

The Schiffer Publishing
Book Building Guide
FOR AUTHORS



Reading this before starting your book will save you many, many hours.

Already authored a book with us? Read this before starting your next book.
We've updated many processes.

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LETTER FROM THE PUBLISHER

Welcome to the Schiffer Publishing team. We are glad to have you on our team as an author. If you are a returning author, we look forward to continuing our work with you on your next project.

Creating and bringing a project to market is an ongoing conversation between you (the author and creator) and the Schiffer Publishing team (as publisher). It is a large undertaking, and there are many different people involved throughout the process. Our internal team includes editors, designers, a production team, marketing and sales professionals, interdepartmental support staff, customer service representatives, and our warehouse team. Beyond our walls, building a new publication also requires the technicians who print, bind, package, and ship our publications. It's an elaborate process that can function smoothly only when each member of the team understands and adheres to the following guidelines.

We expect that you will be the best advocate for your work, serve as an active member of the team, and be proactive in how you collaborate and communicate with our internal team as we produce, market, and sell your work together.

With your subject matter expertise and knowledge of your audience and our 50+ years of publishing experience, through respect, a willingness to listen, the goal of making the project the best it can be, and a strong desire for a mutually beneficial outcome, our team looks forward to getting started to create a perennial seller with you.

This guide outlines your role in the publishing process and informs you of what to expect. It will be an invaluable resource, but not the only resource available to you.

I suggest that you read this manual in several sittings. It is filled with information gathered from years of experience and is designed to be used for all different types of publications. It is organized in five chapters that cover everything, including what we need from you to publish a book, a production timeline detailing the book-building process, the preparation of your text and your images, and the legal responsibilities of the author.

Each chapter starts with a quick overview so you can easily locate the information you need. Within the chapters are information and tools you'll find useful, including examples to illustrate key aspects of the process, a release form for securing the necessary rights and permissions, and what's needed when you deliver your materials to us for publication.

After completing your contract you will receive a letter confirming the developmental editor assigned to work with you while you prepare your manuscript. Your developmental editor is there to answer questions, review the current state of the project, and provide additional resources that will help you. Use your developmental editor well. A phone call to resolve issues

before they become problems can save hours of frustrating labor. During this time, your developmental editor will offer professional editing expertise so that the two of you can develop your project's content and make it shine.

Once your completed materials are submitted for publication, you will work with our team to get your project through the remaining steps in editing, design, and production and then on to our marketing professionals, who will engage with you to align your efforts with ours to market and sell your work.

Time is another important factor you must be aware of throughout the process. We publish many projects every year and review many more manuscripts.

Therefore, it is of utmost importance that you meet the schedule agreed upon in your contract and stay in contact throughout the publishing process. We plan our publishing seasons and printing schedule years in advance to get the projects in the marketplace at the right time. Being even a week late meeting a deadline can mean that your project may miss its best opportunity for success. Please, keep to your schedule, and keep your editor informed of your progress. If you need more time, contact your editor early to discuss the problems or delays and agree on a new schedule.

Each project's schedule is different. One frequent standard is a 12-month timeline from the author's delivery of materials to finished product, but you will need to ask your editor for your project's particular schedule.

As busy and complex as the publishing process is, be aware that sometimes it will feel like nothing is happening with your project, which is actually not the case. This guide outlines, as an example, the 12-month timeline of publishing a book, including valuable work that you should take on during moments when your immediate attention is not needed.

At this point you have probably already started one of the most important steps in the process: how to organize and communicate the function and vision of your project to your readers. Your effort to keep the goal and market for your work top of mind throughout the entire book-building process, and on into the promotion and sales, will determine its success. As the author you are the best advocate for your work.

Keep this guide handy! Use it as a reference often. By following this framework you will have more control of the vision for your book and efficient communication with our team.

Again, welcome aboard. We look forward to working with you.



Pete Schiffer

CHAPTER 1

OVERVIEW OF PUBLISHING A BOOK

IN THIS CHAPTER

- Overview of what we will need from you
- Example publishing timeline from contract signing to book delivery
- Example marketing timeline

The publishing process is complex and requires the coordination of multiple facets and contributors. Before we take a comprehensive look at the publishing process, know that from the time you submit your final manuscript to delivery of a finished book can take 12 months or more. Each book's schedule is different, but a 12-month timeline from the author's delivery of materials to finished books is one standard. We'll use that to explain the book-building process step by step.

