change the running header (i.e., at least one running header won't match the chapter title). To avoid this problem, insert the running header as a cross-reference. In Microsoft Word, open View… Header and Footer. Click in the running header. Open Insert…Cross-Reference. Select Header and Header Text. Select the appropriate chapter title and insert.

Don't use a footer if you want to minimize printing costs. Put all the necessary info into the header.

*First Page Of Chapters*

The first page of each chapter should not have a header.

In Microsoft Word, at the start of each chapter, don't use a page break. Instead use Insert…Break…Section Break (New Page) to start a new section. Then use View…Header and Footer… Different First Page (the icon has a numeral 1 in it) to remove the header from, and possibly add a footer to, the first page of each section.

On the first page of each chapter, the page number is centered in the footer. This is called a *drop folio*. Don't put anything else in this footer.

In Microsoft Word, this puts a page number at the bottom of your title page. Work around this bug by putting two page breaks (Insert…Break…Page Break) at the start of your title page. This produces two pages, the first of which has nothing but a page number at the bottom. The second is a blank verso (left hand) page necessary to make your title page a recto (right hand) page. When you finish your book and save it as a PDF file, use Adobe Acrobat to delete the first two pages.

I said that the bottom margin should be one-half inch. The drop folio is an exception to the rule. Put a drop folio a quarter-inch from the bottom of the page.

## Number of Pages

"KEEP OUT OF TROUBLE" RULES:

1. For books printed on offset presses, total pages must be multiples of 8, 16, or 32, (e.g., 224 pages, not 220 pages). Ask your printer if you save money by using a multiple of 32.
2. For documents printed on laser printers (including Xerox Docutech printers), any number of pages is possible.
3. Minimize front and back matter, e.g., titles pages. Don't include items such as half-title pages unless you know the right way to design them.
4. Ask your printer to use recycled paper and soy-based ink.

TRADITIONAL RULES:
See the *Chicago Manual of Style* (1.4-58, 1.82-91) to design the front and back matter pages.

Offset presses print books in signatures of eight, sixteen, or thirty-two pages. E.g., a book can be 224 pages, but not 220 pages. Ask your printer what their presses do.

It may be cheaper to print a 224-page book instead of a 216-page book. 224 pages is seven thirty-two-page signatures (a *signature* is a set of pages printed together). 216 pages is eight signatures: six thirty-two-page signatures, one sixteen-page signature, and one eight-page signature. I.e., the printing press needs to be set up only seven times for a 224-page book, but has to be set up eight times for a 216-page book. Each set-up costs money.

Xerox Docutech printers (used for small runs of under 500 books) don't print in signatures, so can print any number of pages.

*Excessive Front and Back Pages*

Why books start with sixteen pages of title pages, contents, acknowledgements, dedication, quotations, etc. makes no sense to me. Every page costs money. Do readers want to spend an extra dollar for pages they don't read?

Ten pages of forewords and introductions will confuse the reader—is he or she supposed to read all that? Or can the reader skip

all that and start with Chapter 1?

Nobody reads the acknowledgements, except the handful of people you acknowledge. Put it on the copyright page.

Nobody reads the excerpted reviews sometimes included in the front of paperbacks. The reader knows that all the excerpts will praise the book, so why read them?

Don't stretch a small book by using a large font size, wide leading, wide margins, blank pages at the end, etc. Small books can be just as good as big books. Many of the best books ever written are under 100 pages.

*Environmental Issues*

Ask your printer to use recycled paper and soy ink. Some printers will do this for no extra cost. Put the recycled logo on your back cover or title page.

*Printed with soy ink on recycled paper.*

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# CHAPTERS

## Headings And Subheads

Set your chapter and section heading leadings in multiples of the text leading. This will align your lines of text on facing pages.

E.g., you're using 15-point leading for your text. Make the chapter headings 45 points and the section headings 30 points. The chapter heading might have a 14-point font, preceded by 20 points above and 11 points below (20+14+11=45). The section headings might have a 12-point font, preceded by 15 points above and 3 points below (15+12+3=30).

If you don't do this, the lines towards the bottom of the recto (right-hand) pages won't align with the lines towards the bottom of the verso (left-hand) pages.

Don't use relative leading (e.g., single-spaced, double-spaced), especially if your headings are a larger font size than your text. Instead, use absolute leading (e.g., 15 points).

### Numbering Sections

If you number your chapters, sections, and subsections, use whole numbers for chapters, the first decimal place for sections, the second decimal place for subsections, etc.

In contrast, the *Chicago Manual of Style* numbers its sections and subsections consecutively. E.g., its four levels (chapter, section, subsection, sub-subsection) are numbered:

6. *Spelling and Distinctive Treatment of Words*
   INTRODUCTION
   6.1
   6.2
   6.3
   6.4

SPELLING
    Preferences of Special Groups
        BRITISH VERSUS AMERICAN SPELLING
        6.5
        SPELLINGS PECULIAR TO PARTICULAR DISCIPLINES
        6.6
    Plurals
        GENERAL RULES
        6.7
        COMPOUND NOUNS
        6.8
        6.9
        PLURALS IN DICTIONARIES
        6.10
        PROPER NOUNS
        6.11…

I.e., the *Chicago Manual of Style* numbers most—not all—paragraphs consecutively, restarting the numbers in each chapters.

A better way to number subsections is:

6. *Spelling and Distinctive Treatment of Words*
    6.1 INTRODUCTION
    6.2 SPELLING
        6.2.1 Preferences of Special Groups
            6.2.1.1 BRITISH VERSUS AMERICAN SPELLING
            6.2.1.2 SPELLINGS PECULIAR TO PARTICULAR…
        6.2.2 Plurals
            6.2.2.1 GENERAL RULES
            6.2.2.2 COMPOUND NOUNS
            6.2.2.3 PLURALS IN DICTIONARIES
            6.2.2.4 PROPER NOUNS…

LaTeX automatically numbers sections in this style.

*Unnecessary Sections*

Each of your lowest-level subsections should have at least two paragraphs. Each next-higher-level section should have at least two subsections. Each chapter should have at least two sections.

If you find lone paragraphs or sections, consider removing the heading.

*Bleed Tabs and Thumbnail Indexes*

*Bleed tabs* are blocks of black ink (with something written in white in the blocks) at the outer edge of each page in a chapter so that you see black blocks when you look at the edge of the book.

Bleed tabs require placing a graphic outside the text margins. A bleed tab is always placed on the outside page edge (never on the inside, top, or bottom of a page).

Create the graphic in Adobe Photoshop. You might also be able to create the image in Microsoft Word using View…Toolbars…Drawing or Insert…Picture…Autoshapes.

In Microsoft Word, create a table using Table…Insert > Table… Specify one column and one row. Set the initial column width to fit your graphic. Insert your illustration in the table using Insert…Picture…From File…

Select the table and go to Table…Table Properties… Set the horizontal alignment to Left or Right, with zero indent. Open the Options window. Set all cell margins to zero. Close these windows.

Select and drag the table's left or right border to fit the illustration.

Select the table and go to Table…Table Properties… again. Select Text Wrapping…Around and open the Positioning window. Click Move With Text.

Select Horizontal…Position…Left (or Right) and Horizontal … Position… Page. This aligns the graphic with the edge of the page.

Set the Vertical…Position…as you wish (e.g., aligned with a paragraph, or centered down the page).

Your printer may want the bleed tabs to extend 1/8" or 1/4" be-

yond the paper edge (this is what "bleed" means). If so, set Microsoft Word to use a larger paper size, and let your printer crop the PDF files as he or she wishes.

*Thumbnail indexes* are like bleed tabs, but have paper cut-outs. Expensive dictionaries have these.

## Capitalizing Words in Titles

*Title Case*, as done by word processors, capitalizes the first letter of each world.

*The Chicago Manual of Style* (7.126-160) makes exceptions to this rule: articles, coordinating conjunctions, and prepositions should not be capitalized in titles, except for the first and/or last words in the title. Examples of words *not* to capitalize in titles include: *a*, *an*, *and*, *but*, *for*, *from*, *into*, *of*, *on*, *or*, *than*, *the*, *to*, *via*, *vs.,* and *with*,

Note that the common title phrase *How to…* doesn't capitalize *to*.

*About, as, in*, and *over* are sometime prepositions, depending on meaning (look these up in a dictionary if you're unsure).

If you have a copy of the *Chicago Manual of Style*, note that the title is "*The Chicago Manual of Style*" not "*Chicago Manual of Style*." According to the *Chicago Manual of Style* (7.135), the initial *the* in a title is not capitalized or italicized if the sentence already precedes the title with *the*. I.e., drop the initial *the* from a book title when you have two *the's* in a row.

## Master Documents

If your computer is slow, use master documents. Most word processors can make each chapter a separate chapter, then join them together as a book. Moving between chapters will be slower, but saving, typing, etc. will be faster.

I've never used Microsoft Word in master document mode.

Several people have told me that it's a "bug-ridden monstrosity." If this is true, and you need to make master documents, consider another software application, e.g., Adobe FrameMaker.

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# PARAGRAPHS

## Indentation

Don't indent the first paragraph of a chapter or section. Only following paragraphs are indented.

LaTeX automatically does this. Microsoft Word doesn't.

If you use Microsoft Word, you'll have to create a new style for "First Paragraph" and manually set all these first paragraphs into that style.

### *How Much To Indent?*

Paragraphs should be indented at least far as the font is high. I.e., if you're using a 12-point font, indent your paragraphs at least 12 points, or 0.17 inches.

Indent no more than the leading. E.g., with 15 points of leading, indent no more than 0.21 inches.

Microsoft Word's default is 0.5 inches. That much indent looks amateurish. It may put too much white space between words on the first line.

Another sign of amateur design is to put a blank line between paragraphs.

## Word Division

Hyphenation (called *word division*) is breaking long words between lines. The purpose of hyphenation is to reduce the white space between words. A line with little white space is called a *close* line. A line with wide white spaces is called an *open* line.

A second purpose of hyphenation is to make your document shorter.

A sign of amateur design is too much white space between words. A professionally designed book has an even grayness on

each page, not splotchy darker and lighter paragraphs.

But another sign of amateur design is bad hyphenation. Follow these rules:

- Hyphenate only between syllables.
- Don't hyphenate across a turned page, i.e., from a recto to a verso.
- *The Chicago Manual Of Style* doesn't allow more than three successive lines to end in hyphens (6.58). In my opinion, this is too liberal; I don't end two lines in a row with hyphens.
- Never hyphenate a website URL. If it's too long for a line, make a URL into an *extract* (see below) and break the URL at a backslash.

*The Chicago Manual Of Style* (6.44-49) lists four pages of additional rules for word division, e.g., not dividing personal names.

*The Chicago Manual Of Style* (6.49) allows dividing words with two letters (but never one letter, 6.48) before the division. It doesn't allow leaving two letters after the division (6.49). This makes no sense to me. The reader should be able to recognize the word from the part before the division. The part after the division doesn't affect the reader's recognition of a word. I suggest instead trying to keep four or five letters before the division, and accepting two letters after a division.

E.g., if you know the first five letters, you can guess most words:

You shoul not have a probl readi this sente. (5 letters)
Four lett divi are also not hard to read. (4 letters)
In con, if you hyp at thr let, it is muc har to rec wor. (3 letters)
Re wo fr th fi tw le wo ch ev Va Wh. (2 letters— *Recognizing words from the* fi*rst two letters would challenge even Vanna White.*)

*Automated Hyphenation*

Different software applications do automatic hyphenation differ-

ently.

With Adobe FrameMaker, you specify the minimum number of letters for hyphenation. I suggest setting this at four or five letters.

With Microsoft Word, you enter a minimum space in inches, e.g., 0.5". This isn't the length of the letters before the hyphenation. Rather, this is the length of letters before the hyphenation *plus* the white space before the hyphenated word. This is a better system. If a sentence is open, Microsoft Word hyphenates at three or two letters. If a sentence is close, it hyphenates at four or five letters. The result is more even grayness.

I find that with 12-point Times Roman, hyphenation looks best at 0.5".

*Condensed Spacing*

You can eliminate most hyphenation by instead *condensing* the spacing between letters in words by 0.1 points. The changes in word shapes is almost imperceptible. In some fonts, the word shapes improve (become more readable) slightly.

This sentence has character spacing condensed 0.0 points.
This sentence has character spacing condensed 0.1 points.
This sentence has character spacing condensed 0.2 points.

To manually condense a word or line in Microsoft Word, select the text, then go to Format/Font/Character Spacing. Choose Spacing/Condensed. Set this to 0.1 points.

To automatically do this—you'll save at least one line per page —go to Word/Preferences/Compatibility (Microsoft Word X) or Tools/Options/Compatibility (Windows Microsoft Word). Click *on* "Do full justification like WordPerfect 6.x for Windows," and then click *off* "Expand/condense by whole number of points."

When you reduce white space between two letters, it's called *kerning. Letterspacing* is reducing the white space between all letters on a line.

*Hyphenate Compound Words*

If two words have a special meaning when used together, they form a compound word. Hyphenate compound words. If you don't, the reader might get confused.

