

**FORMATTING**



**MANUSCRIPT**

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# **ARE YOU PUZZLED BY SELF PUBLISHING?**

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**A SELF-PUBLISHING GUIDE TO DOING IT RIGHT THE FIRST TIME.**

***Blitz*print<sup>inc.</sup>**

**PRINTING**

**DESIGN**



**TUTORIALS**





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The Table of Contents gives the reader a comprehensive overview of what topics or chapters your manuscript has, as well as the page number each chapter begins with. These are most common in print. However, electronic documents have started to adapt this principle as well.



## PRO TIP

*FRONT MATTER*  
*- TABLE OF CONTENTS*



# HOW TO USE THIS BOOK

**Congratulations!** You have finished your manuscript and have decided to self-publish your book. We have taken our 30+ years of expertise and developed an easy to use guide to help take you through the exciting world of self-publishing.

This guide is a reliable, practical, and straightforward reference guide for you. Through common language (or defined if we found it questionable) and a conversational tone, this guide provides you with vital information about self-publishing and the best practices and tips you can use for any style of books.

In addition to understanding the terms and responsibilities you have as a self-publisher, you will learn the value of knowing terminology, tips and information valuable to every self-publisher. This will give you the confidence to bring your book to life and give you the maximum opportunity for success in your new adventure.

Helping you, the author, have the best experience with your current project and all future endeavors.

All of the tasks involved in self-publishing from writing the manuscript to formatting and finally selling your book are detailed in this guide.

By no means are we able to guarantee your success, but if you follow our tricks of the trade, we sincerely hope they bring you all the success in the world. If you're ready, let's get started.

**- From the Staff at**



Throughout this book you'll see TIP boxes like this one. In them you'll find the most common questions, concerns and fun facts we've encountered over the years. Be sure you take note of them!



## PRO TIP

- *WHAT IS A PRO TIP?*

A copyright page is extremely important for all self-publishing authors. This lets everyone know that the contents of your book is your intellectual property - and yours alone. You want to be sure to include your name, address, date and copyright symbol at the very least.

If you've had your cover art designed, photographed, or illustrated. Be sure to give credit to your artist; they deserve the same copyright acknowledgment as you do.

**HINT:** ALT 0169 will give you the copyright symbol © !

## **PRO TIP**

*FRONT MATTER  
- WHAT IS A COPYRIGHT PAGE?*

Blitzprint Inc.  
Puzzled by Self-Publishing  
A Self-Publishing Guide to doing it right the first time.

ISBN: 978-0-9938620-0-7

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Cover design, lettering and illustration by Blitzprint Inc.  
Printed and Bound in Canada by Blitzprint Inc.

Distributed in Canada by Blitzprint Inc.

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### WE DEDICATE THIS BOOK TO ALL AUTHORS

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*“Whatever you may have heard, self-publishing is not a short cut to anything. Except maybe insanity. Self-publishing, like every other kind of publishing, is hard work. You don’t wake up one morning good at it. You have to work for that.”*

- Zoe Winters

*Smart Self-Publishing: Becoming an Indie Author*

The dedication page is for those who deserve a special thanks, acknowledgment, or other form of appreciation... This would also be a great spot for a quote, photograph or illustration.



**PRO TIP**

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- DEDICATION PAGE







# PROLOGUE

**Blitzprint Inc. is not your average printer!** Over our 30+ years, we have made it our mission to marry the finest contemporary printing and book-manufacturing technologies with the best in traditional, personal service. We know our clients need the speed, efficiency and high quality of state-of-the-art digital-imaging systems. They also benefit from direct and easy access to skilled, helpful and enthusiastic people. We know printing. We know publishing. And we're delighted to share what we know.

Located in the most advanced colour-digital facility of its kind in Western Canada, Blitzprint leverages decades of experience to deliver the highest standard of colour reproduction. We were the first company in Canada to offer digital short-run book printing. Since then we've produced more than 6,000 printed titles, including best-selling, self-published books.

At Blitzprint, you'll find great people who get a kick out of having helped thousands of new authors realize their self-publishing dreams. Our experience has shown us that 99 percent of self-publishing authors simply need a printer who is dedicated to books. So here's the deal:

You retain full rights to—and control over—your work, and we'll supply the right combination of services, expert support and ongoing guidance to help you succeed in the highly competitive book marketplace.

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Here's the Deal: You retain full rights to—and control over—your work, and we'll supply the right combination of services, expert support and ongoing guidance to help you succeed.

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**Together, we'll produce a great book—well-written, well-made.**



# YOUR FIRST STEPS

## THE MANUSCRIPT

Once your manuscript has been written, editing is the next step. The world's finest authors rely on skilled editors, because the best writing always benefits from a professional editor's fresh set of eyes. We can recommend editing professionals and publishing proofreaders who have the insight, command of language and literary skills to help you impress book reviewers and the media.

A content editor will dig into your book and help you strengthen its structure and development of themes and character.

A copy editor will make changes to your sentences, focusing primarily on grammar, word usage, syntax and punctuation.

A proof reader will double check the text for typographical, spelling, and formatting errors.

You can find an editor through Editors Canada, the Writers' Guild of Alberta, or ask us for a recommendation.

Editors Canada will put you in touch with a variety of professionals to help you on your journey including proofreaders, copy editors, translators, and indexers.

Reedsy.com is a online service that brings a community of freelance professionals such as editors, designers, marketers and ghostwriters who have the experience to craft your book.

The best writing always benefits from a professional editor's fresh set of eyes.

### EDITORS CANADA

**Phone:** 1 (416) 975-1379

**Toll Free:** 1 (866) 226 3348

**Fax:** 1 (416) 975-1637 (Attn: WGA)

**E-mail:** [info@editors.ca](mailto:info@editors.ca)

[www.editors.ca](http://www.editors.ca)

### REEDSY

[www.reedsy.com](http://www.reedsy.com)

## WHAT YOUR PRINTING QUOTE NEEDS

When you are looking for a pricing quote you will need to know what the finished size of your book will be, the page count of the manuscript and quantity of books you wish to order.

Because your book is now edited you will have a much better idea of this. If you aren't sure what size book to go with, visit your local bookstore and look at books in the same genre as yours. What sizes are most common? What size feels right to you?

Still have questions? Refer to the checklist below to help you get the most accurate quote possible!

### ☐ SIZE

☐ 4"x7"   ☐ 5"x8"   ☐ 5.5"x8.5"   ☐ 6"x9"

☐ 8"x8"   ☐ 8"x10"   ☐ 8.5"x11"

### ☐ LAYOUT ORIENTATION

☐ Portrait   ☐ Landscape   ☐ Square

### ☐ PAGE COUNT - only the inside pages of your book

☐ # of B/W pages: \_\_\_\_\_

☐ # of Colour pages: \_\_\_\_\_

### ☐ BIND TYPE

☐ Perfect Bound   ☐ Plasticcoil   ☐ Wirecoil

☐ Saddle Stitch   ☐ Lithowrap (Hardcover)

☐ Hardcover with Dust Jacket

### ☐ ADDITIONAL SERVICES

☐ Cover Design   ☐ Inside Page Formatting

☐ Hard Copy Proof   ☐ Image Scanning

☐ Typesetting   ☐ Photo Editing

All our covers are printed in colour on the front outside cover and the back outside cover

There is an option to print the inside cover as well, however there are some limitations and we will discuss this with you if you request 2 sided covers.