The word "book" will be used throughout this guide to refer not only to standard-form books but also to any number of projects, such as games, card decks, and other materials that may be published.

What We Will Need from You

Signing a contract with you means that Schiffer Publishing values your idea and will support it from creation through production to promotion and distribution. This, however, is a two-way street and there are expectations that we have of our authors. These will be discussed throughout this guide, but below is a list of the fundamental items that we will need from you for your project:

- 1. Completed PIE (Project Information Exchange) through the section "Design Ideas for Your Project."**
- 2. Text and captions (1 Word file).**
- 3. Images (1 electronic folder of electronic files, plus any nondigital images).**
- 4. Copies of any permissions and release forms.**

NOTE:

We will accept your book and consider it for publication in a future season only if all parts listed here are submitted at one time with your final manuscript.

We cannot accommodate piecemeal manuscript submissions. For your convenience, see the Author Checklist explanation on pages 54–55.

Remember these five points regarding the time it takes to publish a book:

1. It can take 12 months or more for delivery of your completed book from the time you submit your manuscript (refer to contract for specifics).
2. Meet the production deadlines established in your contract, and later by your editor, to minimize delays.
3. Throughout the process you will be in touch with various members of the Schiffer Publishing staff. Your primary contact may change as your book progresses.
4. If you haven't heard from Schiffer for a long time, and it seems like nothing is happening with your book, remember that we produce many books a year and we are also working on other projects that are scheduled ahead of yours. Take any downtime to help develop a marketing strategy, find prospects for reviewing and selling your book, and revisit your Project Information Exchange (PIE).
5. Do not jump the gun on marketing. Premature efforts can destroy the success of a book. Wait until you receive direct contact from our marketing team informing you it is okay to spread the word.

NOTE:

After you submit your materials to Schiffer, the editor may be in touch with you to discuss missing materials, replacements for poor-quality materials, manuscript reorganization, or a more significant revision of the project. The book will not be placed into a season until all parts meet our standards. It is possible that your book will be returned to you in its entirety for reworking.

Example Publishing Timeline

Each book's schedule is different, but a 12-month timeline from the author's delivery of materials to finished books is one standard. We'll use that example schedule to explain the book-building process step by step.

PHASE I: Preparing Your Manuscript (varies; 6 months to 4 years)

From contract signing to manuscript submission, you will be working with your editor. You will be introduced to your editor in a letter we send by mail after your publishing contract is in place.

Your editor will be your regular point of contact and will work with you through the book-building stage as you write. Rely on your editor for guidance on structure and organization as well as helpful resources and ideas.

Once you've completed your manuscript, you will submit your entire package to your editor.

Here's what to do in the time you have before your book's deadline.

1. Read this guide.
2. If you are coauthoring your book, decide who will represent the authors, and let your editor know. It is our policy to have one main contact throughout the production and promotion of your book to minimize complications.
3. Fill out your Project Information Exchange (PIE) (see page 50). You will continue to add new ideas to it as you work.
4. Contact your editor, discuss your book, and ask questions. Take advantage of your editor's expertise and knowledge of Schiffer's expectations. This is a great time to send us sample images and sample text and to ask questions about this guide and our editorial process. Authors who have frequent, productive communication with editors are most likely to have books that sail smoothly through the editorial process.
5. Finalize a comprehensive outline for your book, including a Table of Contents.
6. Write your manuscript, procure or photograph the images, obtain completed release forms, write captions with photo credits, and organize them in the order they will appear in the book.

7. Discuss with your editor the developmental editing process your book will need (see “What to Expect,” lower right), and agree upon dates for sending your editor drafts for editing.
8. Consider peer review to improve your text and captions by having experts review it and comment on it. The peer review process can help you avoid errors and embarrassment.
9. Update and finalize your Project Information Exchange (PIE), including the Author Marketing Guide portion.
10. Finalize all the elements for your book and complete the Author Checklist portion of your Project Information Exchange (PIE) (see pages 54–55).
11. We have a dedicated creative department that collaborates with you to create projects that visually meet or exceed the market’s expectations. The best way to communicate your vision for your project is to complete the “Design Ideas for Your Project” section in the Project Information Exchange (PIE).
12. Submit your materials, including all the items on the Author Checklist.

NOTE:

At several points in the publishing process we will solicit your feedback. We take your suggestions seriously and will discuss them with senior editorial and design staff, our marketing team, and our sales professionals. Although we will consider your feedback and appreciate that you know the audience for your book, our Schiffer team will have the final decision on what we think will help the book succeed best in the marketplace.