> …the ear splitting log.
> …the ear-splitting siren.

The former sentence means that the ear was splitting a log, like an ax. The latter sentence means that the siren was loud. I.e., in the former sentence, the ear splits the log. In the latter sentence the siren splits the ear.

However, words ending in *ly* don't follow this rule. Don't hyphenate two words when the first word ends in *ly*. E.g., "…the beautifully painted staircase."

*Hanging Punctuation*

Professional typesetters extend some punctuation marks, e.g., hyphenation, beyond the right margin. Word processors can't do this.

## Widows And Orphans

A *widow* is a *short* line (one or two words) ending a paragraph at the top of a page. Widows should be avoided.

An *orphan* is the first line of a paragraph ending a page.

Microsoft Word has automated widow/orphan control, in For-mat…Paragraph…Line and Page Breaks. I suggest not using it, for two reasons. First, Microsoft Word doesn't count the number of words in a widow. According to the *Chicago Manual of Style* (19.40), a ten-word line isn't a widow, and is acceptable.

Second, the *Chicago Manual of Style* doesn't say anything about orphans, so I presume these are acceptable. Orphans are always full lines (never one or two words).

## Quotations And Extracts

Consider rewriting long quotations in your own words. Your writing is likely easier to read, and takes up less space. Plus you'll have no worries about copyrights or permissions.

But sometimes another author writes something better than you can write.

> I felt like a punk who'd gone out for a switchblade and come back with a tactical nuke.
> "Shit," I said, "screwed again. What good's a tactical nuke in a streetfight?"
>
> — William Gibson, *Burning Chrome*

Set apart long quotations with a different font family, font size, margins, and leading.

If you're using a serif font (e.g., Times Roman) for your text, the most different font would be sans-serif (e.g., Helvetica). But sans-serif fonts are difficult to read. Instead, use a readable serif font, distinct from your text font. I like Rockwell (used in the above William Gibson quotation). In contrast, Palatino (below) doesn't look different enough from Times Roman):

> I felt like a punk who'd gone out for a switchblade and come back with a tactical nuke.
> "Shit," I said, "screwed again. What good's a tactical nuke in a streetfight?"
>
> — William Gibson, *Burning Chrome*

OK, to you it looks different, and Palatino is a beautiful font. But some idiot reader won't notice that you've changed fonts, margins, and leading, and think that you wrote the quotation. Don't be subtle. Make things very clear to your readers.

Use a font size one point smaller than the text. Use single-spaced leading. Move the margins in one-quarter or one-half inch

on both sides.

Add space above and below the quote. Don't add space between a new section heading and the quotation (your section heading should already have space above and below). Don't add space if the quote is at the top or bottom of a page.

Quotations have one problem I don't know how to solve. If you change the leading, the lines on the verso and recto pages (left-hand and right-hand pages) won't align.

A page break should never break a quotation (or an extract) with one line above the page break.

### *Extracts*

An example is called an *extract*.

   This is an example of an extract.

Again, make your extracts look distinctive from your text. If your book has both quotations and extracts, use distinctive fonts, e.g., Rockwell for quotations and Helvetica for extracts.

### *Indentation After Quotations And Extracts*

Some typesetters don't indent the first paragraph after a quotation or extract.

This is a good idea if the left margin of your quotation/extract is close to your paragraph indentation. E.g., you set your paragraph indentation at 0.2", and your extract left margin at 0.25". This book has those settings. Because the extracts and paragraphs nearly line up, you might think that the paragraph after an extract was part of the extract.

If you make your quotations/extracts and text look distinct, indent the paragraph after a quotation or extract. If your text, quotations, and extracts look similar, don't indent the first paragraph after a quotation or extract.

## Captions And Legends

Illustrations, tables, charts, etc. should have captions or legends.

The "keep out trouble" rule is to use Microsoft Word's Insert…
Caption function.

The "traditional" rule is to read the *Chicago Manual of Style*
section about this (11.24-43).

Bulleted Lists

Use a tab between the bullet and the first word. A space will
vary in width, if your list has justified text.

¶

# SENTENCES

## Spaces Between Sentences

Type one space between sentences.

LaTeX automatically puts in a wider space between sentences. One LaTeX manual says that this is traditional for English and American typesetters, and that French typesetters don't use the wider space between sentences. The *Chicago Manual of Style* doesn't say anything about this issue.

I.e., the "keep out of trouble" rule is one space. I'm not certain of the traditional rule. The "word processor rule" is easy: Microsoft Word can't put wider spaces between sentences.

## Examples and Rephrasing

A good way to write non-fiction is to state a general principle, and then give an example.

This may confuse readers. I.e., readers may think that your example is the rule, or that the rule is merely an example. E.g., "In most species, males are usually larger than females. My father is taller than my mother." Some reader is sure to object that her mother is taller than her father.

Identify the general principle, and identify the example.

Examples are easy to identify: precede the example with the phrase "for example" (followed by a comma), or the abbreviation "e.g." (also followed by a comma).

"Like" means "similar to." Don't use "like" to mean "for example."

General principles are harder to identify. In general, you can identify a principle by preceding the principle with the phrase "in general."

Don't use colloquialisms, e.g., "roughly speaking," or, "as a

rule of thumb," or "you know what I'm saying?"

State the general principle first, and then the example.

You can start sentences with "I.e.," or "E.g.," but when starting a paragraph use the full phrase "In other words," or "For example,"

*Rephrasing*

Another good style is to make a precise statement using technical words, and then rephrase the statement using familiar words. E.g., "Cycle power when the LED indicator is red. In other words, if the red light is on, switch the power off, wait a few seconds, and switch the power on again."

To avoid confusing the reader, identify the rephrasing by preceding the rephrasing with "for example" (followed by a comma), or "i.e." (followed by a comma).

*But, Counterexamples, and Converse Statements*

The most compelling word is "but." We're innately curious to learn that something we believed is wrong, or that there's a new way of doing something we habitually do.

For example, "You thought milk was good for you. But after this commercial break, you'll hear from a man who says that milk is the worst thing you can put in your body!"

You'll sit through six commercials to hear that interview, even if you don't drink milk. (Or especially if you don't drink milk.)

This style can also set up humorous lines. E.g., "Men should be emotionally cool when asking a woman out on date. In contrast, jumping up and down excitedly if she says yes, or throwing a temper tantrum is she says no, is unlikely to make a woman respect you."

*Buts*, counterexamples and converse statements make your writing compelling and entertaining. But used poorly they'll confuse the reader.

"But" or "however" is used for a false statement followed by a true statement. Identify the false statement as false. Precede it with

"many people believe," or "you thought," etc. Without the identifier, readers will think that your false statement is true, then feel confused when you state the opposite.

"Never start a sentence with *but*" is a favorite phrase of fourth-grade teachers. But starting a sentence with "but" can be grammatical. I don't understand where this so-called "rule" came from. Perhaps "but" was lower-class, and "however" was used by educated persons. "But" and "however" are interchangeable.

The phrase "yes, but" should never be used. This phrase communicates that the preceding false statement is true, and the following opposite statement is also true. (However, Russians often use the word "a," which translates to "and but" or "yes but.")

Counterexamples should be identified by a preceding "in contrast." Don't use "for example" or "e.g." to identify counterexamples. Counterexamples aren't examples.

Converse statements are restatements (like "in other words") of general principles, but you state the opposite. E.g., "In general, men are taller than women. Conversely, women are shorter than men."

## Punctuation In Quotations

Question marks and exclamation marks go inside or outside quotations, depending on whether the quoted text used the punctuation mark.

> She asked me, "Is this the train to Altoona?" (Correct)
> Do you really call that "borscht"? (Correct)

If you're novice, always put periods and commas inside quotation marks.

> "Go on," he said, "I'm listening." (Correct)

*The Chicago Manual of Style* (5.11-13) has a page and half

about when to put a period outside quotation marks. If you understand these rules, follow them. E.g.,

Yes, this is what they call "borscht". (Correct)

## Spelling And Grammar Checkers

Microsoft Word autocorrects many mistyped words. It underlines in red words that it doesn't recognize. This is helpful.

Microsoft Word doesn't recognize ligatures (two letters joined, usually *fi* or *fl*). E.g., it thinks that *office* is misspelled.

Microsoft Word underlines grammatical errors in green. If you don't understand why your grammar checker flagged a sentence, click on Tools…Spelling and Grammar and it will tell you. If you don't understand its explanation, look it up in a grammar book (e.g., *The Chicago Manual Of Style*).

The Grammarian grammar checker (made by Casady & Greene, http://www.casadyg.com) is more powerful than Microsoft Word's built-in grammar checker. If your writing is worth money, it's worth $19.95.

## Reading Grade Level

Grammar checkers also report reading grade level. Contrary to popular belief, a low reading grade level doesn't mean that your writing is stupid. A high reading grade level doesn't mean that your writing is smart. Instead, a low reading grade level means that you wrote *clearly*. A high reading grade level means that your writing is difficult to understand.

Easy-to-read writing is read, not put aside. Easy-to-read writing is understood. In business, clear, understandable writing wins sales and contracts. In the media, clear writing increases your audience size. In law, clear writing persuades judges. In academia, clear writing and $2.50 gets you an espresso.

*Ideal Reading Grade Level*

If you're writing for a general audience, try to write at a sixth-grade reading level. Newspaper and popular magazine (e.g., *People*) journalists write at the sixth-grade reading level.

Above an eighth-grade reading level, you'll start to lose even sophisticated readers. A reader may have a Ph.D., but that doesn't mean that he or she wants to make an effort to read difficult prose. Make your reader's life easier.

Microsoft Word reports that reading grade level of the previous two paragraphs as the following average statistics:

| | |
|---|---|
| Sentences per Paragraph | 2.5 |
| Words per Sentence | 13.6 |
| Characters per Word | 5.0 |
| Passive sentences | 0% |
| Flesch Reading Ease | 62.3% |
| Flesch-Kincaid Grade Level | 7.9 |

The "Flesch Reading Ease" is the inverse of reading grade level. I.e., a high number is easier to read.

Reading grade level is measured by counting the number of letters in each word, the number of words in each sentence, the number of sentences in each paragraph, and factoring in passive-voice sentences. That sounds simplistic, and many educators have attempted to improve on this simple model, but more sophisticated models don't work better.

Go through your text sentence by sentence, running the reading grade level checker. Whenever it signals that a paragraph is too complex, try to simplify it.

*Word Length*

Use sesquipedalian words. Say exactly what you mean, in as few words as possible. Write about specific concepts, e.g., "abnormal fetal testosterone," that can't be said in shorter words.

But define unusual words. E.g., "sesquipedalian" literally means

"measuring one-and-a-half feet long." But that doesn't mean eighteen inches. Rather, in rhyming verse, two or three syllables are called a foot. One-and-a-half feet would be three- to five-syllables. "Sesquipedalian" means a long, multisyllabic word.

By using and defining long words, you get the best of both worlds. Sophisticated readers appreciate your precise use of language. Unsophisticated readers understand you. (I'd like to see a reading grade level checker that ignores long, defined words.)

### *Sentence Length*

Write short sentences.

Take out unnecessary words and phrases. E.g., "The fact of the matter is…"

Look for the phrase "there are." No sentence needs those two words.

Look for repeated phrases. Rewrite without the repeated material.

Use colons and semi-colons rarely: rewrite these sentences as two sentences; or rewrite them as three sentences.

Consider replacing a comma with a period. Look for commas followed by *and*. Consider breaking the sentence at the comma.

But too-short sentences annoy readers. If your reading grade level drops below sixth grade, consider joining short sentences into longer sentences.

### *Paragraph Length*

If you have more than three sentences in a paragraph, consider breaking it into two paragraphs.

### *Passive-Voice Sentences*

Whenever your grammar checker finds a passive-voice sentence, rewrite it in the active voice. E.g.,

Newspapers and popular magazines (e.g., *People*) are

written at the sixth-grade reading level. (Passive)

Newspaper and popular magazine (e.g., *People*) journalists write at the sixth-grade reading level. (Active)

In a passive-voice sentence, something is happening, but the reader isn't told who is doing it.

In an active-voice sentence, somebody is doing something.

### *Limited-Vocabulary English*

Technical manuals written for persons who don't read well (or for whom English is a second language, or when the manual will be translated into another language) are sometimes written in *limited-vocabulary* English. This consists of about 2000 common English words. You're not allowed to use other words.

Misleading figures of speech are also forbidden. E.g., switches are *switched*, not *turned*. "Turn on the power" is replaced with "switch on the power." When houses were first electrified (about one hundred years ago), light switches moved in circles, and so were *turned*. Most light switches now move up and down, but some are pushed in and out, and so the verb *switch* is more accurate.

### *Further Reading*

Rudolf Flesch developed the "phonics" method of teaching reading. If you can't read, buy his book *Why Johnny Can't Read*. If you can't write, buy his 1946 book *How to Write, Speak and Think More Effectively*.

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# WORDS

## Emphasizing Words

Amateur writers emphasize words with CAPITAL LETTERS, <u>underlining,</u> **bold**, or larger letters.