# DESIGN AND FORMATTING

The old saying of “don’t judge a book by its cover” unfortunately doesn’t hold true. Many people do select a book based on its appearance. You worked hard on your book, and now is the time to make sure your book will appeal to your audience.

Now, think back to the last book you read. What did the page look like: typeface, margins, headers, footers, line space kerning... WHAT?! Okay, okay, we’ll get to that later (See Glossary).

What we’re trying to say is that good design is seamless, it lets the viewer enjoy your book without a struggle.

So sit back and enjoy the ride of learning how to turn your manuscript into a masterpiece!

Good design is seamless, it lets the viewer enjoy your book without a struggle.

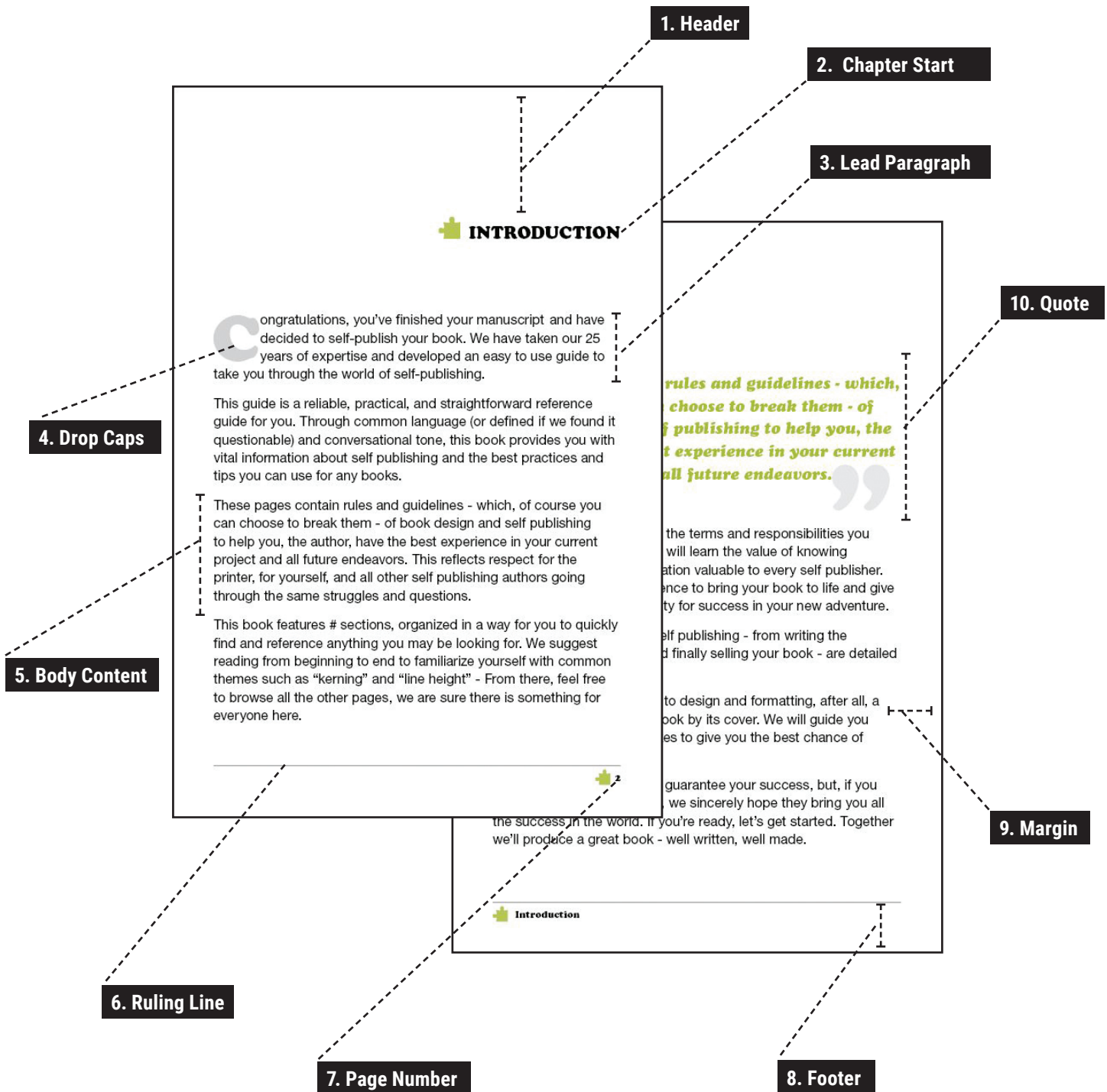
Your design should speak to the content or subject matter of your book. Go to the bookstore, local library, or your own bookshelves and see what others are doing. This will give you a great starting point to creating a unique layout for your new book.



## PRO TIP

*DESIGN AND FORMATTING*

# THE BASICS: PAGE OVERVIEW



## THE BASICS: PAGE OVERVIEW – DEFINED

### 1. THE HEADER

This modern book design omits any information that usually appears. Although unusual, the empty header provides a good use of white space and enhances the overall book design. Headers often list the title of the book on the right hand page, and the author's name on the left. It is also an option to have the name of each chapter or section appear in the header.

### 2. THE CHAPTER START

This one has two decorative elements: a green puzzle piece, and a small capitalized sans serif. This is one of the many design options that can be used for chapter headings! It's up to you, and your personal style. Note that the content starts down a few inches from the top of the page, and the book title has been omitted from the bottom.

### 3. LEAD PARAGRAPH

The lead paragraph is usually not indented. In this example, we also see a dropped capital letter (drop cap) that complements the chapter title font.

### 4. THE DROP CAP

Is a large initial letter that drops below the first line of a paragraph, usually used at the beginning of a section or chapter of a book. In this reference we used a display script typeface for a decorative and elegant introduction to the paragraph.

### 5. BODY CONTENT

References the text that comprises the story of the book. This is the section where it is critical to use an easy-to-read typeface (page 18), appropriate line length (page 21), and easy to view leading (page 22).

### 6. RULING LINE

Straight line used as a border or divider line in a document. A ruling line may be employed to define a box, panel, or other component of a document, as well as to separate the entire document from its surroundings. A decorative ruling line may be used to enhance the design of the document. In this case, a ruling line has been used to separate the footer from the main content to let the reader know 'this is the end of the page'.

## 7. PAGE NUMBER

Usually found in the header or footer, the page number identifies the page of the book the reader is on and indicates the sequence for the table of contents and easy reference. Page numbers can be used to add flair to the book without compromising the integrity of the main content.

## 8. FOOTER

A footer complements the design of the book and can have the same content you would see in the header as long as it didn't appear in the header. It is important to keep this area as uncluttered as possible for the best reading experience. This design uses a ruling line to divide the content, a decorative swirl, the page number, plus the book title.

## 9. MARGIN

This book measures 8.5"x11" in print, and has outside margins of 0.83", top and bottom of 0.83" inch, and an inside margin of 0.83". This is the space around the book that gives the book room to breathe, and makes it print-ready. If the margins are incorrect you will run into issues with text being cut off, or going into the binding. It's important to consider this when formatting your book as a printed book vastly differs from an on screen proof.