**What to Expect in
Developmental Editing**

In the developmental edit of your project, your editor is editing for organization, clarity, voice (tone and style), and consistency. If your title is illustrated, your editor will also review the submitted images. You and your editor will collaborate on this process of polishing your text.

Developmental editing can be a time-consuming process, and your editor may ask you to rewrite or rework your manuscript. It is important to be open to the guidance of your editor throughout this process to ensure high quality. This is not the time to rush, so take the time you need to get it right—you are creating added value for the reader.

Once the developmental edit is completed, you will have an opportunity to review the edited text and address any remaining concerns or questions your editor has.

This is the first of only a few more opportunities you will have to review the text and captions for your project. Be sure to carefully read the instructions your editor provides with your edited manuscript. Ask questions if our expectations aren’t clear, and make sure you observe the deadline your editor sets for your review.

With your manuscript’s developmental editing complete, your book will be ready for the Check-In Process.

Throughout the production process you will have three opportunities to review your project before it goes off to the printer: once as only text in galley format (when you check the copyediting), and two times in proof. You will receive detailed instructions on what to review and how to communicate any changes at each of these points.

It is important to hold to the deadlines your editor assigns for each review, to keep your project on schedule.

PHASE II: The Check-In Process (2–8 months)

The next phase is a real team effort. Your editor consults with designers, photo editors, production managers, copywriters, and our sales and marketing teams. The goal is to create compelling sales and marketing materials that convey your title's product market fit:

This is a (what it is you are creating)
that does (the purpose of the project)
for (who is the audience)
because (why the audience will want it)

This is done through catalog copy, metadata, and other sales materials that go to our distributors and retailers, and jacket copy that targets consumers. This is also when we create the cover for your book, finalize the production specifications, and set its publication date.

1. **Editor Review:** The editor will review and evaluate all parts of the book for organization and for quality. The book must follow the guidelines of this Book Building Guide.

If not all parts of the book meet our standards, the editor will ask you for additional materials.

If and when the manuscript *does* meet our requirements, the editor will then prepare marketing and sales positioning for your book on the basis of what you have submitted. This includes elements like:

- a. Precise audience segments
- b. Distinctive features that set your book apart from others
- c. Sales description text for various needs
- d. Author biography

2. **Team-Wide Review:** The editor will then present your book to the teams at Schiffer, including members of production, design, editorial, marketing, and sales. Production specifications, including page count, dimensions, paper type, and printing options, will be discussed. Sales copy will be drafted, and the editor may ask you for more information regarding the book. These meetings and discussions may take a period of several months.
3. A Schiffer designer will then create a cover design for the book. The interior design concept is also started.
4. Upon completion of the above, the editor will email you the content that will be included in Schiffer Publishing sales materials, including text and the book's cover. We appreciate your constructive feedback.
5. We finalize the sales materials for your book. At this point the book is confirmed and in our schedule. It is only now that we can first give you a targeted publication date for your book.

PHASE III: Production (3–6 months)

Your production editor will handle shepherding your book through the remaining stages of the editorial production process. You will work with them as your main contact until your book is sent to the printer.

Sometimes your developmental editor and production editor are one and the same person, but sometimes your project will be assigned to a different editor for production. Either way, your production editor will continue to focus on your book's all-important reasons to believe, product market fit, and distinguishing features.

1. Production Editing:

Production Edit: Your production editor formats your manuscript and prepares all files for design and production.

Copyedit: Our copyedit team copyedits all the text for your book. The copyeditor will review and correct such aspects as organization, consistency, redundancy, grammar, usage, and clarity. The copyeditor will also make sure your book is in accordance with our house style.

2. Galley Review:

Your editor will email you the formatted, copyedited version of your text and captions for your review; we call these galleys (typically, the schedule allows for one week to review). This is the last time you will be able to review your text before your project goes into design. Any editorial questions/concerns will be clearly indicated.

This is an important stage in preparing your book for publication. At each stage of the publishing process it becomes more difficult to make changes; your work on reviewing the galleys can make the rest of the process run either smoothly or with difficulty. Now is the time to find mistakes and make sure the text is correct. Take the time now to thoroughly review your text. Making changes after the book is in design will cause delays.