Professional writers instead use *italics* to emphasize words.

*Amateurs go on and on with really long emphasized sentences. Sometimes they emphasize entire paragraphs.*

Professionals emphasize only *one* word, or *a few words*.

What emphasizing a word in an emphasized sentence? *The standard form is that in an italic sentence, the* emphasized *word is not in italics. Instead consider using bold italics to **emphasize** a word in an italic sentence.*

### *Modifiers*

Don't use *very*, *really*, or *just*. These words are just never really necessary, and always make you sound very amateurish. (Read that sentence again, removing *just*, *really*, and *very*.)

The compound word *sky-rocketing* means that the speaker is reporting a problem someone should do something about—as in, someone other than the speaker. E.g., "Dog poop in parks in sky-rocketing!"

## Writing Out Numbers

*The Chicago Manual of Style* (8.3) advocates spelling out whole numbers from one through one hundred. However, this makes text less readable (and also longer). Few people see *ninety* spelled out, but everyone sees *90* often. E.g., advertisements say "90 Days Same As Cash!"

I suggest spelling out whole numbers one through twelve, and multiples of ten, through one hundred. Use numerals for all other

numbers.

Where you switch from written numbers to numerals is unimportant. What counts is being consistent. E.g., don't write "thirteen" on one page, and "13" on another.

Exceptions include quotations (use what was written in the original), money, percentages (e.g., *70%* is easier to read than *seventy percent*), and when a sentence has two or more numbers (e.g., "The average woman moves in with a man at age 20 or 21.").

## Gender

To write gender-free text, use the words *person* and *individual*.

Don't use *they*, *them*, or *their* to replace *he*, *she*, *him, her, his* or *hers*. "They" and "their" are plural. "He," "she," "him," and "her" are singular.

## Me, Myself and I

Avoid mentioning yourself when writing. We naturally talk about ourselves in conversation, so it's easy to write this way. But it doesn't sound professional.

Use Find to search for "I" and "me". Rewrite the sentences without mentioning yourself. Or take out the material—it probably doesn't add anything.

Using the phrase "the author" sounds stuffy.

Avoid telling personal stories. Stories take up more room than simply stating the point.

Like unusual fonts, break this rule if you have a good reason. E.g., your book is a memoir, or a book of personal essays.

## E-mailspeak

The e-mail smiley face :-) is of great value in informal communication. Use it when you dash off a quick humorous note.

Don't use it in published materials. Take the time to rewrite hu-

mor so that it's funny, without the smiley face. If it's not clearly funny, take it out.

If you type :-) in Microsoft Word, it tries to replace it with its own smiley face. If you save your document as a PDF, the smiley face turns into a *J*. Don't use Microsoft Word's smiley face, unless you're writing to someone under seven years old.

IMHO (in my humble opinion), LOL (laughing out loud), etc. are equally out of place in formal writing.

*Further Reading*

If you're one of the rare writers whose grammar is 99.9% correct, and you only occasionally have to look up an arcane rule, use the *Chicago Manual of Style* or a similar tome.

For the rest of the world, English teachers have written a variety of short, easy-to-understand grammar books, e.g., *The Elements of Style*, by William Strunk and E.B. White. Some of these books are more-or-less fun and entertaining to read, especially *Woe Is I*, by Patricia O'Conner, and its sequels.

Also, subscribe to Barbara McNichol's free monthly e-mail newsletter *Word Trippers*. Each month she highlights confusing words, such as *compliment* and *complement*, or *discreet* and *discrete*. Subscribe or read back issues at

<center>http://www.barbaramcnichol.com/</center>

<center>¶</center>

# CHARACTERS

### Straight Quotes vs. Curly Quotes

A sure sign of amateur typesetting is to use "straight quotes" instead of "curly quotes." Note that curly quotes come in left and right pairs.

Single quotes also come in straight (') and curly (' ') varieties. Be sure to use a single-close quote in contractions, e.g., I'll.

Most word processors will automatically substitute curly quotes. To switch this feature on or off in Microsoft Word, go to Tools…AutoCorrect…AutoFormat As You Type…Replace As You Type "Straight Quotes" With "Smart Quotes". Then go to (you have to switch the feature on or off in two places) Tools… AutoCorrect…AutoFormat…Replace "Straight Quotes" With "Smart Quotes".

To manually use curly quotes, type the following key combinations on a Macintosh:

' 	option-]
' 	shift-option-]
" 	option-[
" 	shift-option-]

In LaTeX, type ` (accent mark) and `` (two accent marks) for open single- and double-curly quotes, and ' and " (two single apostrophes) for close single- and double-curly quotes. LaTeX automatically replaces these with the appropriate curly quotes.

Note that inch and feet marks are straight quotes, e.g., "he was 6'1" tall."

*Contractions Without Preceding Letters*

Use a close-single-curly-quote in contractions that don't have a

preceding letter. E.g., "smoke 'em if you've got 'em" is a contraction of, "smoke them if you have got them." Word processors will instead incorrectly produce "smoke 'em if you've got 'em."

Some foreign languages put a prefix before family names. E.g., the King of Jordan is Abdullah bin Al-Hussein (meaning, "son of the Hussein family"). He can also be referred to as King Hussein. Because Hussein is a contraction of Al-Hussein, some writers use an apostrophe, e.g., 'Hussein (correct) or 'Hussein (incorrect).

*Possessive Singular And Plurals*

The first page of the *Elements of Style*, by William Strunk and E.B. White, has a mistake. The mistake is of omission, i.e., what's written is true, but misleading. Strunk and White correctly advised forming possessive singular nouns by adding *'s*, regardless of the word's final letter. E.g.,

> Charles' friend (Incorrect)
> Charles's friend (Correct)

They didn't explain that the apostrophe replaces a vowel, as a contraction. E.g., we say aloud "Charleszez friend," not "Charles friend."

What's misleading is that they didn't explain what to do with possessive *plural* nouns. I.e., a reader might think that Strunk and White advised adding 's to form all possessive nouns. This isn't correct. Possessive plural nouns add the apostrophe without the *s*. E.g.,

> chimpanzees'
> humans'

Here we don't add an extra syllable, e.g., we don't say "chimpanzeeszez" or "humanszez". The apostrophe without a following *s* indicates that it's silent.

## Foreign Language Characters

Professional typesetters use special characters when needed in foreign words.

E.g., a soon-to-be-married man is a fiancé, and a soon-to-be-married woman is a fiancée. (Both words have the same pronunciation, so people get them mixed up.)

Umlauts are used in "naïve," German words, and heavy metal bands (e.g., Mötley Crüe).

These and many other foreign language characters are available by typing combinations of option or shift-option and other keys. On a Macintosh, look up these combinations in the Key Caps application.

If you're unsure where the special characters go in a foreign word (e.g., "pièce de résistance," note that the first accent mark is *grave* and the second is *acute*, in other words, they go in opposite directions), get a dictionary.

### *Character Sets*

Different software applications use different character sets. E.g., what was an *fi* ligature in one application becomes ≠ in another application. Documents look different on Macintosh or Windows computers.

The only way around this problem is to strip out special characters before moving a document from one application to another. E.g., use Find and Replace to change all the *fi* ligatures to *fi* (two letters), move the document to the new application, then use Find and Replace to change all the *fi* (two letters) to *fi* ligatures.

### *On Webpages*

When coding a webpage, use the HTML special characters. These are listed in the back of most HTML manuals. E.g., é is &#233; or &eacute;. Some software applications will instead use other characters. Viewers using different applications (e.g., Internet Explorer vs. Netscape), or a different Internet service provider (e.g., America Online), or a different computer (Windows vs. Macintosh), or

even the same software set to a different character set (at least 28 character sets exist) will see different things on your webpage.

HTML uses straight double quotes (") for special purposes, e.g., specifying hyperlinks. If you use straight double quotes in HTML text, you might leave a quote out, and produce a bad link. E.g., you intended to code

```
Go to the world's
<a href="http://www.terraquest.com/antarctica/">"coolest"</a>
website.
```

but you mistakenly typed

```
Go to the world's
<a href="http://www.terraquest.com/antarctica/>"coolest"</a>
website.
```

and so you send your visitors to
http://www.terraquest.com/antarctica/>
which isn't a webpage.
Instead, use &quot; instead of double quotes.

Some programmers use two grave accents (``) for an open curly double quote. This is a sign of amateur coding. Instead, use &#145; for left curly single quote, &#146; for right curly single quote, &#147; for left curly double quote, and &#148; for left curly double quote.

## Dashes

Typesetters use at least five widths of dashes:

-        hyphen between words
–        en-dash     between numbers
—       em-dash     between phrases

—— 2-em dash      indicates missing letters (rare)
——— 3-em dash      indicates omitted word (rare)

 In addition, some fonts include a minus sign, and a 3/4-em-dash.

The hyphen is the narrowest. The hyphen is used between words, e.g., three-quarter-inch. You get it by typing the hyphen key (next to the zero key).

The en-dash (as wide as a lower-case *n*) is the middle width. It's used between numbers, e.g., 7–9. On a Macintosh, you get it by typing option-hyphen. In LaTeX, it's two hyphens (--). In HTML, it's &#150;.

The em-dash (as wide as a capital *M*) is the widest width. It's used between phrases, e.g., "Farmer John is outstanding in his field —or is he standing out in his field?" On a Macintosh, you get an em-dash by typing shift-option-hyphen. In LaTeX, it's three hyphens (---). In HTML, it's &#151;. (Microsoft Word X sometimes has formatting problems when an m-dash is used, e.g., in a bulleted list. A line may look right on your monitor but print incorrectly.)

A sign of amateur typesetting is to use two hyphens instead of an em-dash, e.g., "Farmer John is outstanding in his field -- or is he standing out in his field?"

Another sign of amateur typesetting is to put spaces around an em-dash, e.g., "Farmer John is outstanding in his field — or is he standing out in his field?"

Microsoft Word for Macintosh doesn't break lines after an m-dash. Use Find to look for em-dashes between the first and second words on a line. Try inserting a space after the m-dash, to see if the first word and the m-dash jump to the previous line. (Microsoft Word for Windows does this automatically.)

Microsoft Word (for neither Macintosh or Windows) doesn't break lines before an em-dash. I'm not sure whether starting a line with an em-dash is acceptable (*The Chicago Manual of Style* doesn't say). If you want to do this, you'll have to manually search for em-dashes between the first and second words on a line, and insert

a space before the em-dash.

Microsoft Word for Windows will break lines after an en-dash (Microsoft Word for Macintosh doesn't do this). I'm pretty sure this isn't acceptable, i.e., a range of numbers shouldn't break across lines. Again, the *Chicago Manual of Style* doesn't discuss this.

## Ellipsis

Amateur typesetters type three periods (...) to indicate removed text in a quotation.

Professional typesetters use an ellipsis (…). The problem with three periods is that the amount of space between the periods varies, especially with justified text. E.g.,

The quick brown fox...jumped. (Incorrect)
The quick brown fox. . .jumped. (Incorrect)
The quick brown fox . . . jumped. (Incorrect)
The quick brown fox…jumped. (Correct)

On a Macintosh, the ellipsis is option-;. In HTML it's &#133;. Microsoft Word doesn't break lines at an ellipsis. E.g.,

The quick brown fox jumped over the lazy dog, and then…
the lazy dog took a nap. (Incorrect)

The quick brown fox jumped over the lazy dog, and then…
the lazy dog took a nap. (Correct)

Use Find to look at each ellipsis in your book. If the ellipsis follows the first word in a line, try putting a space after or before the ellipsis, to see if that first word jumps to the previous line. (*The Chicago Manual of Style* doesn't say that you can't begin a line with an ellipsis, so I presume this is OK.)

## Ligatures

Typesetters replace the ff, fi, fl, ffi, and ffl letter combinations with *ligatures*, or letter combinations. Look more closely (the ligatures are on the right):

fi fi

fl fl

Some fonts (especially sans-serif and monospaced fonts) don't have ligatures.

Replacing these letter combinations with ligatures is a sign of professional typesetting. In any Macintosh application, type shift-option-5 for the fi ligature, and shift-option-6 for the fl ligature. The ff, ffi, and ffl ligatures aren't available on the Macintosh.

LaTeX automatically substitutes all five ligatures.

*The Chicago Manual of Style* doesn't allow using the æ or œ ligatures in English, Greek, or Latin (6.61).

## Small Caps

Small caps are words in all capital letters, in a smaller font size than surrounding text.

Title Case Small Caps Use The Normal Font Size For The First Letter In Each Word. The Following Letters Are Smaller.

*The Chicago Manual of Style* (8.41-42, 14.27) advocates using small caps for era designations, e.g., a.d. 1066; 13,500 b.p. (*before present*). Note that these are abbreviations (not acronyms) and so have periods after each letter. Also note that a.d. and a.h. (for Muslim and Hebrew years) are placed before the year, when all other era designations are placed after the year.

*The Chicago Manual of Style* (14.15) advocates *not* using small caps for acronyms, e.g., the AFL-CIO.