## 10. QUOTE

To repeat or copy out (a group of words from a text or speech), typically with an indication that one is not the original author or speaker. Quotations can be used in your book as a great way to break up heavy content. This allows the reader a chance to have a visual break, as well as grabbing attention if it's just being scanned through by a potential buyer.

Simple is always in style but if you are feeling adventurous, or want something with a little more flair, there are tons of tools and designs to make your book shine. Why not? You've already dedicated countless hours writing your manuscript now show your readers your passion and excitement!



## PRO TIP

*DESIGN AND FORMATTING*

## THE BASICS: TYPOGRAPHY



### WHAT FONT SHOULD I USE?

A question we are asked almost daily here at Blitzprint and this is the answer, although you can use anything sitting in your font library, there are some considerations you should take into account before choosing “Eccentric” as your body copy. This is the most important decision you will make in regards to your book, but don’t panic - we’re here to help. The best practice is to keep decorative or quirky fonts to a minimum. It’ll make when you do use them more impactful! Play with titles and page numbers in an irregular style.

Next is the body copy. If you have large amounts of text, or are looking for a traditional approach, any of the serifs below will suit your needs if you’re looking for a more modern or contemporary novel any of the sans serifs on page 19 can give you that appearance. Be sure to note that the typeface you choose has all the variations you need: bold, semi bold, italic, light, heavy, condensed.

#### SERIF: 11/16

Aa

Aa

Aa

Aa

Aa

#### Times New Roman

The quick brown  
fox jumped over  
the lazy dog.

#### Georgia

The quick brown  
fox jumped over  
the lazy dog.

#### Garamond

The quick brown  
fox jumped over  
the lazy dog.

#### Minion Pro

The quick brown  
fox jumped over  
the lazy dog.

#### Book Antiqua

The quick  
brown fox  
jumped over the  
lazy dog.

Serif



### THE SERIF

Serif fonts are easier to read in printed works. This is because the serif makes the individual letters more distinctive and easier for our brains to recognize quickly. Without the serif, the brain has to spend longer identifying the letter because the shape is less distinctive.



# Sans Serif

## THE SANS SERIF

Sans Serif fonts are used both on the web or for large headings. Sans Serif fonts are also good for small text, emphasis, and when children are learning to read due to the simplicity of the shape.

SANS SERIF: 11/16

Aa Aa Aa Aa Aa

### Arial

The quick brown fox jumped over the lazy dog.

### Futura

The quick brown fox jumped over the lazy dog.

### Gill Sans

The quick brown fox jumped over the lazy dog.

### Century Gothic

The quick brown fox jumped over the lazy dog.

### Calibri

The quick brown fox jumped over the lazy dog.

When choosing your typeface be sure to take into consideration what your content is about. Using a traditional serif typeface may not be the best choice for say a zombie apocalypse novel. Unless, of course, Jane Eyre is the one being chased.

## PRO TIP

CHOOSING A TYPEFACE

## THE BASICS: FONT SIZE

An 11 or 12 point font is usually a good size for reading. But every font is different and different fonts at the same point size may be much larger or smaller than another. Older readers usually prefer a slightly larger font size, but really large sizes should be used only if readability for the visually impaired is a concern, or for beginning readers.

**Garamond 9pt - Very small for reading, long line lengths.**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

---

**Garamond 10pt - Small for reading, fits a lot of text on the page**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit

---

**Garamond 11pt - Standard font size, line lengths are not too long.**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when

---

**Garamond 12pt - Larger than standard - visually beneficial for older readers.**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and

---

**Garamond 16pt - Very Large Text - good for the visually impaired**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a

## THE BASICS: LINE LENGTH

When deciding on the size of your book, line length should be a consideration. You will want to aim to have approximately 15 words per line. Long lines cause eye strain, where short lines will annoy your reader. Remember that the size of your type also dictates the line size. Here we see examples using 11pt Garamond we think the best situation in this instance is 4.5", but what do you prefer?

### 6.75" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when

#### 1" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on

#### 5.5" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel

#### 2" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was

#### 4.5" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot

#### 3.5" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

#### 1.5" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or

#### 5" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made

#### 1.5" Line Length - Garamond 11pt

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing

## THE BASICS: LINE SPACING (LEADING)

Leading is the distance between the lines of type. This term came from the days of typesetting when thin strips of lead were inserted between the lines of type to increase distance. Please note that larger typefaces and serifs will need more space to breathe. Here we see leading examples with Garamond 11pt, with various degrees of leading.

### Garamond 11pt

**1 - This is a large chunk of text creating a thick text box which may be intimidating to the reader.**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

### Garamond 11pt

**1.15 - Lots of breathing space for the text to be legible and enjoyable to the reader**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid),

### Garamond 11pt

**1.5 - More breathing space for the reader but still enjoyable - will increase page count.**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

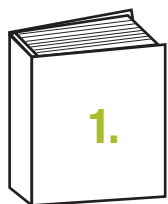
So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid),

### Garamond 11pt

**2 - Too much space between lines; the reader may become annoyed and disregard your book.**

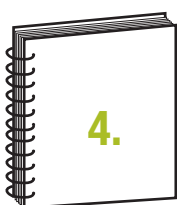
Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice 'without pictures or conversation?'

## THE BASICS: CHOOSE YOUR BINDING



1. **Perfect Binding:** To bind sheets together at the spine and held to the cover by an adhesive or glue. Also called soft bind or soft cover.

2. **Lithowrap (Hardcover):** Hardcover book with image wrapped directly around the cover.



3. **Hardcover with Dust Jacket:** Hardcover book with cloth cover; The jacket is wrapped around a hardcover book.

4. **Plastic Coil:** Using a piece of plastic coils to bind multiple sheets of paper together. Useful for cook books, agendas, or manuals.



5. **Wire Coil:** Using a series of wire coils to bind multiple sheets of paper together. Useful for cook books, agendas, or manuals.

6. **Saddle Stitch:** Four page signatures on one sheet bound together in middle with staples.

## THE BASICS: CHOOSING YOUR PAPER

**White Offset Paper:** This is the most popular paper stock and can be used for both black text and colour printing. It is available in a 60lb weight for books under 300 pages and 50lb\* weight for books above 300 pages.

**Natural/Cream Paper:** Cream-coloured paper stock is a nice choice for text-based printing. It is not recommended for colour images as the cream-coloured paper can skew the colour slightly. Available in a 60lb weight for a page count under 300, and 50lb\* weight for books with page counts above 300.

**Enviro-Friendly Paper:** Available in white and natural/cream colours and is recommended to be used for text-based books.

*\*The option of lighter weights for higher page counts reduces the thickness of your book.*

## THE BASICS: FORMATTING FOR PRINT

### PRINT-READY FILE

A print-ready file is a PDF that is set up for printing. We print exactly what you send, so the file must have correct bleed allowances (.125"), image resolution (300ppi) and colour space (CMYK). PDFs for book files should be sent as single page spreads with the press quality feature on Adobe Reader.

### BLEED ALLOWANCE 0.125"

Bleed allowance refers to the part on each side of the page that the image extends off the sheet. Typically artwork and background colours will extend into this area to ensure the page will look exactly as intended by the author. If there is no bleed, the edge of the paper will have a thin white line as we cannot guarantee 100% accuracy during the bindery process.

### SPINE WIDTH

To figure out the spine width you must know the finished page count of your book, and paper chosen. Use our Spine Calculator on our website for easy reference.