Here are three significant points you should know about the GALLEY review:

1. Observing deadlines is crucial. Be diligent about returning edited text in a timely fashion. Usually you will have one week for the process.
2. The galley will not look like “a book” because it has not yet been designed. The goal here is to focus on ensuring the text content is absolutely final.
3. The galley review is your last chance to ensure that all your earlier work to finalize your materials has resulted in a correct book. If there are errors to fix, do it now.

As your book moves into production, it reaches a significant milestone when it is assigned to our award-winning graphic design team for design and layout. Collectively, our graphic design department has more than 120 years of professional experience.

Here are just a few ideas of what to do when you have some downtime in between reviewing your galley and proofs:

- Expand on the marketing and sales contacts listed in your Project Information Exchange (PIE).
- Leverage your network: reach out and ask who would be willing to help you with your book promotion (see p. 126 of *Perennial Seller* by Ryan Holiday for example language).
- Identify and write to influencers, asking them to help promote your book when it is launched.
- Continue growing your tribe and your platform for reaching them.
- Create or expand your social media platforms to promote your book—remember the 80/20 rule for posting. Post 80% of the time about related content that establishes you as an expert, and 20% of the time about your book.
- Set up your Amazon author page for amazon.com and amazon.co.uk.
- Plug or mention your upcoming book whenever possible (e.g., speaking events, articles, social media postings).
- Think about what your next book is going to be.

3. Design and Layout:

Once your editor has received and addressed your galley corrections, your book will be passed to its designer. The designer assigned to your book will work with a clear understanding of the function and vision for your book.

4. Proof Review:

When the designer has completed the proof for your book, you will receive an email from your editor indicating where you can download it to review. The proofs are sent as PDF files and include the cover proof and interior proof. You will be able to view the PDF proof of your book by using Adobe Acrobat. Contact your editor for assistance with this if necessary.

You will have, in most cases, one week to complete your review. This is your opportunity to review the book prior to printing, and we encourage you to give these proof pages your utmost attention and priority. An accompanying note from your editor will explain exactly what to look for and alert you to common problems.

Since all text corrections should have been made at the galley review stage, there should be few, if any, at this late stage in the process.

5. Downtime

Our title lifecycle workflow will sometimes feel like just that, cyclical. This means that your editor may engage you for a stretch of time, asking for your input and feedback on various aspects of your project. Then, you may not hear anything for a while. This is to be expected and is just part of the publishing process.

The longest period of downtime (\pm 2–4 months) may be the time between when your book is checked in to production and when it comes up on the production schedule for production editing.

During this downtime, you should remain connected to your project but shift your energies from creation to planning for marketing and promotion. The goal here is to increase discoverability of your book and generate back orders by connecting your title to your target audience through various channels.

6. Proof Corrections:

Your editor will coordinate making any corrections needed. Please note that while we value your feedback, there may be suggested corrections that we may choose not to make for a variety of reasons.

Our proofreading team does a final proofread of the title.

7. Final 24-hour Review:

After corrections have been made, you will be offered a final look at the book as a courtesy, to ensure that what we are about to print is correct. Normally this is a 24-hour turnaround.

8. Printing:

The production team works with our printers to manufacture the book.

9. Advance Copies:

After the printer has completed the book, a few advance copies of your book will be express-delivered to Schiffer Publishing. We will send you one of these advance copies. Your additional author copies will be sent to you later, since they will be taken from the full shipment when it arrives at our warehouse.

Here are three points you should know about the PROOF review:

1. The proof and other materials should be treated with care and confidentiality. They are meant for your use only and should not be shared with others. The reason for this is quite simple: should the PDF version be made available to the public, it will undermine sales of the book to your detriment and ours.
2. Timing is critical at this stage. Usually you will have one week for reviewing the book proof (see step 4 on facing page). We have set aside time at the printer for your book, and if we miss that window it could be several weeks before another opening. Be diligent about returning corrected proof pages in a timely fashion.
3. If you have questions regarding what are reasonable changes at this stage, contact your editor to discuss.

THE BIG QUESTION:

When will my book come out?

After your book has gone through its check-in process and its sales information and details are confirmed, it will also be assigned a publication date. At that point, the publication date will be shown with your book's information on our website, www.schifferbooks.com. (Publication dates are always the 28th of the month.)

When you see the publication date at www.schifferbooks.com, that is your signal that the info's officially public and that it's now okay to tell others when your book will be available.