*The Chicago Manual of Style* (18.28-29) suggests using small caps (not in title case) in subheads. I oppose this practice, because subheads shouldn't use a font smaller than the text font. However, title case small caps may be acceptable. Title case small caps in table of contents entries can look good.

*Small Cap Fonts*

If you often use small caps, buy a small caps font. A small caps font looks different from caps in a smaller font size.

I don't have an example of a small caps font to compare. The above examples are caps in a smaller font size. I've been told that the difference is apparent and "you'll never go back" if you invest in a small caps font. (I rarely use small caps.)

Buy a small caps font that matches your text font (another reason to stay with common fonts, e.g., Times Roman). Instead of choosing Small Caps as a font option, change fonts to your small caps font.

## Bullets

In a list of items, a sign of amateur typesetting is to use dashes instead of bullets. E.g.,

> Book designers have a choice of several software applications:
> - Adobe FrameMaker
> - LaTeX
> - Microsoft Word
> - Ventura Publisher

> Book designers have a choice of several software applications:
> • Adobe FrameMaker
> • LaTeX

- Microsoft Word
- Ventura Publisher

On a Macintosh, the bullet is option-8.

Macintosh Microsoft Word's automated lists features incorrectly uses dashes instead of bullets. Windows Microsoft Word correctly uses bullets.

If you use Microsoft Word's automated lists feature, and then save your file in PDF format, check each of your lists. The bullets (or dashes) may be lost when you convert to PDF.

If you're feeling artistic, use a dingbat (an ornamental typesetting character), e.g.,    " ↳, t.

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# FRONT AND BACK MATTER

## Table of Contents

Most word processors will automatically generate a table of contents.

A table of contents should be one or two pages. Readers should be able to glance through it and see what the book is about. If your table of contents is too short, increase the number of levels. If it's too long, reduce the number of levels. You can put a *detailed table of contents* after the primary table of contents if necessary. The detailed table of contents can be as long as you wish.

*Chapter Summaries*

A table of contents should include a one- or two-line chapter summary after each chapter title. The summary makes readers want to read the chapter (like the title and subtitle of the book). E.g.,

Chapter 3: The Announcement……..…....……36
Brad and Carol always wanted kittens—but *for lunch*?

Microsoft Word can't do chapter summaries automatically. You'll have to run your table of contents, and then type in each chapter summary. This is tedious, if you have to run your table of contents several times (e.g., you add or move a chapter).

Before sending your book to the printer, check the table of contents page numbers. Nothing makes a book look more amateurish than a table of contents that doesn't match the page numbers. E.g., Chapter Three is supposed to start on page 36, but actually starts on page 37.

**Indexes**

The plural of *index* can be *indexes* or *indices*.

Most word processors automatically generate indexes. To generate an index, first write a *concordance*. This is a list of words that you want indexed.

You type the concordance in two columns. The first column is the words to be indexed. The second column is how the words will appear in the index. Your word processor may not be smart enough to find capital and lower case, or singular and plural versions of a word, so you'll have to type each word in four variations. E.g.,

| | |
|---|---|
| chimpanzee | chimpanzees |
| Chimpanzee | chimpanzees |
| chimpanzee | chimpanzees |
| Chimpanzees | chimpanzees |
| chimp | chimpanzees |

You then run Automark to insert hidden index entries into your text, and then generate the index.

Make hidden text visible (on Microsoft Word, the ¶ icon in the Standard Toolbar). Look through your front and back matter (e.g., title page, copyright page, table of contents, etc.) for index entries. Remove these manually. I.e., don't index your title page, etc. If Microsoft Word were smarter, you would select the text portion of your book, then tell Microsoft Word to automark only this section.

Read your index. You'll find mistakes, words you shouldn't have indexed, and words you forgot to include. Change your concordance and rerun your index.

Microsoft Word doesn't remove hidden index entries before it automarks. I.e., if you remove "chimpanzees" from your concordance, then run Automark with the new concordance, "chimpanzees" will again appear in your new index. You'll have to switch on hidden text (with the ¶ icon in the Standard Toolbar), search for each word, find the hidden index entry, and manually delete it. This is tedious. Microsoft Word should remove (or ask if

you want to) remove previous index entries before automarking.

When your index looks right, put in number ranges. Some word processors do this automatically. Microsoft Word doesn't, e.g.,

chimpanzees, 43, 44, 45, 46, 47, 48, 49, 50 (Incorrect)
chimpanzees, 43–50 (Correct)

*The Chicago Manual of Style* (8.69-70) advocates leaving off certain digits in number ranges, e.g., 1113–21, rather than 1113–1121. Explaining their rules takes two pages. If you understand it, use it. Otherwise, use all the digits.

Format your index in two columns. Format it single-spaced. You may want to use a font size one point smaller than your text. If you replace an index, Microsoft Word may reset your index in a default font, rather than use the font that you previously specified. I.e., you may need to change the font for your index every time you replace the index.

## Footnotes

Footnotes look like this.[*]

Use footnotes sparingly.

Footnotes are a primitive form of multiple formatting. E.g., using Adobe FrameMaker, you could write one book, marking out beginning and advanced material, then print out a beginner-level book and an advanced-level book.

Footnotes are usually advanced material, of interest to few readers. If you want every reader to read the footnote, it should be in the text, not in a footnote.

The problem with footnotes is that many readers will read the footnotes, even if they shouldn't. The footnote breaks up their reading flow, and gives them information they don't need.

Or the reader misses the asterisk identifying a footnote. The

---

[*] This is a footnote.

reader then reads the footnote when he or she gets to the bottom of the page. Out of context, the footnote doesn't make sense. The reader's curiosity is piqued, so he or she goes back and tries to find the asterisk that the footnote goes with. This breaks the flow and wastes the reader's time, again for useless information.

A long footnote near the bottom of a page can mess up your page breaks. Some software applications will break such a footnote onto the next page, which further confuses readers.

Footnotes are usually in a smaller font, so take up relatively little space. But the horizontal bar setting apart the footnote takes up one or more lines. You may be able to adjust this amount of space (I thought by using Format…Style…Footnote Separator, but this doesn't seem to work now in Microsoft Word), but, in general, footnotes take up more space than working the material into your text.

Use footnotes in your first draft. On the next draft, remove unnecessary footnotes. If a footnote is necessary, work it into the text. Consider putting the footnote somewhere else in the book. The editing process includes much rearranging and reorganization material—an important footnote may actually be text that belongs in another chapter.

## References

References identify the source of your information. In the book design biz, this is called *documentation*.

*Why Use References?*

Scientific and academic books use references. Mainstream non-fiction generally doesn't use references. However, non-fiction authors should change this habit. In recent years, several popular non-fiction authors, e.g., Stephen Ambrose, have been discovered to have (apparently unintentionally) plagiarized material from other authors. These were major embarrassments for the authors. Get in the habit of referencing everything as you write.

*Which Reference Style?*

*The Chicago Manual of Style* (15.2) advocates two choices for references:

• *Humanities* style, listing the sources used in each chapter in an endnotes section at the end of the book, without putting references in the text.

• *Author-Date* style, listing the primary author's last name, followed by the year of publication, in parentheses in text. The Author-Date style looks like this (Thistlethwaite, 1987). A bibliography at the end of the book lists the sources in alphabetical order.

A third method, citing references in the text by number, with an endnotes section at the back of the book, is "much less satisfactory," according to the *Chicago Manual of Style* (15.3). This third method looks like this.[63]

I disagree with the Chicagoans. The Humanities style is difficult for the reader to look up a reference. A chapter may have fifty references. How will the reader know which fact came from what source?

The Author-Date style (Humpdragon, 1943) interrupts the reader's concentration (Fartso, 1992), especially if you have many references (Spitzenburger, 1999), or if the referenced names are funny (Bender-Over, 1969).

In contrast, readers who don't care about your sources can easily ignore reference numbers;[64] yet readers who need to look up a fact can easily find your source.[65]

*The Chicago Manual of Style* (15.3) gives two reasons against reference numbers. First, if your readers are familiar with your sources, they'll recognize Author-Date references at a glance, without looking in your endnotes. E.g., Professor Balderdash sees that you've quoted Dr. Titzlinger's seminal 1973 paper on brassiere dynamics.

The other reason is that "additions and deletions cannot be made without changing numbers in both text references and list." True enough with the software available in 1993, when 14th edition

of the *Chicago Manual of Style* was published. But, in 2002, Microsoft Word and LaTeX automatically number your references. Adding and deleting references is easy. Adobe FrameMaker also numbers references, with the caveat that if you add or delete numbers, you have to tell FrameMaker to redo the numbers before you send your book to the printer (also easy).

With automated referencing, don't use *ibid* to repeat references. If you remove the first reference, the following *ibid* reference will be incorrect. It would be cool if Microsoft Word automatically printed *ibid* when consecutive references are identical, but I doubt that'll happen any time soon.

Adobe InDesign, Quark X-Press, and Adobe Pagemaker don't number references. Users of these software applications have to use either the Humanities or the Author-Date style. (I've heard that plug-ins are available for automatically numbering footnotes, for about $200. I haven't used the plug-ins.)

*Put Your Endnotes On Your Website*

Here's a radical idea. Don't put your endnotes section at the back of your book. Instead, put your endnotes on your book's website. My book *Hearts And Minds* has nearly 400 references. This takes up 21 pages, in a single-spaced, 10-point font. Printing the endnotes would add a dollar to the book's price. 99% of my readers will never look up a reference. I think they'd rather keep their dollar.

Or you could include the endnotes in your hardcover edition, and leave the endnotes out of the paperback edition. The few readers who want to look up a references would have to go to the library. They'll have to use the library anyway to get the referenced document, so you're not making them take an extra trip.

*Reference Number Rules*

Reference numbers always follow punctuation, except for a dash. E.g., a reference number goes after a comma,[45] not before a period[46].

Never put a reference number (or footnote mark) in a chapter or section title.

Use the text font for reference numbers. Changing fonts will distract the reader. Reference numbers should be invisible to readers, unless they look for the reference numbers.

Superscript numbers should be half the point size of the text. E.g., with 12-point text, use 6-point reference numbers. The number then fits in the upper half of the text line. I.e., the top of reference numbers line up with the top of the capital letters. (Microsoft Word does this automatically.)

If your book will be printed on high-quality paper, consider going one point smaller, e.g., 5-point reference numbers with 12-point text. The numbers will be less intrusive, yet still legible.

*Reference Format*

"The great thing about standards is that there are so many of them."

— heard from an electronics engineer

*The Chicago Manual of Style* (16.32-96) advocates referencing books by author (followed by a period), title (followed by a colon), subtitle (followed by a comma), city of publication (followed by a colon), publisher (followed by a comma), and year of publication (followed by a period). E.g.,

Caro, Robert A. *Lyndon B. Johnson: The Path to Power*. New York: Vintage, 1990.

I presume that this confusing array of periods, commas, and colons was planned so that no two punctuation marks are consecutive. I.e., if the above example were written with each field separated by a comma, you'd be confused:

Caro, Robert A., Lyndon B. Johnson, The Path to Power,

New York, Vintage, 1990.

Is *Lyndon B. Johnson* the title of the book, or a second author?

That format leaves out the most important item for identifying a book: the International Standard Book Number (ISBN). E.g., the above book about Lyndon Johnson is *ISBN 0679729453*.

And why list the city where the publisher has its main office? Did publishers once enjoy visits from readers?

*The Chicago Manual of Style* (15.185) advocates including page numbers only with numbered reference citations, not with Humanities or Author-Date bibliographies. I suggest including page numbers with all references. Make life easier for your readers—and yourself, if you have to look up a fact ten years from now.

*Reference Databases*

The Internet solves all these problems. Instead of typing references, you can now download the information from a reference database. You'll save time and mistakes.

When you finish writing your book, you can reformat the data into different standards at the click of a mouse. E.g., your editor refuses to let you include ISBN numbers. One mouse click and the ISBN numbers are gone. Then the editor quits to work for another publisher, and a new editor takes over your book. The new editor likes your suggestion to use ISBN numbers. You click your mouse again, and the ISBN numbers return.

If you use Windows and Microsoft Word or Corel WordPerfect, I've heard good reports about Citation (about $200, or about $80 for students, http://citationonline.net/).

For Macintosh Microsoft Word, use Endnote (about $250, http://www.endnote.com).

If you use another software application, you may be able to use Citation or Endnote independently. Your endnotes will be a separate document, which you can save as a PDF and attach to your book.

*Referencing Websites*

But the Internet has introduced further problems. How to reference websites, e-mail newsletters, discussion forums, etc. is under debate. Cover your bases and include as much information as you can find: URL, author's name, webpage title, date, etc.

## Cross-References

Cross-references, e.g., "*see page 23*," can be useful in technical and other non-fiction books. Some software applications do cross-references, e.g., Adobe FrameMaker and Microsoft Word.

Writing "more about this later" or "as previously noted" is easy, but not helpful to a reader. Get in the habit of instead using cross-references.

