

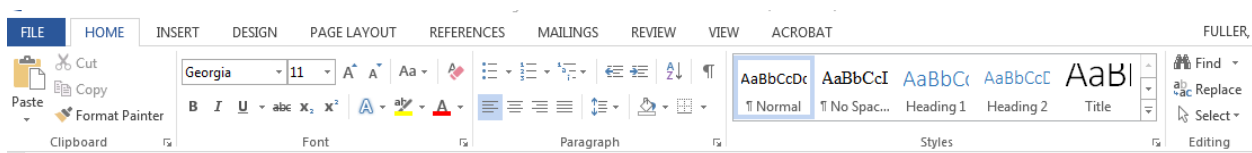
FORMATTING YOUR BOOK FOR PRINT WITH MICROSOFT WORD OR EASY BOOK DESIGN ON THE CHEAP

My MFA has a concentration in book arts, so I spent several years studying their layout and design, their history and evolution, and what makes them beautiful and functional. So yeah, I have some strong opinions about what a book should look like (and why it should look that way). I'm going to share some basics with you here, which should be enough for any of you to use Microsoft WORD to design an attractive and professional print book yourself in a relatively small amount of time and for little to no cost (there is *no* reason in my opinion to pay someone a hundred dollars or more for a template, especially a template that isn't even exclusive to you!).

WHAT YOU CAN DO TO MAKE THIS EASIER ON YOURSELF

If you're not familiar with "Styles", now is the time to become familiar. Styles are simply rules you make for different sections or issues. For example: Title, Subtitle, Normal, No Indent, Centered, etc. You can modify them and create new ones that suit your book's needs (Chapter, Epigram, Letter), whatever special features your book has, you can create a Style so that it's cohesive throughout the book (and across a series) and as easy as clicking to apply.

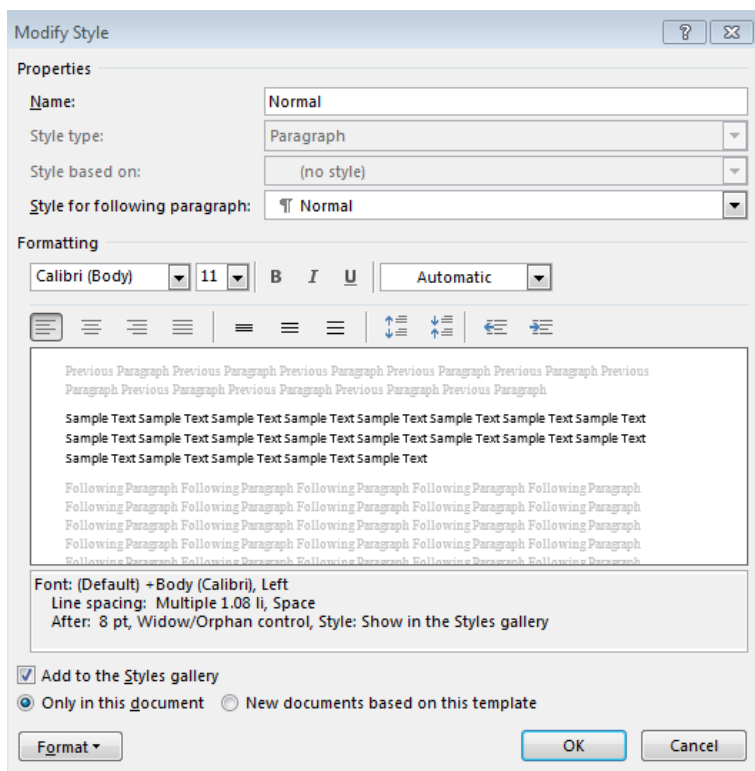
You find Styles on the HOME tab. This is something to spend a little time on and really get right, as you can use it over and over for all your books down the road once you've designed your template.



Your manuscript will predominantly be in "Normal". To modify it (change the font, change the point size) you simply hover over it and select the modify option. Now you can change anything you like and this will change not only "Normal", but anything you've based on "Normal". For example, I like to have no indentation on my first paragraphs, so I have "No Indent" based on "Normal", where everything else is the same (font, point size, spacing, etc.), but I've taken away the indentation. So at the beginning of each chapter, I simply highlight the first paragraph and

click on “No Indent” in the “Styles” box. And I can do this as I’m writing, so I don’t have to go back and do it later.