Here are four important things to remember when marketing your book:

1. Book signings should be scheduled after you have received all of your complimentary copies of the book. Planning an event before the books are physically present will invite problems.
2. Sales and marketing efforts for your book should be ongoing. Keep your finger on the pulse of the community your book services, and keep your eyes and ears open for new opportunities, new influencers to inform about your book, and even new book ideas.
3. Avoid negatively affecting future sales of your book: do not jump the gun on marketing. Premature efforts can destroy the success of a book. Wait until the publication date is set and the data for your book is available online. Pace yourself, and use the receipt of your advance copy as an indicator of when to ramp up your marketing and sales efforts.
4. Please arrange to submit endorsement quotes about your book from people of note when you hand in your manuscript. While these are sometimes optional, they are powerful in helping your book find its readers. There is a place for you to list them on the Project Information Exchange (PIE). How and where these testimonials will be used in marketing will be determined by your book's marketing plan.

PHASE IV: Marketing the Book

The Schiffer Publishing marketing team is excited to work with you during the launch of your book.

Marketing becomes involved with your project from the moment it's presented at acquisitions. While your project moves through acquisitions, editorial, check-in, design, and production, we are on hand to offer market insight as needed. We weigh in on cover reviews and sales copy before the book is checked in.

During the check-in process your developmental editor will reach out to schedule a kickoff call with the marketing team. You will receive a list of topics, action items, leads, and more to prepare for the meeting, which is aimed at crystallizing the go-to-market plan for your project.

Our primary goal is to build awareness of your title with your target readers. This is accomplished through a series of actions, both author driven and Schiffer driven.

For a more thorough understanding of the marketing and go-to-market process, please refer to our Marketing Guide for Authors.

- **Contract Signed.** While your book is in the editing stage, please start your Project Information Exchange (PIE). You will need to turn this in with your book on deadline. We'll email you the URL to your personal PIE, which you and we will add to throughout the process of creating, marketing, and selling your book.
- **Building Your Book.** Continue to work on your PIE. Record contacts, sales leads, orders, any ideas for promotions, and other thoughts that will be helpful later when promoting and selling your book.
- **Submitting Your Book.** Be sure the needed parts of your PIE are completed and part of your submission, as noted in the Author Checklist (see pages 54–55). We must have this completed to check your book in. However, the PIE is a working document, so please continue to develop it with new thoughts and leads after you've submitted your book.
- **Check-In.** We review the survey and your ideas and begin our work on a marketing plan, combining your ideas and ours. A cover design, description, author biography, and book specifications will be shared with you before the book is added to the production schedule and before the catalog is designed (note: your editor will still be your contact at this time).
- **Catalog Completed.** We send data on the upcoming season's titles to various distribution channels, including online retailers. You will gradually see your book on websites and in title lists (run a Google search with your book title and see all the places it pops up besides Schiffer!). We will send you preliminary marketing materials so you can begin spreading the word about your book.

- **Catalog Released.** Copies of the catalog are sent to customers on our mailing list, reviewers, and sales leads. Customers can now preorder books.
- **Preorder Books.** We encourage our authors to sell their books. With an author discount schedule that starts at 40%, this can be a good way to increase revenue from your book. In addition to any profit you make from selling the book, you will earn royalties on the books you purchase. (NOTE: Royalties are processed only for paid orders.) To preorder books, contact our customer service team at 610-593-1777.

You will learn much more about the marketing process in the Marketing Guide for Authors and in further communications.

Once the launch and execution of the marketing plan are complete, our team will continue to support the work as review request and publicity opportunities filter back to us over time and when we see opportunities to meet trends, as well as interest from influencers and other connections. As the project moves out of the active marketing process defined in the marketing plan and into the backlist of titles, your point of contact will transition to our customer service team for your continued needs and efforts.

PHASE V: Into the Future

From revisions to exploring new book ideas, you will be working with your editor.

Now that you have a new book, it's time to do two more things:

1. Keep a copy of your book on hand for marking up revisions and additions for a possible second edition. Email any errors to your editor as you notice them; we will keep those correction needs on file, ready to make in any reprint.
2. Contact us to discuss your next book. We are always interested in talking about new books.

How do I order my book? What is my author discount?

To place orders at any time, or to ask questions about ordering, please contact our customer service team:

Phone: 610-593-1777

Email: customercare@schifferbooks.com

Simply explain that you're a Schiffer author, and the team will be happy to answer questions and explain the options for meeting whatever your ordering needs are.