### IMAGE MODE: CMYK

For best colour reproduction, images should be converted into CMYK or Greyscale. Blitzprint would be happy to convert your images for you at a nominal fee. Images that are left in RGB can be printed, but there is no guarantee on colour reproduction, or quality of the end product.

### BEST RESOLUTION: 300 DPI

When inserting images into your book, be sure to have your images set to at least 300 dpi (dots per inch) at the size intended for the image on the page. If the resolution is lower than 300dpi, your image will appear grainy. It is also important to note that any images with fine lines, or text need to be at 600 dpi for maximum image quality and effectiveness.

### MINIMUM MARGINS: 0.5"

To ensure your book prints and binds as intended, we require a minimum margin of 0.5" with a gutter of 0.25".

### COVER PDF

Covers should be set up to print as a single PDF that contains front, back, and spine in one piece, with a .125" bleed, and saved with crop marks. If you're having trouble, Blitzprint would be glad to design a professional cover for you. We can also advise you on how to build your own.

### BARCODES

Not all books need barcodes. However, if you are planning on distributing your book in retail settings or libraries, you must have a bar code. Blitzprint can make a barcode for you using the ISBN number you applied for. Ensure you leave room for your barcode at the bottom left or right side of your back cover measuring 1" by 1.75", at least 0.5" away from the cut edge and spine.



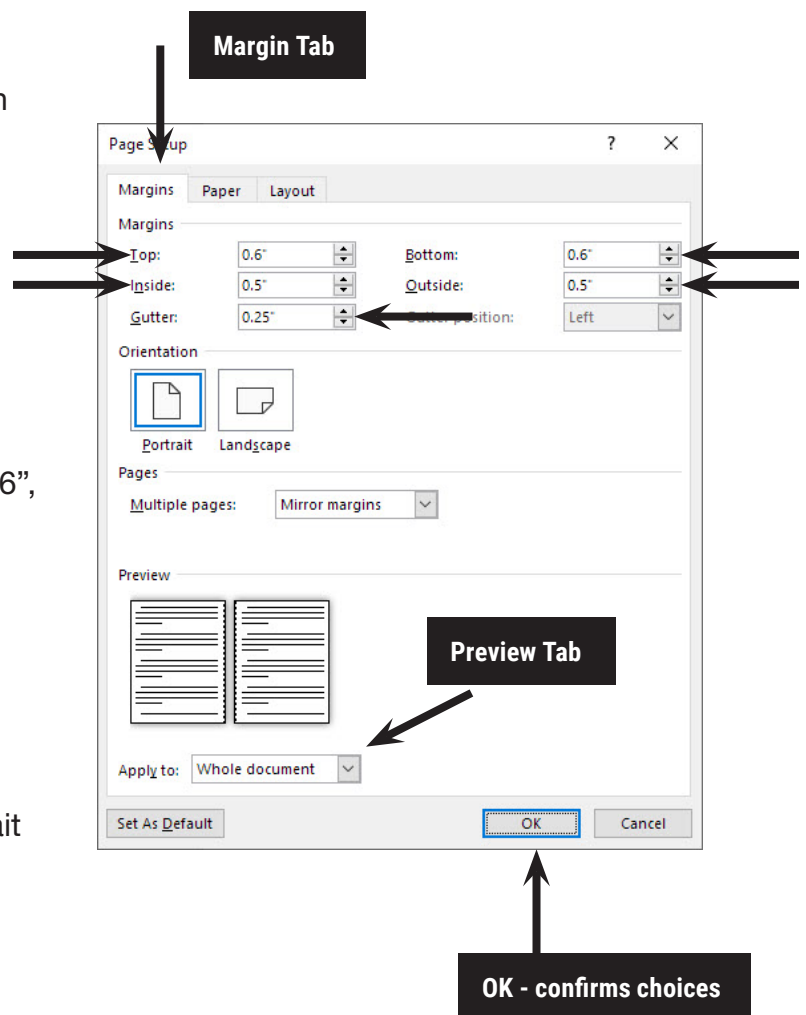
# TUTORIALS

At Blitzprint we understand that formatting can be hard. So we have created a few simple tutorials to get you started on your way to success! But, if you're having trouble, contact one of our book specialists and we'll create a solution that works specifically for you.

## SETTING YOUR MARGINS

Setting your margins allows for the words on the page to breathe. It also ensures no words will end up in the binding or cut off in the printing process.

- Go to [Page Layout](#) > [Page Setup](#) > [Margins tab](#)
- Go to the Pages section and from the pull-down menu, select Mirror margins
- Minimum margins for Top, Bottom is 0.6", Inside and Outside minimum is 0.5". These are the minimums, more space especially towards the spine is always better!
- Gutter is 0.25"
- In the Orientation section, select Portrait
- In the Preview section, select Apply to: Whole Document
- Click OK.