But let’s say I decide I don’t like Times New Roman, I want my book in Garamond. Instead of selecting all and changing fonts (which would change all my fonts, including any special ones I was using for headers, titles, letters, etc.) I would go to “Normal” and change the selected font there, which would change the font throughout for any style based on “Normal” (Centered, No Indent, etc.).



Same with my chapter numbers. I modify “Heading 1” to be what I want, size, small caps, bold, centered, etc., and I add space before and after so I don’t have to have paragraph returns (so there’s no worry about one chapter starting 2” down and one starting 3” down). The spacing is now automatic.

You can do a lot of your formatting upfront (as you’re already used to doing with italics) to minimize work down the road. No worries if you have a completed manuscript that you want to work with though, just open it and begin modifying your styles (I would select all and put it all into “Normal” and go from there). That’s what we’re going to do today for the demo.

SOME BASIC SET-UP HOUSEKEEPING

- Widows and Orphans (Paragraph, Line & Page Breaks). Turn this off.
- Hyphenation (Page Layout). Turn on Automatic.
- Kerning (Font, Advanced) Click the box!
- Smart Quotes (WORD Options, Proofing, Autocorrect Options, AutoFormat) so you don't have to worry about dumb quotes making your book look ugly. Turn this on.

“Smart quotes are the pretty ones that curve and have a definite front and back.”

"Dumb quotes are the ones that are straight up and down like this. They seem to crop up when you're cutting and pasting."

Just turning these on or off as appropriate will make a world of difference in how your book turns out and the ease with which you get from manuscript to book.

SOME BASIC CLEAN-UP HOUSEKEEPING

- Run a search for EM-dashes and make sure you don't have spaces around them (and that the end quote is the correct one if it's part of dialogue, as this is a common error).
- Run a search for ellipsis and make sure you don't have spaces around them (and that the end quote is the correct one if it's part of dialogue, as this is a common error).
- Run a search for double spaces and replace them with single spaces.
- If you have dumb quotes scattered throughout your manuscript already, do a search and replace for quote marks. That will fix them.

BASIC TEMPLATE

You can see and download Interior Templates on Create Space's site:

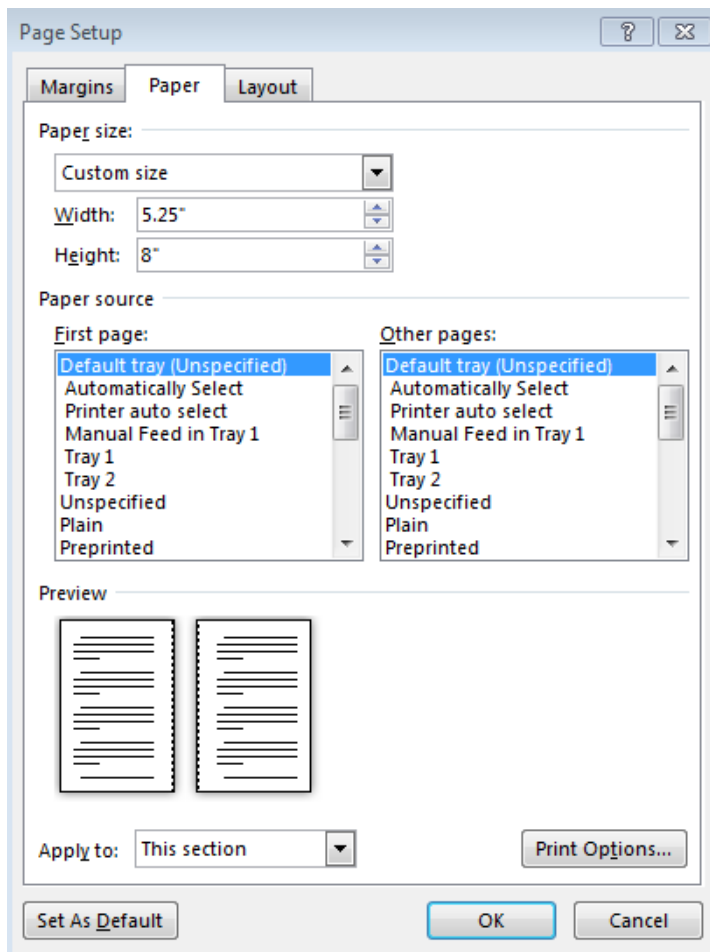
<https://www.createspace.com/en/community/docs/DOC-1323>