CHAPTER 2

PARTS OF A BOOK

IN THIS CHAPTER

- Parts of a book, in their proper order

Each book is a unique entity. Your book reflects you, the author, and is designed to appeal to a select group of readers and their need for information.

Even so, most of the books we publish have some elements in common. Your book may have all of these elements or just a few. Be sure to discuss what parts of a book are appropriate with your editor at the beginning of the book-building process.

The Book in Proper Order

Frontmatter

(All the material that comes before the body of the book)

Title Page: Title, subtitle, author, and publisher

Copyright Notice: Schiffer Publishing, Ltd., prepares the copyright notice; however, you are responsible for providing necessary credits for images and other contributions made throughout the book, legal disclaimers, and acknowledgment of trademarks. You will need to provide us with specific information regarding who receives the copyright for specific parts of the book, such as photos and text, if multiple people were involved in creating the work.

Include a list of the trademarks used in the book and their owners in your copyright page text. A trademarked name should have a TM (or [®] if registered) next to it on the copyright page. (Normally those symbols do not reappear each time you use the term throughout your book's text.) If they are used with permission, it should be stated as so. If they are used without permission, a disclaimer must be included on the copyright page. See "Chapter 5: Legal Responsibilities of the Author" for the form these disclaimers may take.

Dedication (optional): Recognizes someone or something important to you

Epigraph (optional): A quote related to the subject matter of the book

Contents (required): A simple list of the main content in the book. Contents should offer a high-level view of how the book is organized; it is not an index. The sections must be in the final order and referenced exactly as they appear in the body of the book. A designer will add the page numbers when the book layout is completed.

Foreword (optional): A short piece that usually provides context for the book. The foreword is contributed by someone other than the author, preferably a recognized influencer in a field, who can add credibility to the book. The contributor's name and title often appear at the end of the foreword.

Preface (optional): Short text written by the author that offers insight into how and why the book came about

Acknowledgments (optional): Thank the people who contributed to the preparation of the book. Include those who shared information, allowed you to photograph their collections, gave you useful advice, or provided moral support. The section can instead be placed as the first item in the backmatter if preferred.

The Body of the Book

(The substance of the book)

Introduction (as needed): This section helps set the tone for the book. It is a concise introduction to your goals for the book, how the book is organized, methodology used in preparing the book, and any pertinent background information or history.

Text: The main portion of your book, the text, should be well organized and divided into chapters that flow in a logical and easy-to-follow fashion. Keep the language simple, precise, and as free of clichés and jargon as possible. Your objective is to make information available to the reader, not to bury it under a pile of verbiage.

Photographs & Captions: Like the text, your photos or illustrations and captions should be well organized and presented in a logical, easy-to-follow order.

For technical guidelines regarding high-quality imagery for your book, see “Chapter 4: Images.”

Captions should be consistent and concise. A good caption should offer a thorough description of the image and (where necessary) a credit line for the source of the image and/or the object(s) in the image. A Release Form that you can use to obtain the permissions you need for photos appears in the appendix of this guide and is available electronically (see the appendix for the link). For rules for writing and formatting captions, see “Chapter 3: Preparing the Manuscript.”

Price or Value Guides (as needed): Discuss with your editor.

Backmatter

(Ancillary material that comes after the body of the book)

Appendix(es) (optional): Supplementary content that augments the body of the book. Examples of content found in the appendix: a resources section that offers contact or website details for people referenced in the body; a section with detailed diagrams related to the book theme.

Notes (as needed): Notes cite sources used in the book's text, and are organized by chapter in the Notes section. See "Chapter 3: Preparing the Manuscript" for rules on formatting the notes.

Glossary (as needed): A list of key terms and their meanings

Bibliography (as needed): A list of the resources you used to research and write your book should appear at the back of the book. This not only gives credit to your sources, but it also allows your readers to dig a little deeper if they desire.

Maintain your list of resources as you work on your manuscript. See "Chapter 3: Preparing the Manuscript" for rules on formatting bibliography entries.

Index (optional): A user-friendly, alphabetical list of the main people, places, events, concepts, etc., with final page numbers referencing their usage throughout the body. Maintain a list of key words as you write the book, but don't be too granular. You will complete the final word list and add page numbers to the index as part of your proof review process. See "Chapter 3: Preparing the Manuscript" for rules on formatting entries for the Index.