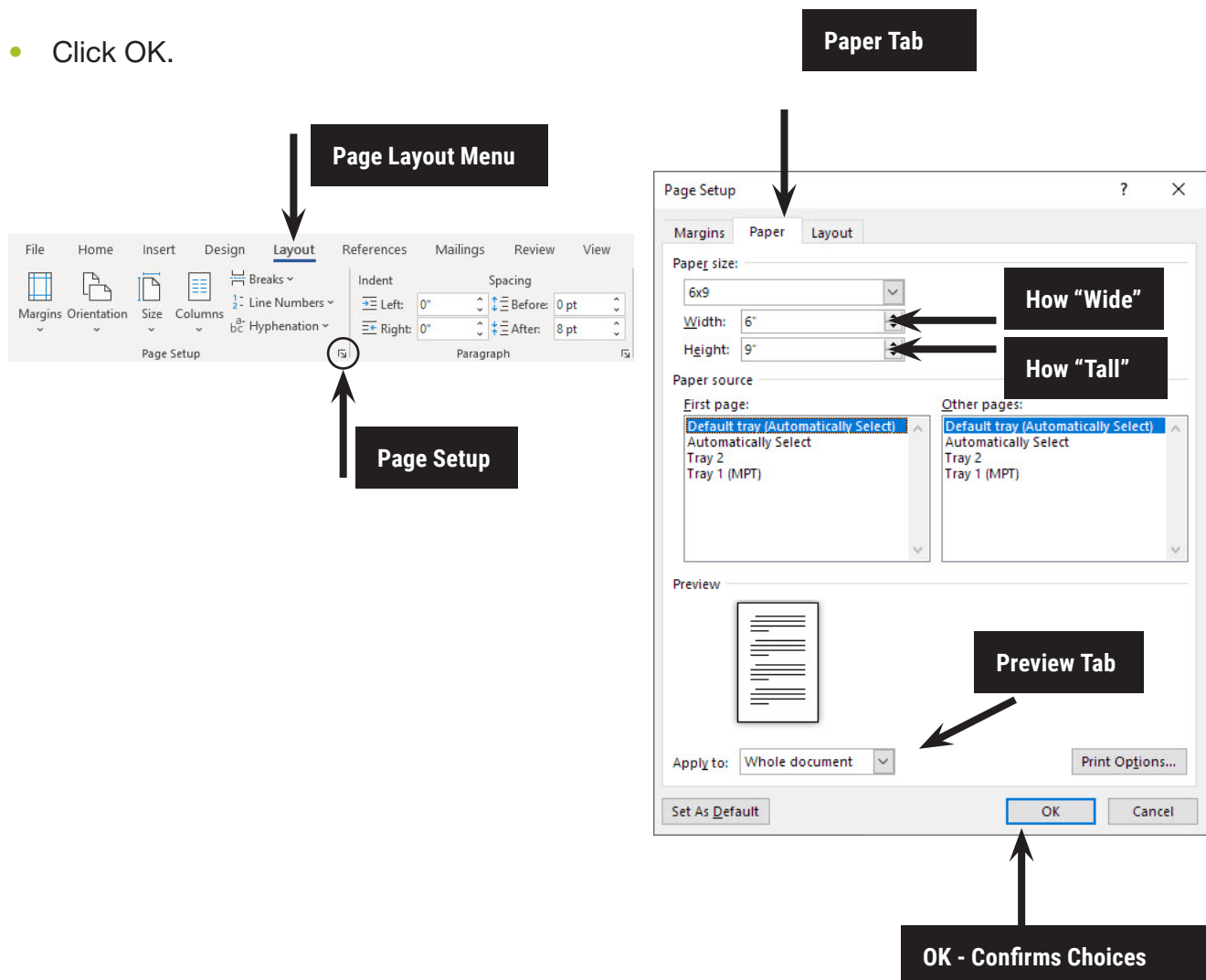




## SETTING YOUR PAGE SIZE

If your manuscript is already written, go to **File** in Microsoft Word and select **Save As** to make a copy of your manuscript. This will ensure you have an untouched back-up copy of your manuscript to reference and copy and paste from.

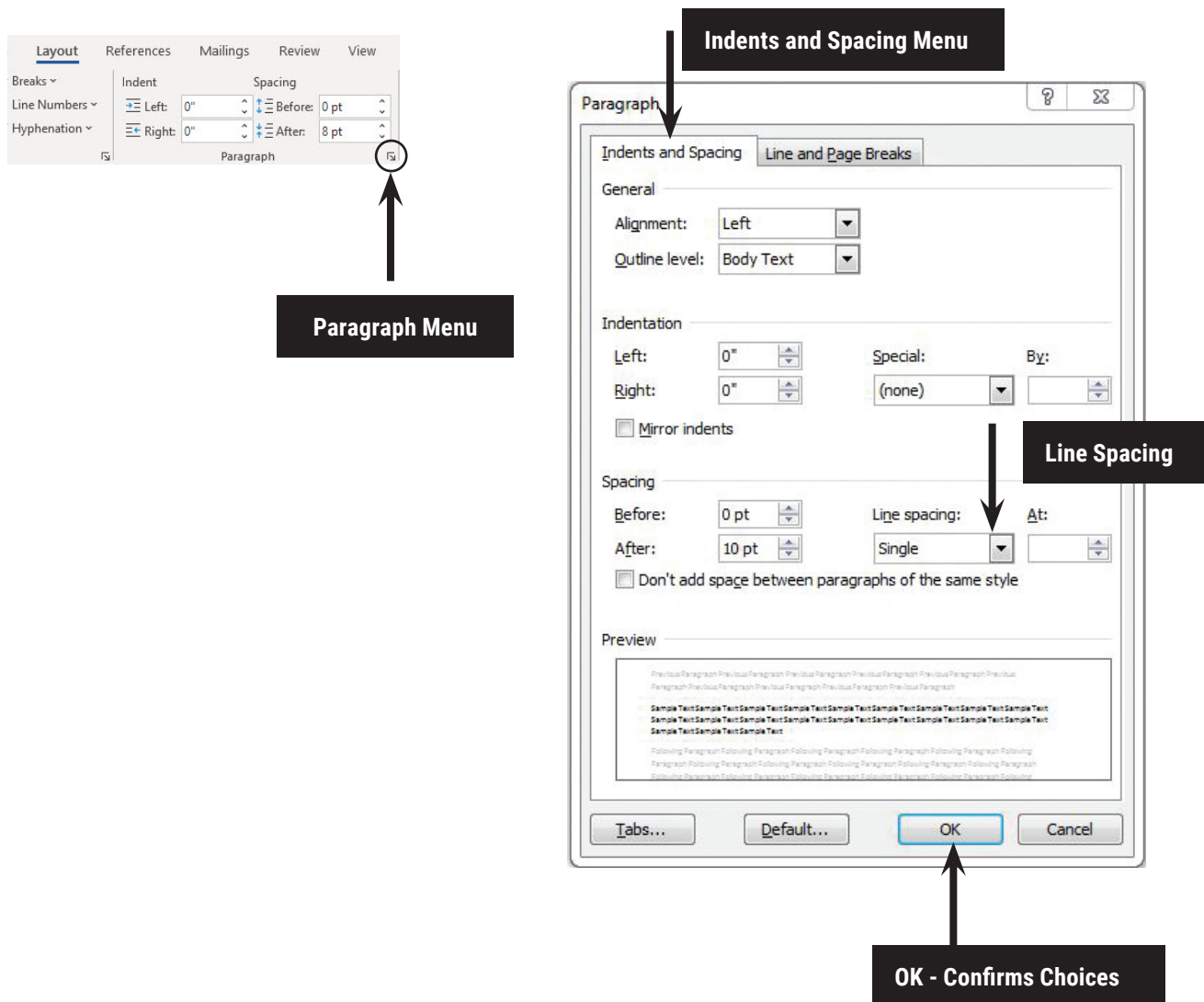
- Go to **Page Layout** menu > **Page Setup**, then **Paper** tab
- From the Paper size pull-down, select **Custom Size**
- Insert the Width and Height; we will typically quote on a 6" x 9" – you will be safe to design your book at this size; adjustments can be made later.
- Ignore the Paper source part and leave as the default values.
- In the Preview section, select **Apply to: Whole Document**
- Click **OK**.