Paper Size

Look at the sizes offered by Create Space (or whatever printer you're going to use) and start there. I like the 8 x 5.5. You can download the "Basic" version from their site, or you can simply modify your document to those specs:

<https://www.createspace.com/en/community/docs/DOC-1482>

The basic templates are just a pre-sized WORD document with the margins already set. No reason not to use them as it saves work. But if you don't want to:



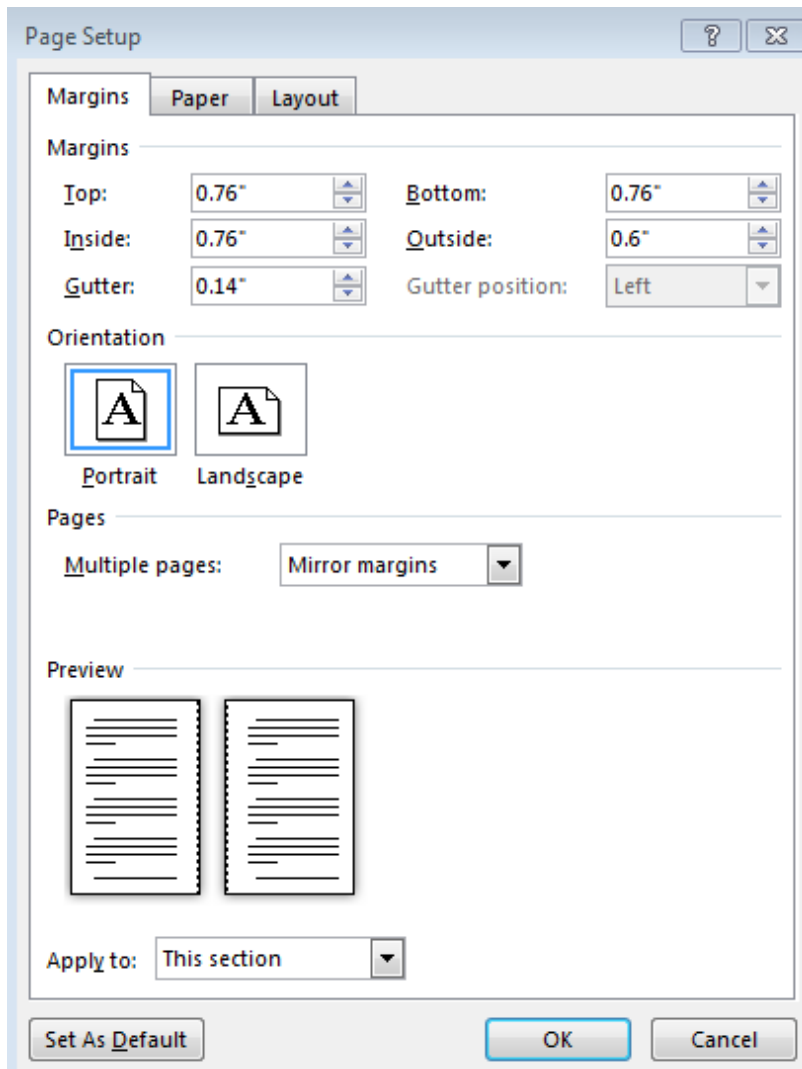
Page Layout, Size, More Paper Sizes, select Custom from the drop down and type in your chosen dimensions. Make sure you make it apply to the whole document in the drop down at the very bottom.

Margins

You're going to use the Custom Margins option under Margins on the Page Layout tab. If you're worried about picking these correctly, look at the templates Create Space offers (or just use theirs as your starting place).

Outer margin at LEAST .25 but .5 recommended (again, you don't need giant margins, but it's nice to have room for your thumb!). In high end books, the outer edge is wider than the top, and the bottom is wider than the outer edge. In most mass produced books, these are all the same.

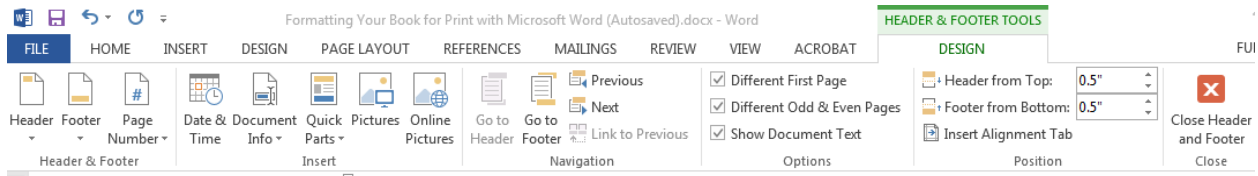
Very important! When setting your custom margins, you need to go to the drop down under Pages and select "Mirror Margins". This way you get right/left pages.