The Chicago Manual of Style

If you would like more information about the parts of a book, about giving proper credit, endnotes, and questions of copyright and form, our standard reference is *The Chicago Manual of Style*. This is available at most libraries and bookstores and through online subscription. We use the 17th edition.

CHAPTER 3

PREPARING THE MANUSCRIPT

IN THIS CHAPTER

- Software compatibility
- Rules for formatting text
- Image insertion points
- Rules for formatting captions
- Dos and don'ts
- Schiffer Publishing's house style

We have created tried-and-true standards for how an author’s manuscript is formatted and organized. These standards serve as a blueprint that is clear and easy for us to follow as we edit and design your book. We recommend that you read through the rules and procedures below very carefully before you get too far along in your book. This information may help you structure your workflow and organize your book. When you have a final draft completed, read through this chapter again to make sure your manuscript observes the following rules.

Properly drafted, your manuscript should tell us everything we need to know about each text element of the book: where does chapter 5 start and end, how many columns are in that table in chapter 6, and much more. It also tells us your perspective on where each image should be inserted, how large that image should be, and what image is next.

As you can imagine, deviating from our standards for preparing a manuscript will complicate the process. In fact, if we determine, during the check-in for your manuscript, that your manuscript deviates significantly from these points, we will return the manuscript to you with a request to rework the book.

Since there are many types of books and no one guide can cover every detail, your book may stretch the framework in places or work completely outside it. One example would be if you were submitting a book that you or an outside professional has designed. This requires permission from the publisher and will be thoroughly discussed prior to finalizing the contract for your book.

As with every aspect of this guide, if you have questions regarding the preparation of your manuscript, contact your editor.

Software Compatibility

We require your manuscript to be submitted in a digital format. We can accept documents from either a Windows or Macintosh operating system.

Acceptable Software

Your manuscript, which should consist of one file for the text and captions, must be submitted as Microsoft Word files.

Unacceptable Software

While design, database, spreadsheet, and other software may be useful in preparing your manuscript, they are unacceptable formats for us to work with. We simply can’t use them! Books received in these formats will be returned for reworking. (However, see “Chapter 4: Images” regarding using databases or spreadsheets to produce charts and graphs.)

NOTE:

While we at Schiffer may on occasion accept books that are predesigned, this is agreed on before your contract is signed.

If supplying designed book files, you must contact your editor as soon as possible to make sure that your supplied files are suitable and that they match our templates and meet our criteria.

Schiffer reserves the right to reject any design concepts that we believe are not in the best interest of the book.

Four important things to remember when formatting your text:

1. Do not divide chapters or parts of your text into separate Word files. All text must be in a single Word file.
2. Be certain your file does not include any "Track Changes" information from that feature in Microsoft Word. (Be sure you have accepted/removed all tracking from your Word document before you supply it to Schiffer.)
3. Do not embed images into your Word file. Images must be supplied separately.
4. Do not supply your book's endnotes in Word's automatic-footnote system. (Using Word's system as you write your book is fine, and convenient. However, when you format your final file, you must remove the automatic Word formatting. See more on page 27.)

Media

Book materials may be sent electronically via cloud-based methods (consult with your editor) or on USB drive, external hard drive, etc.

Formatting Your Text

Warning: Do not embed images into your Word file. Images must be supplied separately. See page 7.

Your text file should be in a single, continuous flow in the below order. The text should be typed straight down the page, flush left, with no indenting, in one font with one font size, and without page breaks between the sections:

[Frontmatter]

Title

Author(s)

Any specific credits or disclaimer text needed on the book's copyright page

Dedication (optional)

Epigraph (optional)

Contents

Foreword (optional)

Preface (optional)

Acknowledgments (optional) (may be placed in backmatter)

[Body]

Introduction (optional)

Text

[Backmatter]

Appendix(es) (as needed)

Notes (as needed)

Glossary (as needed)

Bibliography (as needed)

Index (as needed)

[Captions, throughout above sections]

Style Codes

Within each part of your manuscript you will need to indicate variations in how the text should appear. For example, although they look similar in your formatted text file, in your designed book a chapter title will not look the same as a bibliography entry. To communicate these variations, use style codes in your text file. The style codes enable us to design and otherwise manipulate the text.

The following style codes should meet about 99% of your style needs, but occasionally you may want to do something different (don't we all?). If you are in that situation, call your editor. Together you can devise some appropriate extra codes.