Cross-referencing a chapter or section is easy. In Microsoft Word, go to Insert…Cross-reference. Select Reference type… Heading and Insert reference to…Heading text. Select the chapter or section, and "*see 'Housetraining Your Aardvark'*" appears in your text. If you change the chapter title, the cross-reference automatically changes.

Also get into the habit of captioning your figures (e.g., illustrations, graphs), tables, and equations. Then cross-reference the figure in your text. Even if your figure is on the same page with the text describing it, tell your reader (in other words) "I want you to look at this *now*." This improves the flow of your book. Don't put figures before the point where you want your reader to look at the figure. Put the figure after that point, even this forces the figure to the next page.

Microsoft Word can cross-reference two other types of objects (not counting footnotes and endnotes, which I don't recommend cross-referencing). Any numbered item in a list can be cross-referenced. Lastly, you can insert a hidden bookmark anywhere, and cross-reference the bookmark. You select any text (e.g., a person's name) and go to Insert…Bookmark. You can then cross-reference

that selected text.

## Recommended Books

Every non-fiction book should have a "Recommended Books" section at the end. Then sell the recommended books on your website.

Selling books on a website is easy. You sign up with Amazon Associates (http://www.amazon.com/associates/). You choose the books you want to sell. Amazon gives you hyperlinks to put on your website. Amazon will also give you pictures of the books, etc.

When your website visitors decide to buy a book, they click on your website's link, which takes them to Amazon. Amazon then pays you 5-10% of the price. You don't need to stock or ship anything. Setting up your webpage takes an hour or so. After that, Amazon sends you a check every month.

5-10% may not sound like much (bookstores get 40%). But that's all the author gets in royalties! Many authors get less than that. E.g., your publisher pays you 8% royalties. You persuade your readers to buy, on average, one recommended book from your website. Amazon sends you checks for about 8% of these sales. You've doubled your royalties!

In your "Recommended Books" section, write a short review of each book. Include a small picture of the cover (get these from Amazon).

When your book is available, upload all your reviews to Amazon (in the reader reviews section of each book's webpage). List your name as "So-And-So, author of *How To Start A Successful Donut Shop*," or whatever. Amazon customers looking at the books you reviewed will see your name and book title, and possible order your book.

*Hearts And Minds* had some extra (blank) pages, so I added a list of all the books that I quoted or mentioned in my text. I included the page number, so readers could go back and reread a quotation or see what I'd said. This required using Microsoft Word's bookmarks and cross-references feature (see above).

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# GRAPHICS

"A picture tells a thousand words," yet few authors include graphics in their books.

## Ornaments

Ornaments are, in general, small graphics used in repeating elements of your book. E.g., every chapter of *Hearts And Minds* ended with a heart:

<div align="center">♥</div>

The last chapter ended with two hearts.

<div align="center">♥ ♥</div>

A detective novel might end each chapter with a dagger. A book about cats might end each chapter with a cat.

Chapter ends are a good place to use an ornament, because nothing on the page tells the reader that the chapter is over (except for unimaginative white space).

Chapter starts are another place for an ornament. You might frame each chapter title with a corner:

<div align="center">

♥ MY CHAPTER TITLE ♥

</div>

Running headers and footers are another place for ornaments.

*Dingbat* fonts, e.g., Zapf Dingbats, Wingdings, Woodtype Ornaments, etc., are collections of small ornaments and other typographic bits (e.g., arrows, stars, checkmarks, checkboxes). Word processors handle dingbats as text, not as graphics. Dingbats require no special skills to use, and don't slow down your computer.

Find these by searching the World Wide Web for "dingbat fonts" or "page ornaments." I recommend

http://www.web-elegance.com/

Using ornaments is a sign of traditional book design. Modern book designers tend not to use ornaments. I suggest that novices use ornaments, but sparingly. Using the wrong style of ornaments for your book, or overdoing ornaments, looks amateurish.

## Charts And Graphs

If you have to present numerical information, consider using a graph (*chart* and *graph* are synonyms).

To design effective graphs, read *The Visual Display Of Quantitative Information*, by Edward Tufte (1983).

Most spreadsheets, e.g., Microsoft Excel, produce graphs fairly easily. You can copy a Microsoft Excel graph directly into a Microsoft Word document. This may be a good idea with a graphic that you update regularly, e.g., a sales chart in weekly company newsletter. Updating the spreadsheet may automatically update the word processor document.

But if you don't expect to update the file, don't copy directly between Excel and Word. When save your document as a PDF file, you may lose your graph. Instead, copy your graph into Adobe Photoshop, clean it up as necessary, adjust the size, and save it in a standard graphic format (e.g., PICT, JPEG, etc.). Then insert it into your document.

## Illustrations

New technology has made creating and printing black and white illustrations easy and inexpensive.

Color illustrations are still expensive and difficult. This section is about using black and white illustrations. If you want to use color illustrations, talk to your printer.

Your printer may suggest putting all the illustrations in an 8-page signature in the middle of the book. Don't accept that—it looks old-fashioned and makes the book harder to read.

Instead, ask your printer to use paper that can reproduce photographs. Such paper costs only a few pennies more per book.

### Resolution

The "keep out of trouble" rule is that photos should be at least 300 dots per inch (dpi). More resolution is better, but will slow down your computer. Line art (e.g., graphs) should be 1200 dpi.

### Image Sources

The "keep out of trouble" rule is to go to a pro lab and pay them $$$ to scan your original slides or negatives.

A cheaper alternative is to have a photo store catering to amateurs scan your negatives. If a photo will be small in your book, you don't need a pro-resolution (25 megapixel) scan.

Avoid scanning prints. The quality will be, in general, worse than a direct scan of a negative or slide.

Also avoid using photos you downloaded from the World Wide Web. Most website photos are about 72 dpi.

### Adjusting Photos For Printing

When scanning a photo, set the *gamma curve* at 1.7, the *highlight dot* to 2%, and the *shadow dot* to 90%. This lightens the image, and compensate for the tendency black ink to oversaturate and darken an image.

Use Adobe Photoshop to adjust photos after scanning, before printing. (I've heard that Jasc Software Paint Shop Pro is also good, and is less expensive.)

With black and white, use Image…Mode…Grayscale. Then use Image…Adjustments…Auto Levels to adjust brightness and contrast.

If you scanned your photo as suggested above, you should be able to skip the next four paragraphs. If you someone else scanned

the image, make the following adjustments.

Open Image…Adjustments…Curves. Click your mouse on the center of the graph, where it reads Input: 50%, Output: 50%. Drag your mouse down until this reads Input: 50%, Output: 35%. This lightens the midtone detail (e.g., faces).

Next, open Windows…Info. Then open Image… Adjustments… Levels (*not* …Auto Levels). Move your cursor over your image. The cursor should change to an eyedropper. Move the eyedropper cursor over the darkest areas of your image. In the Info window, you should see K: 98%/98% or similar numbers. Adjust the two black triangles in the Levels window (one for Input, the other for Output) until the second number reads 90% in the darkest area of the image. You've lightened the darkest area to prevent oversaturating black ink on the paper.

Next, move your eyedropper cursor over the lighest areas of your image. Adjust the two white triangles in the Levels window (one for Input, the other for Output) until the second number reads 2% or 3% in the lightest area of the image.

Lastly, move your eyedropper cursor over faces. The K: value should read between 5% and 40% (partly depending on skin color).

Adobe Photoshop can do many other effects. E.g., you can dodge or burn to lighten or darken selected areas; crop the image; or erase a background.

For more information, visit http://www.scantips.com.

*File Formats*

Many computer graphic file formats are available. The difference between file formats for websites and for printing is that websites need compression. I.e., files need to be as small as possible, to get through a 56K (or slower) modem without making the viewer wait. But you'll give your book to your printer on a Zip disk or CD-ROM, where file size won't be an issue. Printers generally avoid compressed file formats because the image quality is slightly degraded.

The two common compressed file formats are JPEG (or .jpg) and GIF (.gif). If you use JPEG files, set the compression at High or Maximum. Don't use GIF files for printing—this format limits the number of colors or gray tones.

The two common uncompressed formats are TIFF (.tif) and PICT (.pct). These files will be about ten times larger than JPEG files.

Printers usually ask for TIFF files. Most word processors will work with all four file formats, plus dozens of others, if your files are small. E.g., Microsoft Word is happy with a quarter-inch ornament in any file format.

But Microsoft Word handles large files poorly. It can only handle large files as PICT format with JPEG compression (choose High compression). Any other file format will show as "grayed out" or look blurry. Sometimes Microsoft Word displays an image on your monitor well, but prints it poorly. For a 3"x4" image, Microsoft Word can handle up to about 800 dpi. It can't handle 1200 dpi images (unless the image is smaller). Whenever you add an image of that size, your computer will slow down noticeably. With about a dozen such images, you'll need a fast computer to get any work done.

## Placing Illustrations

Stay Out Of Trouble Rules
Limit yourself to four illustration placements:
• Large illustrations centered horizontally.
• Small illustrations with captions to the side.
• Small illustrations with text flowing around.
• Small ornament placement was discussed earlier.

Large illustrations:
Horizontally center the illustration.
Put the caption below the illustration. The caption should be in a different style (font family, font size, font weight, leading) than

the text. Usually the caption should be single-spaced.

Don't put text (other than the caption) below a large illustration. Readers may miss text below a large illustration.

Anchor the graphic to the bottom of a page. Don't anchor it the top of a page unless it fills the entire page.

Have your text flow above and below the illustration, but not on the sides. E.g., a paragraph may have two line above the illustration, and three lines on the next page.

"Pilots pleased over their victory during the Marshall Islands attack, grin across the tail of an F6F Hellcat on board the *USS Lexington*, after shooting down 17 out of 20 Japanese planes heading for Tarawa," November, 1943. Photo by Comdr. Edward J. Steichen. National Archives and Records Administration, General Records of the Department    of    the    Navy,    1798-1947;    80-G-470985; http://www.nara.gov/exhall/picturing_
the_century/galleries/worldflames.html

In Microsoft Word, create a table using Table…Insert > Table… Specify one column, one row, and auto initial column width. Insert your illustration in the table (Insert…Picture…From File…).

Select the graphic and then use Format…Paragraph… to set the alignment to Center. Set indentation and space above and below at zero. Set Line spacing to Single (an Exact leading specification, e.g., 15 points, will cut off the top or bottom of the graphic). Close the Format…Paragraph… window.

Select the table and go to Table…Table Properties… Again set the horizontal alignment to Center, with zero indent.

Select Text Wrapping…Around and open the Positioning window.

Select Vertical…Position…Bottom and Vertical…Position… Margin. Unclick Move With Text. This anchors the illustration at the bottom of a page.

Put a full paragraph of text above the table. If you go to View… Page Layout you should see your illustration at the bottom of the page, with part of the paragraph above the illustration, and the rest

of the paragraph at the top of the next page. If not, move paragraphs above or below the illustration until you're satisfied. Don't break paragraphs—the last line above the illustration won't be justified, and the next line will be indented.

Small illustrations with captions to the side:



Nancy Reagan[1]

As far as I am concerned, I never really lived until I met Ronnie. Oh, I know that this is not the popular admission these days….But Ronnie is my reason for being happy. Without him, I'd be quite miserable and have no real purpose or direction in life.

— Nancy Reagan

Use this format if a small illustration has a long caption. The above example has two captions, one short ("Nancy Reagan") and one long (the quotation). The caption should be on the right side, if you expect your reader to look at the illustration first, then read the caption.

In Microsoft Word, create a table using Table…Insert > Table… Specify two columns, one row, and auto initial column width. Insert your illustration in the table (Insert…Picture…From File…).

Select the graphic and then use Format…Paragraph… to set the alignment to Left. Set indentation and space above and below at zero. Set Line spacing to Single (an Exact leading specification, e.g., 15 points, will cut off the top or bottom of the graphic). Close the Format…Paragraph… window.

Select the table and go to Table…Table Properties… Again set the horizontal alignment to Left, with zero indent. Select Text Wrapping…None. Open the Options window. Set all cell margins to zero. Close these windows.

Select and drag the table's center border to fit the illustration.

Enter your long caption in the other window and format as necessary.

Small illustrations with text flow around:

Use this format for small illustrations without captions, or with short captions.

Place the illustration against the right margin. Flow text around the illustration. Don't place the illustration against the left margin. This is harder to read. Because you indent the first line of each paragraph, and the text indents to flow around a left-side illustration, readers will unconsciously pause in the middle of a sentence and think, "This is a new paragraph." This may seem minor, but the goal of the book designer is to not make readers think (about anything other than the author's presentation of ideas).

To reiterate, small illustrations go on the left margin if you have a long caption for the reader to read after looking at the illustration. Small illustrations go on the right margin if no caption or a short caption accompanies the illustration.

Don't center an illustration if text is on both sides. I.e., don't make readers read part of sentence and then skip over the illustration to read the rest of the sentence.

Set the illustration to move with the paragraph it's part of.

The primary rule to vertically align a small illustration is to not leave "widows and orphans," i.e., a single line of text above or below the illustration.

The secondary rule is to center the illustration with the paragraph it's related to. This is rule is usually not followed because it often conflicts with the primary rule.