DO NOT go any narrower than the blank template's preset margins. Absolutely feel free to increase them if they feel too scanty to you when you look at the pdf or your proof copy (Though this may necessitate altering the cover's spine so better to make the call early). Sometimes a little extra space on the outside (for thumbs, so readers don't smear the text) and/or on the bottom just makes the book feel more luxurious. This is the number one request I get from friends for future books once they've seen a proof; apparently you lose a lot to the trim).

Header

This seems to be a bit tricky for a lot of people. You want a blank header for the fore matter (teaser, review quotes, copyright, title page, dedication, acknowledgements, etc.). So you start your header with the first chapter of your book. You want to check Different First Page, Different Odd and Even pages, and Show Document Text. You also want to make sure in the Navigation section that the first chapter is not linked to the previous section but that all the subsequent ones are (until you get to the after matter , which also needs a different header).



To add your Page Numbers, click on the Page Number drop down. You want to click the button to start with Page 1. Then click Current Position and choose your style. This is a good spot to play around and see what you like. Look at other people's books. You'll have to play with the tab settings to get everything perfect. Author's name goes on even pages (recto); title goes on odd pages (verso). Most commonly, the authors name is *italicized* and the title is in ALL CAPS. First page of each chapter generally has no header.

Page Breaks


Under Page Layout there is a drop down for breaks. In the front matter, you might insert a simple Next Page. But at the end of each chapter, you may want to choose Next Odd Page to get the chapters to all start on a "verso" page (some publishers do this; some don't, I personally prefer it). Whatever style you choose, be careful that there is a return at the end of the last sentence or you'll get some ugly justification errors.

MAKING IT PRETTY

Font Selection

Don't go crazy. That's my main advice. Pick something normal and familiar for your main body font. Traditional publishing has done a pretty great job over the past couple centuries designing highly legible fonts: e.g. Times New Roman, Georgia, Garamond, Bookman Old Style, Baskerville Old Face, Goudy Old Style. All of these are good choices and are free to use. Do a page in each and print them out if you want to really feel their impact. I did this and was surprised that I ended up choose the font I did (my favorite from my days of hand-setting poetry, Centaur, looked skimpy and too light on the page for fiction). If you buy a font, read the license first and make sure you buy the correct one (often web use and print use are different and separate).

Good Sources for Fonts: fontquirrel.com (look for the symbol that looks like a Kindle for embeddable fonts) and myfonts.com.

 **Ebooks and PDFs** - Embed font in eBooks and portable documents.

Embedding Fonts

MAKE SURE THIS WORKS before you do a whole manuscript and discover the decorative font you've chosen won't embed because of a technical issue (usually an issue with free fonts) or legal restriction (why checking your license is important). WORD Options, Save, click the check box for "embed fonts". You can choose to embed only the characters used to save file size and not to embed common fonts. Save as a PDF and check that under File, Properties, Fonts, that the fonts are all listed

Dingbats

Also called "webdings" in WORD. You might also use a decorative font (plenty of them for sale, some at quite reasonable prices), or copyright-free clip art. These are commonly used to dress up your chapter headings and to show a scene break when it falls at the bottom/top of a page.

☞ONE☞

☞1☞

CHAPTER ONE

☞CHAPTER 1☞



Drop Caps

You can't kern them in WORD (oh, how I long for Word Perfect!) and they can end up looking a little odd (especially letters like "A"). But if you really like them, I highly recommend not going above 3 lines (unless you're doing a really fancy alternative font like in an illuminated manuscript) and I recommend playing around with fonts and with placement (I prefer the look of "in the margin" drop caps, but you might not). A subtle shift in font can really make these effective and a drastic change can be very impactful. If you're writing historical or paranormal these can be especially effective and helping set a mood for your book. Remember though, if you use a special font, make sure you have a license for it!

Also, if your first line starts with dialogue, remember to delete the first quotation mark (yes, that's the standard way of dealing with quotes and drop caps). See how awkward this looks because of the space between the "A" and the "I"? If you had Adobe InDesign, you could fix this, but most of us aren't going to invest in that very expensive program and learn how to use it for a few print sales. Nor should we have to!