## SETTING LINE SPACING

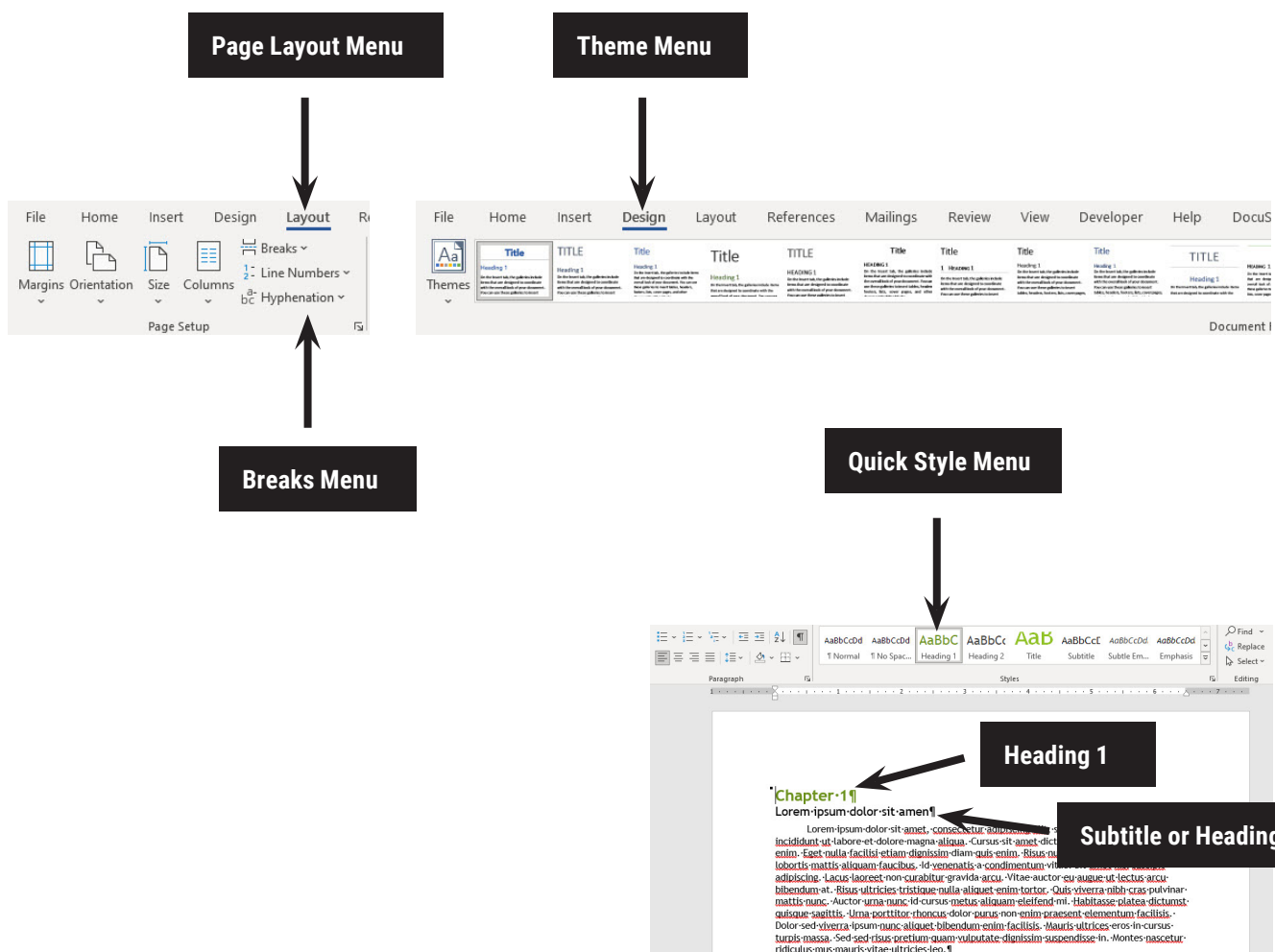
- Select the paragraphs for which you want to change the line spacing.
- On the Home tab, in the Layout group, click into the Paragraph Menu.
- Click Indents and Spacing, and then select the options that you want under Spacing.
- Review your changes, adjust if necessary. Refer to page 22 for help or suggestions on spacing.



# SETTING YOUR CHAPTERS AND HEADINGS

Setting up basic chapter headings is easy with Word. Microsoft Word has enabled predefined themes for you to use in the design of your book.

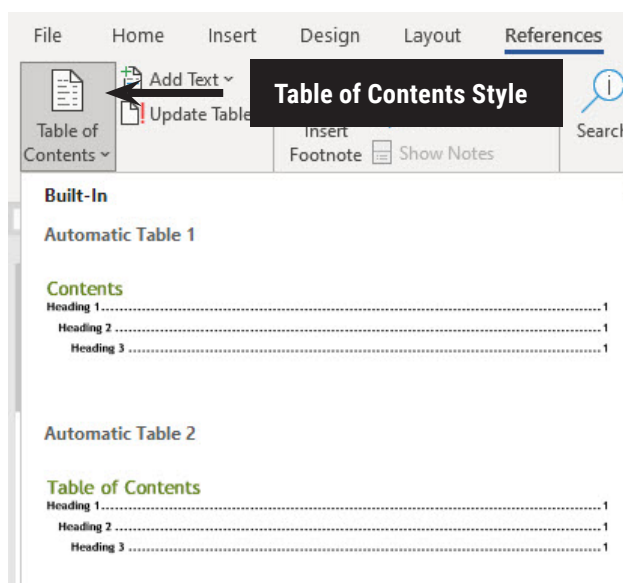
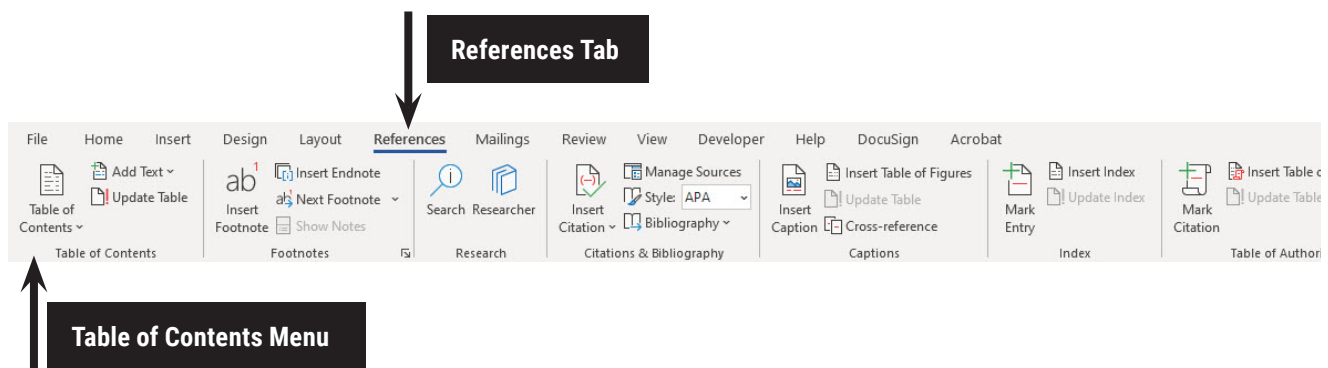
- Go to the Pages Layout Menu and insert Section breaks between each chapter; This creates your chapter “sections”.
- Select your pre-determined theme from the style menu. You can select your fonts and colours from this menu as well.
- Go to each chapter, select your heading text and click one of the heading quick styles. Typically “Heading 1”. Continue this for each chapter.
- If you have subtitles, select “Subtitle” from the quick style menu.



# CREATING YOUR TABLE OF CONTENTS

The easiest way to create a Table of Contents is to use the built-in heading styles.

- Ensure you are happy with the formatting of your book. This should be the final stage of interior formatting.
- Click where you want to insert the Table of Contents, usually at the beginning of a document.
- On the References tab, in the Table of Contents group, click Table of Contents, and then click the table of contents style that you want.
- Review the styling of your table of contents and make any adjustments if needed.



<u>TABLE OF CONTENTS</u>	
Preface- The Reason for Writing.....	10
Dedication: .....	11
Forward by Dr. Len Zoeteman.....	12
Introduction .....	13

Your New Table of Contents

## **SAVING A PRINT-READY FILE**

Blitzprint uses a PDF (portable document format) workflow. That means we convert all files to PDF before sending them to press. If you've formatted your document on your own and are satisfied you have print-ready files that will require no further work prior to printing, you can create the PDF versions yourself.

- Click the File tab.
- Click Save As.
- In the File Name box, enter a name for the file, if you haven't already.
- In the Save as type list, click PDF (\*.pdf).
- If the document requires high print quality, click Standard (publishing online and printing).
- Click Options to set the page to be printed, to choose whether markup should be printed, and to select output options. Click OK when finished.
- Click Save.