To reiterate these rules:

- If the illustration goes with the first paragraph on a page,

anchor the illustration against the top page margin.

•    If the illustration goes with the first paragraph on a section, align the illustration with the top of the first paragraph of the section (below the subhead).

•    If the illustration goes with the last paragraph on a page, anchor the illustration against the bottom page margin.

•    If the illustration goes with a long paragraph that isn't the first or last paragraph on the page, center the illustration in the paragraph, if this results in at least two lines of text above and below the illustration.

•    If the illustration goes with a short paragraph that isn't the first or last paragraph on the page, align the illustration with the top of the paragraph.

Vertically center the illustration with the paragraph it goes with. If possible, make the paragraph taller than the illustration, so the first line (or lines) of the paragraph is above the illustration, and the last line (or lines) of the paragraph is below the illustration. Vertically align the illustration with the adjoining lines of text. This is the first of two useless sentences inserted to make another line below the illustration. This is the second useless sentence.

However, if the paragraph is the last paragraph on the page, anchor the illustration to the bottom page margin. The rule here is "don't put text under an illustration." I.e., if you vertically centered the illustration in the paragraph with one full line after the illustration, the first words in the last line would look somewhat like an orphan.

In Microsoft Word, create a table using Table…Insert > Table… Specify one column, one row, and auto initial column width. Insert your illustration in the table (Insert…Picture…From File…).

Select the graphic and then use Format…Paragraph… to set the alignment to Right. Set indentation and space above and below at

zero. Set Line spacing to Single (an Exact leading specification, e.g., 15 points, will cut off the top or bottom of the graphic). Close the Format…Paragraph… window.

Select the table and go to Table…Table Properties… Again set the horizontal alignment to Right, with zero indent. Open the Options window. Set all cell margins to zero. Close these windows.

Select and drag the table's left border to fit the illustration.

Select the table and go to Table…Table Properties… again. Select Text Wrapping…Around and open the Positioning window. Click Move With Text.

Select Vertical…Position…0" and Vertical…Position… Paragraph. This aligns the top of the illustration with the top of the paragraph. Microsoft Word can't automatically vertically center a table with a paragraph. You have to do this manually. Close the window and Microsoft Word should go into Page Layout mode, showing you the position of the illustration in its paragraph.

If you want to put lines above the illustration, go back to Table…Table Properties…Vertical…Position… Enter the line spacing in points, e.g., 15 pt for one line of 15-point leading (Microsoft Word won't recognize "15 pts" or "15 points"). Microsoft Word will then convert your points measurement into inches (you can also enter a measurement in inches).

Close the window again and look at the Page Layout mode. If the numbers of lines above and below the illustration looks right, now adjust the vertical alignment of the illustration compared to the text lines. Stay in Page Layout mode. Select the graphic and go to Format…Paragraph…Spacing…Before. Add a few points of spacing and look at the result in Page Layout mode. Repeat until it looks right.

Advanced Illustration Placement

Drop Shadows
Boring charts would look better with a drop shadow. I've found

no way to do this. Adobe Illustrator creates drop shadows, but when the file is saved as a PDF or pulled into Photoshop the drop shadow is lost. Microsoft Word and Adobe Photoshop don't create drop shadows.

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# COVERS

In a bookstore, the front cover advertises the book. When a potential buyer picks up the book, he or she is likely to read the back cover before deciding to buy your book.

Design a cover that sells the book. Begin by creating a full-page mock ad in the publication best suited for the book. E.g., if your book is about skydiving, design an ad for *Skydiving Magazine*. Whatever you would put in the ad, put on your cover.

Go through your bookshelf and pick out books with effective covers. You'll likely find few such books. Often a cover looks nice, but tells you little about the book. Sometimes covers don't even look nice, as if the publisher didn't care about the cover.

## Graphics Software

Use Adobe Illustrator. It's expensive and hard to learn, but it does everything you need (you'll need a lot of effects to produce a great cover).

Your printer will want an Adobe Illustrator file, along with a PDF file. Likely your printer will have to adjust something. Your book may turn out to be thicker or thinner than expected, and the printer will have to change the spine width. Or the printer needs more or less bleed (the extra quarter-inch around the cover that gets trimmed off). Or the ink colors aren't matching. With an Adobe Illustrator file, your printer will be able to easily fix problems.

Create the back cover, spine, and front cover on one sheet. That's how the cover will be printed. Add a quarter-inch bleed around it. E.g., for a 6"x9" book, set up Adobe Illustrator for a 13"x9.5" cover.

## Hardcover vs. Paperback

Paperback books are cheaper to print, but wear out after about five people readings. This isn't usually a problem, as most books are read only once.

The exception is libraries. It's cheaper for a library to pay $40 for a hardcover (called *case bound*) that 100 patrons can borrow, than to buy twenty $10 paperbacks.

If durability isn't an issue for you, there's no reason to print a hardcover edition. The binding will cost about $2 more to print.

Let's look at the price, based on the bestseller *The Map That Changed The World: William Smith And The Birth Of Modern Geology*, by Simon Winchester (2001):

|  | Hardcover | Paperback |
|---|---|---|
| Retail | $26 | $13.95 |
| Wholesale (40% discount) | $15.60 | $8.37 |
| Publisher (55% discount) | $11.70 | $6.28 |
| Printing and shipping | $4.50 | $2 |
| Publisher's profit | $7.20 | $4.28 |

The customer pays $12 extra, for the publisher to get $3 more profit. But the high price might cut sales in half. The publisher might have made more profit going straight to paperback.

Books usually get only one marketing campaign. E.g., reviewers review new books, not reissued paperbacks. If you think your book will have substantial word-of-mouth sales (like *Divine Secrets Of The Ya-Ya Sisterhood*, by Rebecca Wells), you may better off publishing in paperback, selling more books at a lower profit per book, and then waiting for word-of-mouth momentum to build greater sales (and profits).

Consider publishing in a paperback with a price halfway between hardcover and paperback:

|                   | Hard    | Paper1  | Paper2  |
|-------------------|---------|---------|---------|
| Retail            | $26     | $13.95  | $19.95  |
| Wholesale (40%)   | $15.60  | $8.37   | $11.97  |
| Publisher (55%)   | $11.70  | $6.28   | $8.98   |
| Printing          | $4.50   | $2      | $2      |
| Publisher's profit| $7.20   | $4.28   | $6.98   |

The publisher makes the same $7 per book profit on the $19.95 paperback or on the $26 hardcover. Sales volume should be greater with the $19.95 price, so total profits should be higher.

## Title And Subtitle

A book's title is usually its most important cover element.

Think of lots of titles and subtitles for your book. Ask people which is best.

Usually the title is a catchy or cute phrase. The subtitle then describes the book. E.g.,

> Into Thin Air:
> A Personal Account of the Mount Everest Disaster

> The Difference Between God and Larry Ellison:
> Inside Oracle Corporation

> Men Are from Mars, Women Are from Venus:
> A Practical Guide for Improving Communication and Getting What You Want in Your Relationships

Titles should be short. If it can't be read at a glance, potential buyers will skip it. 10-12 words for the title and subtitle are ideal. In contrast, *Men Are From Mars…* is 22 words. The title is catchy, but the subtitle could have been edited to *Improving Communication In Relationships* (totaling 12 words).

Try omitting your title. Try omitting your subtitle. Swap the title and subtitle. If you have a title (or a subtitle) that's both catchy and descriptive, use it alone.

Fiction books don't usually have subtitles.

*Brandable Titles*

Think of the title as a brand name. If you wrote a series of books, what part of the title would you repeat to identify the sequels? E.g.,

"A" Is For Alibi
"B" Is For Burglar
"C" Is For Corpse
"D" Is For Deadbeat

Men Are From Mars, Women Are From Venus
Mars And Venus On A Date
Mars And Venus In The Bedroom
Mars And Venus In The Bathroom

Windows For Dummies
Football For Dummies
Wine Coolers For Dummies
Spotted Hyenas For Dummies

*Copyright And Trademark Issues For Titles*

Titles can't be copyrighted. But titles can be trademarked. But trademarks are invalid if they're too descriptive (e.g., *Aviation Magazine*). Some states will protect titles under unfair competition laws.

See the books recommended below in the copyright section.

*Title Design*

The title should be BIG. Use the biggest font size that fits.

Use a font that communicates something. E.g.,

STONE AGE WOULD BE GOOD FOR A BOOK ABOUT THE FLINTSTONES. YUBBA-DUB-BA-DOO!

## Edwardian Script Would Look Nice For A Romance.

Herculanum would be good for a book set in ancient Greece.

Use All Caps Title Case For The Title.

Use Title Case for the subtitle and author's name. The title and subtitle should look different.

Use the same font for the title, subtitle, and author's name. Use the same size font (smaller than the title size) for the subtitle and author's name. Don't make the reader's brain work too hard by switching fonts or colors, especially if you selected an unusual font. The reader needs to glance at cover but not dwell on it. The cover should grab the reader's attention and then send him or her to the back cover.

If you decide to color the text, leave a thin black outline around each letter. In Adobe Illustrator, select the text, then click on the Fill (X) and Stroke (X) boxes near the bottom of toolbar. You should get the font in white with a black outline (or black with a white outline, because selected text has inverted colors). Double-click the Stroke (X) box to open the color palette. Choose the fill color. Under the Windows menu, open the Stroke window. Adjust the stroke weight.

*Numbers In Titles*

Don't start your title with a long number—readers won't be able to find your book on a bookshelf arranged alphabetically. E.g., *1812 Overture: The Incredible Story Behind Tchaikovsky's Masterpiece* would be hard to find on a shelf. A better title would be *Tchaikovsky's 1812 Overture: The Incredible Story Behind The*

*Masterpiece.*

## Front Cover

*Cover Illustration*

Book covers, like advertisements, should have an illustration.

If the book's subject matter can be shown visually (e.g., skydiving), choosing an illustration should be straightforward.

For an abstract book, consider whether the title suggests an image. E.g., my book *Hearts And Minds: How Our Brains Are Hardwired For Relationships* suggested hearts, brains, wiring, and relationships. A picture of a brain might suggest that the book was hard to read, so I avoided that image. Instead, I had an artist draw a man and a woman holding giant electrical plugs. The male plug and female socket added sexual connotations, so I added hearts around them to instead communicate romantic connotations.

A third choice is to use a beautiful photo or artwork that has nothing to do with the subject. E.g., *Self-Therapy For The Stutterer*, by Malcolm Fraser, has a beautiful photo of two men fishing on a lake at sunrise. The title communicated clearly what the book was about, and the subject is difficult to show visually, so this was a good choice.

*Art On A Budget*

Cover illustrations can be expensive. This is why many books don't have cover illustrations. The cover artist simply chooses appropriate fonts and colors, and is done in four hours.

You may be able to save money by using a photo that you took. Or use a public domain photo.

Or you can create the illustration yourself. Even if you think you "can't draw," you'll be surprised what you can do if you try. You may able to start with clip art and spiff it up in Adobe Illustrator.

Instead of hiring a professional cover designer for $60-

125/hour, you may be able to hire an art student for $10-15/hour.

*Celebrity Endorsement*

Ask the bestselling authors in your field to endorse your book. If they like to make money, they'll be happy to see their name (and the title of their book) advertised on the cover of your book.

Ask other celebrities, if they have some connection to the subject. E.g., a book about stuttering could be endorsed by Mel Tillis.

To find a celebrity's address, do an Internet search, call the celebrity's publisher, or ask a librarian to help you. If possible, call or e-mail before you send the book.

Write three cover endorsements. Put these in a cover letter, asking the celebrity to either pick one or write his or her own endorsement. Include your manuscript (some celebrities only want to see a sample chapter).

Use a readable font size and family. Older readers should be able to read the celebrity endorsement without reading glasses. 13- or 14-point Times Roman is a good choice.

*Black And White Covers*

First design your cover in black and white. If you expect to print less than 5000 books, black and white covers will save you considerable money.

Designing first in black and white forces you to make optimal use of fonts, illustrations, etc. If your cover looks snappy in black and white, it'll look even snappier in color. If it looks blah in black and white, it'll look only somewhat less blah in color.

Also, some catalogs will show your book in black and white. When you finish your color design, look at it in black and white. Open your file in Adobe Photoshop, then go to Image…Mode… Grayscale.

Some printers can give you a good deal on a two-color cover. E.g., you might make the title red, and rest of the cover black and white.

*The Language Of Color*

Choosing colors for your cover is almost as important as choosing a title.

Different colors have different meanings:
- Green symbolizes fertility and life.
- Red symbolizes blood, fire, and passion.
- Blue symbolizes relaxation or "going with the flow" of life, blue-sky optimism, or the denim clothes of reliable, working class people.
- Brown is down-to-earth, humble, and reliable.
- Gold is wealth.
- Yellow is feminine, cheerful, sunny.
- Purple is royal.
- Orange is conspicuous, "look at me!"
- White is pure, innocent, or abstract.
- Black is serious or morbid.
- Gray and beige are emotionless, inconspicuous, trying to pass without being noticed.