Another thing. It's also good to know that if you use a drop cap on a short first paragraph, you should also make the second paragraph "No Indent".

Small Caps

A VERY COMMON WAY FOR new chapters and new scenes after a break to start is with small caps. Usually between three and seven words. This is a good choice for starting off every section if you're a writer who frequently has scene breaks and you don't want to mess around with dingbats. They give a nice visual cue to readers.

THIS CAN BE combined with a drop cap if you like. Play around with your options until you discover a style or combination that you like.

SOME BOOKS EVEN DO THE ENTIRE FIRST LINE OF EACH CHAPTER IN SMALL CAPS, BUT THAT CAN BE too much in my opinion and isn't actually all that legible. Less really is more in this situation.

Title Page

If you had your cover done by a designer, chances are you can get the image file for the title and use that so that it will match (this is how NY does their books, and it's a nice, professional touch). If you can't get the image file for some reason, you can still make a pretty title by using WORD Art or a fancy alternate font (yes, this is one of the places where an alternate font can be desirable!).

Ripe for Anything

Ripe

for

Anything

Ripe
for
Anything

Creative Use

A friend has a book with notes and texts that had to be set off in a way that was visually useful to the reader. We played with a TON of options, and finally went with standard indent for the note with a different font and an arrow dingbat for the texts with different font. Normally I am NOT a fan of multiple fonts in a book, but sometimes it works. If it aids in the legibility of the book, then do it! This is a place where a handwritten font could work nicely.

Still never went dancing

TOYING WITH HIS AFFECTIONS | 201

kids, not someone else's. Ask Patricia. As much as she'd loved Evie, only Candace had been her daughter.

But maybe Griff didn't mind. Or, more likely, he figured they could just heat up the sheets for a few more months. Tears sprang to her eyes and she forced them back. Dammit, she'd cried more since returning to Fairview than she had since her mother's death. It wasn't until she reached for a tissue that she saw the note.

Still never went dancing. Maybe tonight?
XOXO
-G

Yes. Hell, yes. And if she had to pin her hopes on a couple of X's and O's, well, they'd had less support than that in the past. Before she could talk herself out of it, she reached for her cell phone and texted him:

↳ 9:30. This time I'll be dressed.

Less than a minute later, she had his reply.

↳ Not on my account, I hope.

She laughed aloud in the empty apartment and went to take a bath.

ADVANCED PUNCTUATION FOR GEEKS

Hyphens

Hyphens connect things that are a single concept or joint modifier: e.g. toll-free call, five-eighths of a cup of sugar. They're also used for breaking multisyllabic words apart to enhance justification (so you don't have lines with huge gaps between words because you used antidis-establishmentarianism in a sentence).

EN Dashes

An EN dash is like an arrow, connecting things that are related by distance or time (e.g. April–June, and p.9–12) as well as prefixes to open compounds (pre–World War II).

EM Dashes

An EM dash can be parenthetical (as in the example below) or can be used to set off a separate thought in a sentence—rather like a semi-colon. This is also the correct punctuation for interrupted speech.

“But I don't want—”

“Your mother made meatloaf and you'll damn well eat it!”

Ellipsis

Ellipsis are what you use for speech—or a thought—that trails off.

“I'm not sure about this ...”

Semicolons

If you love them; you probably know how to use them. Mostly, writers chose them to visually signal that two sentences are closely linked. But they are actually necessary when making some lists where commas don't complete the job (e.g. This summer I went to Paris, Texas; Venice, California; and Alamo, Tennessee vs This summer I went to Paris, Texas, Venice, California, and Alamo, Tennessee.)

Please Note: When using EM dashes in dialogue, you will have to add the closing quote mark and THEN insert the symbol, otherwise you will get a starting quotation mark at the end of your sentence like this —“ (the replace quotation marks trick fixes this, too).

CONTENT

Spend some time looking at other people's books (or your own Trad pub books) and see what kind of content you want and where you want to put it. A pretty normal layout goes something like this (verso = right hand top side of a page; recto = left hand backside of a page):

Verso: Teaser

Recto: Review Quotes (may go on for several pages)

Verso: Also By (as many pages as needed)

Verso: Title Page (sometimes there is also a "bastard title page" which has only the title on it).