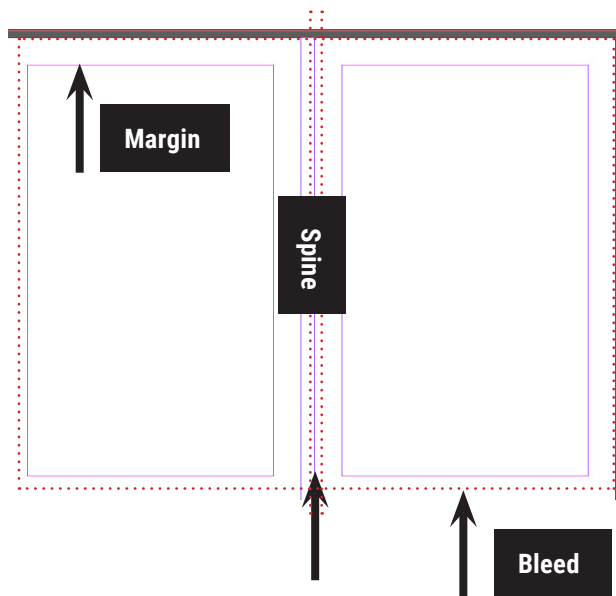
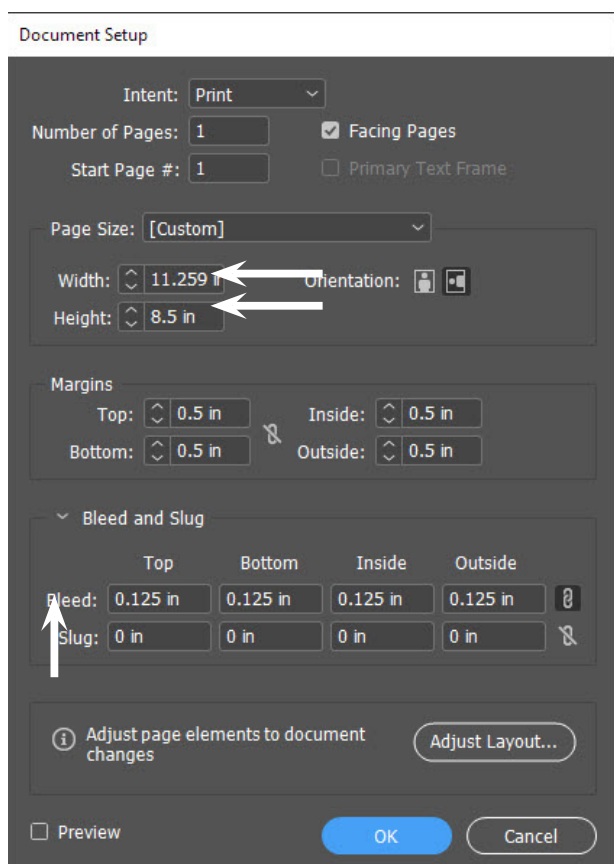
## CREATING YOUR COVER FILE

To create your cover you must have a front, a back and a spine. To get your spine size visit our [spine calculator] at:

[www.https://blitzprint.com/authors-toolkit/](https://blitzprint.com/authors-toolkit/)

*Our example is 6" x 9" with a 0.625" spine. Created using Adobe InDesign.*

- Create your document as a single page document. Your width will be calculated by adding your front, back and spine widths together. Your height will be the measurement of how tall your book is.
- Add in a 0.125" bleed around your document
- Place a guide at your first mark (size of back page), place a guide at second mark (size of back page and spine).
- Insert images and text to create your desired cover.
- Save as a High Quality PDF with Bleeds.





Shown above: Full colour cover art exported as a High Quality PDF ready for printing. Correct margins and placement has been established for printing a soft cover 6" x 9" book.

Although Microsoft Word is a great word processor, it is not the best program in which to build a print-ready cover. Using a typical layout program such as QuarkXpress, Adobe InDesign, Adobe Illustrator, Affinity Designer or Affinity Publisher will create a professional-looking cover to showcase your book.

 **PRO TIP**

COVER DESIGN



# REGISTERING & ISBN

## REGISTRATION & BARCODE

Your book will need an ISBN (International Standard Book Number) and barcode. The ISBN is a worldwide identification system used to register and track your book. The ISBN is used for book ordering, cataloguing, inter-library loan, and stock control procedures.

Contact the Canadian ISBN Agency at Library and Archives Canada to get your free ISBN.

### CANADIAN ISBN AGENCY

#### Library and Archives Canada

395 Wellington Street

Ottawa, ON K1A 0N4

**Phone:** (819) 994 6872

**Toll Free:** 1 (866) 578-7777

**Fax:** 819-934-7535

**E-mail:** BAC.ISBN.LAC@canada.ca

<http://www.bac-lac.gc.ca/eng/services/isbn-canada/Pages/isbn-canada.aspx>

## COPYRIGHT

Copyright is the exclusive right to copy a creative work or allow someone else to do so. In Canada, a book is automatically protected by copyright as soon as it is written. You do not have to register your copyright to have protection in Canada. However, registering your copyright through the National Copyright Office can be useful in the event of a legal dispute.

### CANADIAN INTELLECTUAL PROPERTY OFFICE

#### Industry Canada Mail

Place du Portage 1

50 Victoria Street, Rm C-114

Gatineau, QC K1A 0C9

**Phone:** 1 (866) 997-1936

**Fax:** 1 (819) 953-2476 (General inquiries)

**E-mail:** [ic.contact-contact.ic@canada.ca](mailto:ic.contact-contact.ic@canada.ca)

[www.cipo.ic.gc.ca](http://www.cipo.ic.gc.ca)