Within each color, different shades subtly alter the meaning.

*Colors That Show Wear*

Don't use large white areas, unless your covers will have film laminate. Don't use large black areas with film laminate, because it shows fingerprints. Either way, you'll get many returns.

Use a variety of medium colors, without large patches of one color.

*CMYK vs. RGB*

Use CMYK color. In Adobe Illustrator, this is under File…Document Color Mode. *CMYK* means "Cyan, Magenta, Yellow, black." These are the four colors of ink used in four-color printing presses (and inkjet printers). In contrast, *RGB* means "Red, Green. Blue." These are the three colors of computer monitors (and video). The difference is that you can produce any color by adding cyan, ma-

genta, and yellow together; or by subtracting red, green, and blue from each other. Paper reflects light, computer monitors produce light. As you pile on more color to paper, it gets darker. As your switch on more pixels on your computer monitor, it gets brighter. (Printers also use black ink because it's cheaper and looks sharper than colored ink.)

Use RGB mode for artwork that will be seen on computers, e.g., for a website.

For artwork that will be printed on paper, use CMYK mode.

When you print your artwork, the colors might not match what you saw on your computer monitor. To avoid this problem, use primary colors where possible. If you use pure cyan, magenta, yellow, or black, all printers will produce what you expected. Pure red, green, and blue should also print consistently. This may sound uninspired, but you can get a wide range of shades by adjusting the density of a color. E.g., 20% pure red (actually, 20% magenta, 20% yellow, 0% cyan, 0% black) is light pink.

*Three-Dimensionality*

A sign of amateur design is a flat-looking, two-dimensional cover. Professional cover designers have several ways to make a sheet of paper look three-dimensional.

You could put a hologram on the cover, or use a printing press that stamps out parts of the cover. Those choices are expensive.

Or you could use large blocks of negative colors, e.g., green text on an orange background. This creates the optical illusion of the text floating in front of the background. But that looks garish.

The two preferred methods are *gradients* and *drop shadows*. These work in black and white or in color. A black and white cover with gradients and drop shadows can be more eye-catching than the same cover in color without gradients or drop shadows.

A gradient is a smooth transition from light to dark (e.g., 15% yellow to 25% yellow) or between two colors. E.g., you've decided to use 20% yellow for your background color. Instead, use 15% yellow behind the book's title, and 25% yellow around the edges

of the book. This will look like a spotlight is shining on the title. It will draw the viewer's eye away from the edges of the book, to the title. In Adobe Illustrator, select your background frame, then click on the Gradient tool or go to Window…Gradient.

For a drop shadow in Adobe Illustrator, select the object, then go to Filter…Stylize…Drop Shadow. Or go to Effect…Stylize… Drop Shadow.

Drop shadows only work on *vector* objects, not *raster* objects. Vector objects include squares, lines, circles, etc. Raster objects include photographs and scanned artwork. To put a drop shadow behind a photograph, you must draw a vector object (e.g., a box) around the photograph.

## Back Cover

Use the same color scheme on the front and back covers. Don't make the reader's brain work too hard when he or she is thinking of buying your book.

### *Subject Code*

The upper left corner of your back cover should tell bookstore employees where to put your book. E.g., Self-Help, Reference, Biography, etc.

Use the BASIC subject categories (used by bookstores), not LOC or DDC numbers (used by libraries).

If your back cover lacks color, put the subject code in the same color (and font) text as the front cover title.

### *ISBN Bar Code And Price*

The lower right corner of your back cover should have the ISBN number, bar code, and price. Without a bar code, bookstores can't sell your book.

An International Standard Book Number (ISBN) uniquely identifies your book. Booksellers and wholesalers require this number.

Publishers get ISBN numbers from

http://www.isbn.org (a division of R.R. Bowker)

When you have an ISBN number and you've decided on the price, order the bar code from AccuGraphiX

http://www.bar-code.com

If you order with a credit card, they usually e-mail an EPS file within 24 hours.

You then place the EPS file in your Adobe Illustrator layout. Use a white background for the bar code. Don't change the size or shape of the bar code—use it exactly as AccuGraphiX sent it to you (usually 1.83 inches wide). If you need a larger barcode (e.g., your cover will be printed on cheap paper incapable of reproducing fine lines), talk to AccuGraphiX about making a larger barcode for you.

Type the price below the bar code. The price should be both discreet and obvious—you don't want to shock readers with the price before they're "sold" on the book ("$19.95 for a paperback!?!"), but they should easily find the price when they look. 12-point Helvetica bold is good. Put the Canadian price in parentheses and regular (not bold) font. Look up the Canadian price at

http://www.xe.net/ucc/

Round the Canadian price down, not up. You'll get the same wholesale price, Canadians will pay less, and the wholesaler loses the difference.

*Author Photo*

Spend the money for a good author photo. Send the author to a "makeover photo studio" with a hair stylist.

The background should be white. If you have to use a non-studio photo, use Adobe Photoshop's eraser to remove the background.

*Back Cover Reviews*

If you did your celebrity endorsements well, you should have gotten back several longer endorsements, from lesser-known celebri-

ties. Put one or two of these in the lower half of the back cover.

*Back Cover Text*

The back cover text is your primary text advertising. Briefly describe what the book is about, in as few words as possible.

Then say why the reader wants to read it. What will the reader get out of the book? You may want to use bullet points for the three, four, or five benefits the reader will receive.

Make your benefit points mysterious and intriguing. E.g.,

- What you should *never* eat on an airplane.

sounds better than

- Foods that airlines don't refrigerate properly.

Better yet, put page numbers after the mysterious points, e.g.,

- What you should *never* eat on airplane (page 37).

The reader then turns to page 37. Make sure these are *killer* pages. I.e., if a reader only read that one page, he or she is hooked. In contrast, if the one food you should never eat on an airplane is shellfish, readers will say, "So what? No airplane serves shellfish."

The front cover sent to reader to the back cover. The back cover sends the reader to the best pages inside the book.

Consider starting with reader benefits, and putting the description last. E.g., "Do you want full, thick, beautiful hair? Hair that people will admire and envy? *The Spray-On Hair Book* will tell you how to use products advertised on late-night television…"

Use a readable font for the back cover text. Older readers should be able to read it without reading glasses. 13-point Times Roman on 15-point leading is a good choice.

## Spine

To calculate spine thickness, ask the printer for the paper stock's rating for sheets per inch, and divide by the number of pages.

E.g., for a 224-page book, you select a 60# offset recycled stock, which is rated 448. Divide 448 by 224 pages. Your book's spine needs to be one-half-inch wide.

### *Spine Colors*

Use the same color scheme on the spine that you used on the front cover. It's annoying for a reader to recall that your book was black with yellow lettering, and look through his bookshelf and not find a black spine with yellow lettering—because you decided that yellow spine with black letters would look nicer.

If you must use different colors for the spine and front cover, make the spine the same color as either the back cover (or vice versa). This allows for adjusting the thickness of the book during binding.

Dark (or bright red) lettering, in a large, readable font, on a light background will make more bookstore customers read your book's spine. Conversely, customers will ignore a difficult to read spine.

### *Spine Font*

Use the same font on the spine that you used for the title. Again, the font will help the reader recognize your book.

Use ALL CAPS. This avoids descenders, allowing you to use a larger font size.

Spines are usually read vertically. That would be fine if you wrote in Japanese, but reading vertical English is a problem.

One solution is to stack the letters, e.g.,

M
Y

B
O

O
K

T
I
T
L
E

Stacking the letters destroys the shapes of the words. You force the reader sound out each word one letter at a time.

If your spine is thick and the words are short, you could stack the words, e.g.,

MY
BOOK
TITLE

A third choice—used by 95% of book designers—is to put the type the letters normally, and force the reader to bend his or her neck sideways 90°. This makes life easy for the book designer, and hard for the reader.

The worst design is to use an italic font. Italics lean 10° forwards. To read an italic spine, the reader has to bend his neck 100°.

I have a unique solution to this problem. I use *reverse italics* on the spine. In Adobe Illustrator, I select the text, then go to Object …Transform…Shear. I lean the font back 10°. The reader than has to bend his neck only 80°. When read horizontally, it looks like italics.

Perhaps a typographer could design a font that is readable leaning back 45°.

European books have the spine text reading up, not down. An italic font would be a good choice for a European book.

*Colophon*

At the bottom of the spine, put the publisher's logo (called a *colophon*).

Few publishers have a recognizable logo that would make readers buy your book. Exceptions include O'Reilly for computer books, or Nolo Press for law books. If your publisher's logo isn't a selling point, consider instead using a graphical element from the front cover. E.g., my book *Hearts And Minds* had three hearts on the cover, so I put on heart on the spine. A reader who saw my cover will more easily recognize my book on a bookshelf.

*Special Covers For Reviewers*

I've heard that certain reviewers will only review a *bound galley*. This is an old type of cover, without artwork. These reviewers want to see a book many months before the publication date. They won't read books with cover art. They think that cover art means that the book has been printed (i.e., they aren't getting an advance copy). They're unaware that inkjet and laser printers can print artwork in minutes, instead of months.

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# LEGAL ISSUES

I'm not an attorney. The following isn't legal advice. This chapter is intended to briefly familiarize a novice about the principal legal issues in publishing. The end of this chapter recommend several books for further reading.

## Copyright

The Copyright Act of 1976 automatically grants certain rights to an author, photographer, or other creative person from the moment he or she fixes his or her creation in some tangible form, e.g., writes on paper, photographs on film, etc. No registration is necessary. To use a created work, you must get permission from the creator.

Copyright lasts the creator's lifetime, plus fifty years.

### Fair Use

A publisher may use *short* pieces of an author's work (e.g., a quotation), without permission. This is called *fair use*.

If the quotation is longer than 300 words (about a page), it's unlikely to be fair use.

Quotations shorter than 300 words from a book may be considered fair use. Factors affecting fair use include:
- The length of the original work. If the original work was a ten-word *haiku* poem, quoting more than one word will exceed fair use.
- Quotations in advertisements are never fair use. More about this distinction below, in the "Right of Publicity" section.
- The "heart of the work." Sometimes a book has a few paragraphs that are the "heart of the work," and the rest of the book is about those paragraphs. Quoting those paragraphs, isn't fair use.
- The effect on the market for the original work. If your quota-

tion hurts the sales of the quoted work, it's not fair use.

Photographs and other graphic works are rarely fair use, because these are more creative than factual. An exception might be a small section of a map.

### Pre-1978 Works

The Copyright Act of 1909 covers works created before January 1, 1978.

Under the old Act, works were copyrighted for 75 years after the date of copyright. I.e., anything created before 1927 is now in the public domain.

Also, some works created between 1927 and 1978 may not have been copyrighted or renewed properly.

### Public Domain

Works in the *public domain* are not copyrighted. Any American can used public domain works, without permission from anyone.

Work created by or for the federal government is automatically in the public domain. When looking for book illustrations, I suggest that you start looking at the Library of Congress (http://www.loc.gov) and National Archives and Records Administration (http://nara.gov) websites.

The latter website has excellent photos of Presidents and wars. The website also features photographers commissioned by the federal government, e.g., Dorothea Lange's photographs of migrant workers in California in the 1930s, and Ansel Adams's photographs of the national parks in the 1940s.

Look at other federal websites. E.g., if your book is about aviation, go to the National Air & Space Museum website.

Sometimes a photographer donates photos to the federal government, but doesn't transfer the copyright to the federal government. If you're not certain that the photographer was a federal employee, do your best to contact the photographer and check.

## Right Of Publicity

If you use an individual's name or likeness in an advertisement, you must get the individual's permission.

A person's likeness includes his or her name, signature, image (e.g., a photograph or painting), voice, or other identifiable characteristic. E.g., a Michigan company sold portable toilets under the name "Here's Johnny" (*Carson v. Here's Johnny*, 698 F.2d 831, 6th Cir. 1983). Because those two words were used every night on the *Tonight Show* to introduce Johnny Carson, Carson successfully sued the company.

You may use anyone's likeness for editorial purposes. "Editorial" is also called "news," "newsworthy," or "non-commercial."

A common misconception is that "non-commercial" means given away free, perhaps by a non-profit organization. Whether your publication is commercial or non-commercial has nothing to do with the price.

*Editorial* means (in this context)

> ...the use a person's name or likeness for scholarship, cultural, historical, educational, political, and public interest purposes or for news reporting...even if the work is more entertaining than newsworthy.
> — Lloyd Jassin and Steven Schechter, *The Copyright Permission And Libel Handbook*

*Advertising* is the opposite of editorial. If you use a person's name or likeness to sell something, you need the person's permission.

Using a person's name or likeness within a book isn't advertising. The reader doesn't usually see the inside of a book until after he or she buys the book. Everything inside a book is editorial.

On your book's cover or in advertising for your book, you can use the name and likeness of the person your book is about without right of publicity permission. E.g., *Sports Illustrated* used a photo-

graph of New York Jets' quarterback Joe Namath in an article about the Super Bowl. An advertisement for the magazine showed the article, with Namath's photo. Namath sued, claiming that his image had been used in an advertisement. The court ruled in favor of the magazine.