Recto: Copyright

Verso: Dedication (if any)

Verso: Acknowledgments (if any)

Verso: List of Characters; specialty vocabulary, etc. (if necessary)

Verso: Chapter 1

Recto or Verso: All additional chapters

Verso: Excerpt/s (if any)

Verso or Recto: Author's Note (if any)

Verso or Recto: About the Author

Verso or Recto: Colophon (this is where you can talk about the design of the book itself, who did it, what fonts were used, etc.).

The first edition of this book was printed by John Smith of the White Arrow Press in September of 2013. This edition is limited to 500 copies, plus 20 numbered and signed copies with a small, vaguely amusing drawing of a cat by the author. The cover is by Nina Anderson.

The typefaces used in this book are Adobe Garamond designed by Robert Slimbach based upon the original designs of Claude Garamond and ITC Franklin Gothic originally designed by Morris Fuller Benton.



HIDDEN FORMATTING

Sometimes things just don't look right and you can't figure out what's going on. The Show/Hide button (the ¶ mark on the Home tab) can be a lifesaver. It will let you see hard returns, what kind of section ending you inserted, where you have double spaces, etc.



28 | *Laura K. Curtis* ¶

¶
He stuck his head into the fridge and found four beers and two slices of leftover pizza. Not precisely gourmet pickings, but they'd do. He popped the cap on a beer and stuck one of the slices in the toaster oven. When the smell of pepperoni filled the kitchen, he pulled it out and ate standing over the sink. ¶

Hell of a life, Griff. But for the moment, it would have to do. ¶ End of Section..... ¶

CHAPTER 3 ¶

AS THEY DROVE PAST THE store Wednesday morning to get to the town's central parking lot, Evie saw a line outside the store, apparently waiting for the café to open. A knot she hadn't even recognized in her stomach relaxed. No way did all those people just want a cup of coffee. Her promotion had begun to work already. ¶

Patricia was not so sanguine. "What have you done?" she asked in horror when she saw the sign. "The minute we get inside, that's coming down." ¶

"No, it isn't." Evie pulled into one of the village permit parking spots. "I didn't change a single item inside the window. There's nothing racy or raunchy, just books about business written by a self-made millionaire who's been on Fox, MSNBC, CNN, even Oprah! He's as mainstream as they come. Most folks in town have probably already even seen him interviewed a time or two." ¶

"That's not what your sign implies!" ¶

"Come on, Patricia. Give it a chance. It's funny, not nasty." She thought about her encounter the night before. "Even Griff laughed when he saw it." ¶

"He did?" ¶

"Yes." Evie helped her aunt out of the car and they made their way toward the crowd. ¶

"It is rather exciting," Patricia admitted with a small grin. "I don't remember the last time we had more than one or two people waiting for us to open." ¶

WHAT NOT TO DO

Do NOT format your book like this handout with block paragraphs. Yes, I'm starting to see this in eBooks and there is no excuse whatsoever for this style in fiction. NONE!

Do NOT put extra wide leading or an extra space between paragraphs. It's U.G.L.Y. And it can make it look like you formatted it like a text book. See above for why this is bad.

Do NOT use a sanserif font (such as Calibri or Arial). They may be recommended for computer screens, but they are hard on the eyes in print. It is ok to use them as an accent font though (heading, chapter, or special feature like text messages).

Do NOT scatter different fonts willy-nilly all over your book. I once saw a book with six fonts on a single page because the designer had chosen a different font for EVERY aspect of the book (author's name, page number, chapter title, epigram, main body, and a letter that was being quoted on page). It was U.G.L.Y. and frankly visually unharmonious. Less is more!

Do NOT use a special font that you downloaded for free without checking the license (and paying for use as necessary). Font designers are artists too, and they deserve to have their work respected. You should be fine using any of the standard fonts that comes with WORD without obtaining a license for commercial use.

HELP

If you want to learn how to format in-depth, SmashWords has a pretty good guide. It's very long, but it covers pretty much EVERYTHING. Yes, it's for eBooks, but most of it still applies.

<https://www.smashwords.com/books/view/52>

Also CreateSpace's guide for formatting a PDF:

<http://bit.ly/17aFjJR>

Also, don't be afraid to search for help. There are tons of blogs and websites out there with good information about how to bend WORD to your will.

BE FEARLESS! REMEMBER, THERE'S ALWAYS THE UNDO BUTTON!!!