## DOCUMENT YOUR ISBN NUMBER

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# THE PRINTING PROCESS

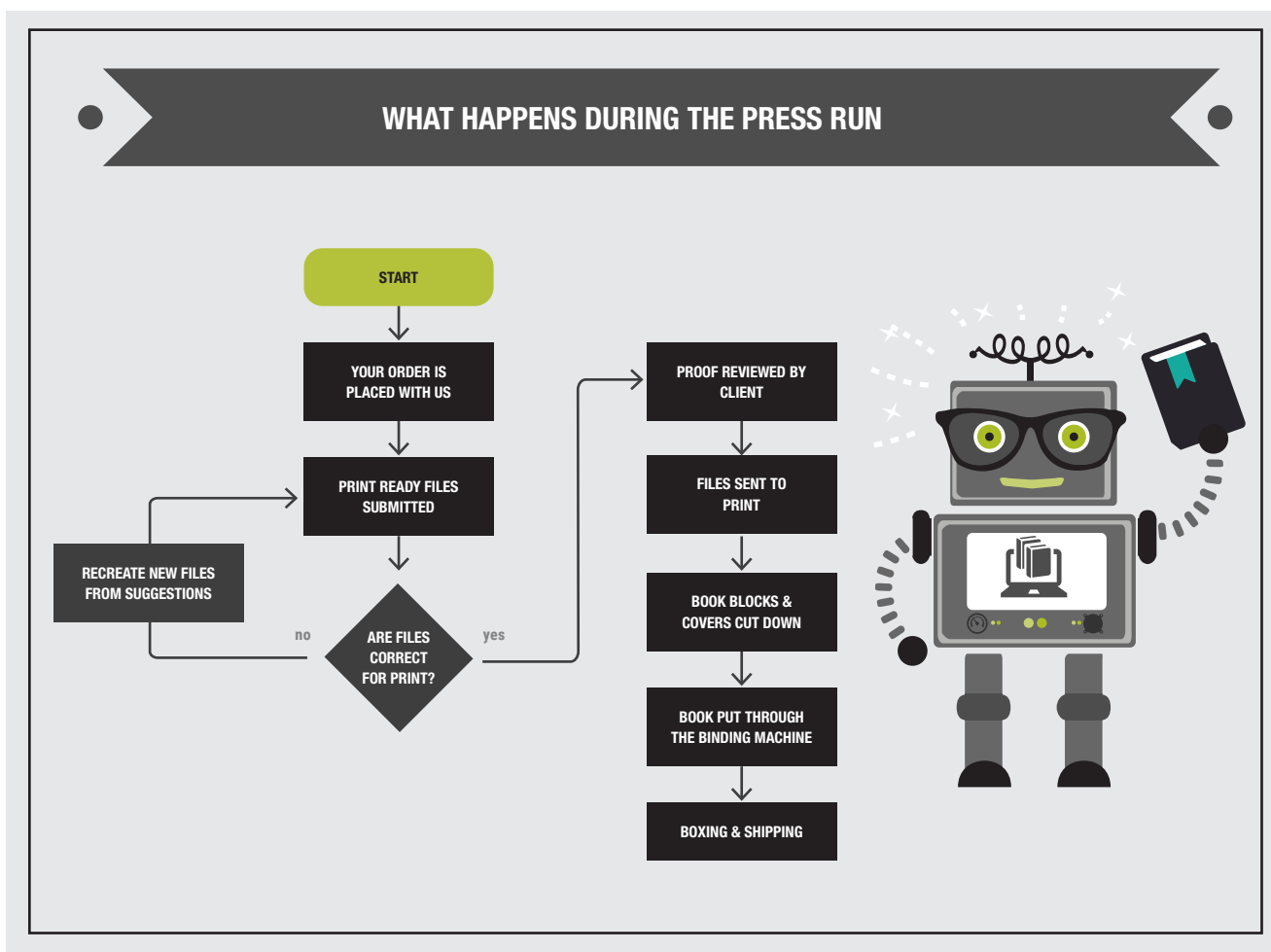
## THE PROOF

After the book and cover have been properly designed and laid out, the next step is to proof the book.

We offer the option of having a PDF proof to review or you can also request a printed proof of your book. This is the time to make final revisions and corrections. Plan for a week or two of time for proofing and revisions.

## THE PRESS RUN

Once your proof is approved, we will schedule the printing and binding of your book's press run. If you have a specific date that you need the books for, please let us know and we'll work to meet that deadline.







# GLOSSARY

## BIND

A method that is used to create a book from individual printed pages. Methods include but are not limited to; gluing (perfect binding), sewn (smyth-sewing), stapled (saddle stitch), or coil (plastic or metal spirals).

## BLEED

Images that are on the page that extend over the edge of the sheet.

## BODY TEXT

Body text is the copy that is present throughout the inside of the book

## PROMOTIONAL BLURB

A promotional description about the book or author, as found on jackets of books or on a website.

## CMYK

CMYK is a colour model in which all colours are described as a mixture of these four process colours. CMYK is the standard colour model used in offset and digital printing for full-colour documents. Because such printing uses inks of these four basic colours, it is often called four-colour printing

## COATED PAPER

Paper that has a coating - usually of clay - creating a smooth and often reflective surface. Most paper mills produce coated paper in gloss, silk and matte.

## COVER

Generally a heavy paper stock that protects the contents of a book. Parts of a cover include; Front, Back, Spine, Inside Front, Inside Back.

## CROP MARKS

Marks placed at the corners of a page or document to indicate where the page is to be trimmed.

## CROPPING

The act of cutting off the undesired portion of a printed piece, photograph or book.

## DPI

DPI (dots per square inch) is a resolution measurement that defines how many dots of ink are placed on the page when the image is printed. Found in images that are scanned or pictures taken by a camera

## END SHEET

The sheet that attaches the inside pages of a hardcover book to the cover.

## FACING PAGES

In a double sided document, the two pages that appear together when a book is opened.

## FINISH SIZE

The final size of the product after it has been completed. Also called trim size.

## **FORMAT**

Size, style, shape, layout or organization of a page layout or printed book.

## **GLOSS**

A type of finish on various materials that cause light to reflect off the item (e.g. paper, ink, laminates, UV coating, varnishes).

## **GUTTER**

The inside margins on a book used towards the back or binding.

## **HEADER**

Content at the top of the page; usually containing the author's name, or title of the book.

## **ISBN**

International Standard Book Number. A number assigned to a published work and found on the copyright page and forms the barcode.

## **JUSTIFICATION**

The process of setting lines of type to span the full width of the paragraph from left to right. Opposed to ragged right - where the lines of type do not line up on the right side of the paragraph.

## **JUSTIFIED**

Type that has been formatted to align on both the right and left side of the paper.

## **KERNING**

Spacing between the individual characters to create an aesthetic harmony within a printed piece.

## **LAMINATE**

A thin, transparent plastic coating applied to the cover of a book which provides protection against heavy use. Found in both gloss and matte finishes

## **LANDSCAPE**

The orientation of a page or book that the width is greater than the height.

## **LEADING**

Term that refers to the spaces between the lines of text. Usually referred to as line spacing.

## **LOW RESOLUTION**

Image that is displayed on a computer display or printed piece that has a low dpi (usually under 200 dpi).

## **MANUSCRIPT**

An author's unformatted and original form of their work - often a digital file. Used for submission in publication.

## **MARGIN**

White space that surrounds the copy on the page.

## **MATTE FINISH**

Flat (not glossy) finish on a printed piece or document.

## **MOCK UP**

A rough version of a book, with pasted in images and text. Used for direction, pacing, and instruction for complicated pieces.

## **PAGE**

One side of a leaf, or sheet of paper in a printed publication.

## **PAGE COUNT**

Total number of pages that a publication or book will have.

## **PERFECT BIND**

To bind sheets together at the spine and held to the cover by an adhesive or glue. Also called soft bind or soft cover.

## **PORTRAIT**

The orientation of a page or book that the height is greater than the width.

## **PROOF**

An early copy of to-be-reproduced material produced as a means of checking for typos, positional errors, layout problems and colour check.

## **RGB**

Abbreviation for red, green, blue - the colours of light. Most digital images are in this format for display on computer screens.

## **SADDLE STITCH**

Binding style where sheets of paper have been printed on both sides and folded in half to create four pages. These are then bound and stapled in the centre.

## **SPINE**

Back or binding edge of a publication or book.

## **SPIRAL BIND**

Binding using a spiral of continuous wire or plastic looped through drilled holes. This is also referred to as coil or wire-o.

## **TYPE FAMILY**

A group of typefaces created with a common design. Each member will have varying degrees of differences such as italic, bold, condensed.

## **TYPOGRAPHY**

The process of setting print quality type. Involves placement, positioning, and specification of type to ensure maximum legibility and aesthetic appeal.

## **VECTOR GRAPHIC**

Image or graphic created by a digital program not based on pixels like a photograph. The size and detail remains consistent regardless of the size.

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**NOTES:**

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