You can't use the name or likeness of an individual unrelated to your book on the cover or in advertising for the book. E.g., if *Cat Fancy* magazine used Joe Namath's photo in an advertisement, and the magazine had never written an article about Joe Namath, the magazine would need his permission.

## Right Of Privacy

Invasion of privacy has three forms.

### *Intrusion Upon Seclusion*

You may not take photographs or record a person in his or her home without his or her consent. This legal concept sometimes extends to other private places, to photos of the inside of the person's home, or to "hidden camera" or "hidden microphone" use anywhere.

### *Private Facts*

Details of an individual's sexual relationships, personal hygiene, contents of personal letters, etc., are off limits to the news media, except when such facts are "newsworthy."

### *False Light Publicity*

Inventing quotes or fictional events to portray a person falsely to the public, or using photos out of context to imply scandalous activity, is unlawful.

## Libel

Libel is a false statement that harms the reputation of a person or

business.

Because the First Amendment guarantees free speech, prosecuting a libel case is difficult. Conversely, defending a libel case is easy. To win a libel lawsuit,

- The plaintiff must prove that the statement was false. The defendant (the publisher) doesn't have to prove that the statement was true. If the publisher can prove that the statement is true, the judge will dismiss the case. I.e., truth is an absolute defense for libel.
- The plaintiff must prove monetary damages. Vague claims of anguish or suffering don't work.
- Some state laws require that the plaintiff contact the publisher within a certain time, provide proof that the allegedly libelous statement was false, and ask the publisher to retract the statement. If the publisher complies, no libel case is possible.
- Libel laws vary widely from state to state. No federal libel law exists.

Defendants have many defenses against libel claims, including:

- Parody can say almost anything about anyone, e.g., that Jerry Falwell lost his virginity with his mother in an outhouse (*Hustler Magazine v. Falwell*, 485 U.S. 46, 1988).
- Anyone can say almost anything about politicians.
- Questions are not statements, so are never libelous. E.g., "Bill Gates is an idiot" might be libelous, but "Is Bill Gates an idiot?" isn't libelous.
- Statements of opinion are never factual, so are never libelous. E.g., "In my opinion, Bill Gates is an idiot" isn't libelous.
- Reviews and critiques are shielded from libel claims.
- The publisher's intention sometimes matters. If the plaintiff can't prove malicious intent, he or she might not win.

*Getting Permissions*

Contact a celebrity's agent by doing a websearch for the celebrity's official website. Or ask a librarian to help you contact the celebrity.

An honest, informed agent will say, "If you want to cover your bases in case there's a legal problem, we'll sell you permission." But be skeptical when a celebrity's agent says that you "have to" pay for permission to use the celebrity's name or likeness. I've had a celebrity's agent tell me that, because my book wasn't free, it was commercial and so I had to pay $$$$ to mention the celebrity. Another agent said that she owned the "right to use" a photo in the public domain (every American has that right), and I could pay her for the "right to use" the photo.

*Further Reading*

*The Copyright Permission And Libel Handbook*, by Lloyd J. Jassin and Steven C. Schechter (1998), covers copyright, libel, right of publicity, and right of privacy in one book.

I also recommend the *Copyright Handbook*, by Stephen Fishman (1997, 4th edition, Nolo Press). That book only covers copyright.

*Libel, Slander, And Related Problems*, by Robert D. Sack and Sandra S. Baron (1994), is the authoritative book on libel issues.

"Invasion of Privacy and the Media: The Right 'To Be Let Alone'," by John A. Bussian and Paul J. Levine (available at http://www.flabar.org/), covers right of publicity and right of privacy.

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# BEFORE SENDING YOUR BOOK TO THE PRINTER

Go through your book and pick out the best chapter, the chapter that grabs readers, then knocks 'em dead. Put that chapter first. Put the next-best chapter second, and so on.

E.g., I'm reading a book about the 1967 Six Day War. The first 170 pages cover the diplomatic history between the Israelis and Arabs. Then, in the first minutes of the war, the Israeli Air Force destroyed the Egyptian Air Force on the ground. Casualties were minimal on both sides. That chapter is exciting! The author could have put it first, and then said, "Now let's examine the diplomatic situation that led up to this incredible battle…"

If your book doesn't hook readers in the first chapter, they'll put it aside and never get to the exciting stuff.


## Copyeditors

When hiring a copy editor, ask what type of books the editor has worked on. Law books require legal copyeditors, math books require math copyeditors, etc.

You may dislike a copyeditor's style. Some copyeditors like to rewrite your work into long, complex sentences. Others like to make your work easier to read. Communicate what you want.

Be wary of copyeditors who quote a fee (e.g., $5/page) without seeing your book. Give the copyeditor your manuscript and a check for $50. See what he or she does with the first chapter, and his or her estimate for the book.

If your budget is tight, call a university English or journalism department. A student should be able to find your most glaring mistakes, for a fraction of a professional copyeditor's fee. A student may not notice arcane mistakes, but neither will most of your readers.

Most copyeditors are booked three to six months in advance. This can force you into an undesirable tradeoff with last-minute author changes. On the one hand, you could allow the author to add new material, rewrite sections, etc. up to press time. Whenever the author makes changes, typos creep in. On the other hand, you could require the author to hand in the finished manuscript three months before press time. The book then goes to the copyeditor and production. The book won't have typos, but the content won't be as good as a book that the author continued to polish.

## Asking For Feedback

By nature, writers enjoy sitting alone and writing. If we enjoyed talking as much as we enjoy writing, we'd be politicians. But feedback will make you a better writer.

Beginners need to be told what they're doing right. Experts need to be told what they're doing wrong. Your friends and family want to make you happy. They'll point out the good parts of your writing. If you're a beginning writer, show your work to your friends and family.

If you're an expert writer, showing your work to your friends and family will be a waste of time. They won't point out your mistakes. Instead, seek *critical* feedback.

Criticism always stings at first, but then you look at your book and say, "Yes, I never thought of it that way. If I rewrite that section it's much better." Experts thank critics.

You'll want *timely* feedback. Within a month is ideal. Getting a letter pointing out a mistake in something you wrote ten years ago is useless.

You want *private* feedback. *The New York Times* book reviewer may point out fifty mistakes in your book. That's good—but if ten million people read his or her review, that's not good.

You want feedback from *many* readers. Your literary agent and your editor are two opinions. Get at least twenty opinions.

You want feedback from *typical* readers. Your literary agent

and your editor probably have master's degrees in English Literature. They read carefully, with comprehension. Instead, seek feedback from readers named Murphy. Anything they can misunderstand, they will misunderstand.

But average readers aren't good at articulating their thoughts. They like or dislike something, but can't say why. This is why they're not writers.

*Different Books, Different Feedback*

With my first book, *Stuttering: Science, Therapy & Practice*, getting feedback was difficult. I mailed out dozens of copies, and less than one in ten recipients read the book. The only substantive criticism came from two journal reviewers, whose reviews totaled 26 pages. These reviews came out more than two years after I submitted the book. Luckily—or unluckily—I'd chosen a printer who used a Xerox Docutech printer. I fixed the corrections, rewrote the book, and printed a new edition. One of the reviewers was *furious* when she found out I'd done this.

My second book, *Hearts And Minds*, was a little easier to get feedback on, as more people are interested in relationships. This time, I asked people in advance before mailing them copies. Still, only one in five people who said they'd read the book did (some people told me they'd started it and "gotten busy"—in reality, gotten bored—which is useful feedback). Substantial feedback came from a few experts, a few friends, and the Amazon "dummy" reviewers (more about this below).

My third book, *Multifactoral Stuttering Therapy*, has been as difficult as my first book to get feedback on. (But I'm not trying as hard, as it's my second book on the subject.)

So far, I'm pleasantly surprised at the excellent feedback I've gotten on *Basic Book Design*. I put the book on my website and asked for feedback on various newsgroups and websites. It helps that the book is short—I get comments within hours and days, not weeks and months. (This supports my contention that most books

should be under 100 pages.)

Different books require different approaches for feedback. With a technical book, ask experts in your field. Don't be surprised if they say they're "too busy," which translates to you're not as important as they are (especially if you don't have a contract with a major publisher).

With a general audience book, the next section details the unique way I found to get honest feedback from typical readers.

*Dummy Books For Dummies*

Make a dummy webpage on Amazon. Give your book an alternate title, make up a fictitious author's name, create a different cover, and put on a different ISBN number. Submit the dummy book to Amazon. Have a "print-on-demand" printer make fifty copies.

Go through Amazon's top 100 reviewers, looking for reviewers who review books similar to yours, who provide their e-mail addresses. Offer to mail them your book. Treat these people nicely — they're the best reviewers, and their feedback is worth its weight in gold.

Then go through the Amazon reader reviews for books similar to yours. Look for readers who provided their e-mail addresses. Offer to give them your book (either printed or downloaded from your website), if they'll review it on Amazon.

Mail out the books. In a month you'll see the reviews appearing on Amazon. Be prepared for shocks. With *Hearts And Minds*, several people reported items that weren't in the book (some favorably, some critically!). Expect misinterpretations and misunderstandings.

Rewrite your book. Then tell Amazon that you've cancelled publication of the dummy book, and ask them to remove it from their database. E-mail the people who wrote positive reviews and ask them to repost their reviews when the real book is published. Offer to send them a copy of the rewritten book.

This isn't dishonest. Publishers cancel books all the time. I doubt that Amazon will forbid it, because few other authors will go

to this much trouble to get honest feedback. If many writers did this, Amazon could set up a discussion forum for authors to post requests for reviewers.

## Pre-Printing Checklist

❑ Search for "there are" and rewrite these sentences.

❑ Search for ", and". Consider breaking these sentences into two sentences.

❑ Search for *just*, *very*, *really*, and *actually*, and remove.

❑ Search for "ly-" and remove the hyphen.

❑ Consistently use either "for example" or "e.g."

❑ Consistently use either "in other words" or "i.e."

❑ Search periods following quotations marks.

❑ Search for two spaces after periods, question marks, and exclamation marks.

❑ No hidden index entries in the front or back matter (e.g., title page, table of contents).

❑ Use a grammar checker to find passive voice sentences, and rewrite in active voice.

❑ Check capitalization in all chapter and section titles.

❑ Search for repeated carriage returns, and remove.

❑ Replace fi anf fl with ligatures.

❑ M-dashes breaking at line breaks.

❑ Ellipses breaking at line breaks.

❑ Automated hyphenation on. No too-short or too-long word divisions.

❑ First paragraph of chapters, sections, and subsections not in-

dented.

❑ Chapter titles in running headers correct.

❑ First page of chapters don't have headers, instead have drop folios (page number in footer).

❑ Title page, first page, etc. on recto (right-hand) pages.

❑ No widows.

❑ Number of pages fits into signatures (e.g., 224 pages).

❑ Graphics neither too dark not too light.

❑ Table of contents page numbers correct.

❑ Index page numbers correct.

❑ Crop PDF file pages to page size.

❑ Bar code price correct. The price is the smaller bar code to the right. Above you'll see a number. It will start with a 5, if your price is in American dollars. Ignore the first digit. The rest of the number is your price. E.g., "51995" means US$19.95.

❑ Canadian Price. Use the latest exchange rate to check this.

## Recommended Newsgroups And Websites

Suzanne S. Barnhill wrote many "tips and tricks" for Windows Microsoft Word, in a webpage entitled "Tips and tricks for copy fitting," at

http://www.mvps.org/word/FAQs/Formatting/FitCopy.htm

The MacWorld magazine (http://www.macworld.com/) forum for "Design And Publishing" has knowledgeable professionals who can answer questions for Macintosh users.

Several Usenet newsgroups may help you:
- microsoft.public.word.formatting.longdocs is for book and document designers using Microsoft Word.

- comp.text.tex is for LaTeX, ConTeXt, etc., users.
- comp.publish.prepress will answer questions you have about printing color, using Quark, etc.
- alt.publish.books will answer questions about ISBN numbers, working with distributors, etc.

Announce your book to distributors and bookstores by creating an ONIX file at http://www.netread.com/. The $150/title fee may seem stiff at first, but after you've hassled with Amazon, Ingram, and twenty other booksellers, you'll appreciate NetRead.com.

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BACK COVER

*Basic Book Design* isn't another book about grammar rules, freeing your inner writer, or finding a publisher. It's about making your books, documents, and newsletters look professional.

No other book tells you:

• Which fonts will make readers devour your book—and which fonts will make them put your book aside.

• Common mistakes that make your newsletter look amateur.

• Designers' tricks to save printing costs *and* make documents look better.

• The *free* software that works better than Adobe Pagemaker, Quark X-Press, or Microsoft Publisher.

• Work-arounds to avoid bugs in Microsoft Word.

• When you need permissions from both the photographer *and* the person depicted in the photo—and when you need neither.

• The government agency that will give you *completely free* photos by famous photographers such as Ansel Adams and Dorothea Lange.

"The money-saving tips will pay for this book 100 times over."
— A. F. Amos Person

"Strunk & White for the computer age!"

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