STYLE CODE	What it indicates
<text>	Normal text. A regular paragraph.
<indnt>	Indented text. A paragraph indented from the main text's left and right margins, to stand apart. Used for extracts, extended quotations, etc.
<hang>	Hanging indent. Commonly used in bibliographies, indexes, etc. Also used for lists.
<A>	Chapter title.
	B-level heading. The next most prominent heading level within the text.
<C>	C-level heading. Subheading: less prominent than B-heads.
<D>	D-level heading. Sub-subheading: less prominent than C-heads.
<cap>	Caption.

At each point where your text changes to a different style, simply type the code directly before the relevant text. Make sure there are no spaces typed before or after each code.

This page shows an example of how to use style codes in your text, and how that text may look after Schiffer designs it.

MANUSCRIPT SAMPLE SUPPLIED BY AUTHOR

<A>Chapter 4: Playing with Edges

<text>Many of the surviving embroidered linen pieces are embellished with a decorative edging. This may be crocheted, tatted, braided, or embellished with trim. Working with several of these pieces, I was challenged to find a way to incorporate the edges without using the entire textile.

<INSERT IMAGES 04-01 TO 04-02 BBB BEFORE THE NEXT PARAGRAPH>

<cap>*At the Barre*, 22" × 20". Machine quilted by Shannon Shirley.

At the Barre uses the entire width of a dresser scarf depicting a graceful ballerina at its edge. The trimmed end of the textile was simply inserted into the outer quilt border, and the decorative edge was tacked down over the existing base—a black rectangle bordered with fragments of a *Grandmother's Flower Garden* top. Shannon Shirley expertly added a dancer's stage and curtains in the quilting stitches.

RESULTING DESIGNED SAMPLE



The table of contents' style coding will differ slightly in that you use only the <text> code. Here is an example:

MANUSCRIPT SAMPLE

<A>Contents

<text>Introduction

Appreciating Pieces from the Past

Chapter 1. Hexies as Sashing

Chapter 2. Hexies as Blocks

Chapter 3: Square in a Square

You can use the same formatting for most of your other frontmatter sections as well. Here is an example of a foreword:

MANUSCRIPT SAMPLE

<A>Foreword

<text>In the early eighteenth century, a group of villagers in a remote part of Wallachia huddled against a cold rain and watched while several strong men dug shovels into the wet, heavy earth of a grave.

INDENTS AND HANGING INDENTS

Indented text (<indnt>) is used for setting off quotes that are more than four lines long. Here is an example showing its use:

MANUSCRIPT SAMPLE

. . . the study of vampirism, yet they consisted of nothing more than vague accounts of folk tales and secondhand stories, all embellished by his own flair for the dramatic:

<indnt>In all the darkest pages of the malign supernatural there is no more terrible tradition than that of the Vampire, a pariah even among demons. Foul are his ravages; gruesome and seemingly barbaric are the ancient and approved methods by which folk must rid themselves of this hideous pest. They range far and wide depending on the local landscapes . . .

<text>Although these descriptions may be evocative, they don't add to the historic record.

Hanging indents (<hang>) are best used for lists that are set off from the main text. Here is an example:

MANUSCRIPT SAMPLE

<A>Sources

<hang>Abrantes, Laure Junot. *At the Court of Napoleon: Memoirs of the Duchess d'Aedbrantes*. Cassell Reference, 1992.

Adams, Tracy. *The Life and Afterlife of Isabeau of Bavaria*. Baltimore: Johns Hopkins Press, 2010.

Albrecht, William P., ed. *The Loathly Lady in "Thomas of Erceldoune."* Albuquerque: University of New Mexico, 1954.

Formatting Your Backmatter Text

NOTES

Endnotes cite sources used in the book and are organized sequentially by chapter in the backmatter, in a Notes section.

Endnotes for each chapter will start with the number 1. Please use a superscripted number to show the endnote's placement in the manuscript, as shown in the sample below. (The Notes function in Microsoft Word will conveniently format the notes for you as you work on your manuscript. But when you finally prepare your formatted file to submit, take care to then copy/paste the notes' text info in a consecutive list at the correct spot—the Notes section—in the backmatter of your book. Also manually type/superscript the in-text note numbers. When you have the notes and in-text numerals correctly copied, then delete the “Word automatic notes” version from your file to remove that version.)

For further examples of correct note formatting, see “Citing Sources / Formatting Notes” (page 59; also available at www.schifferbooks.com/authors.html). Remember, if you do not submit correctly formatted notes, the manuscript will be returned to you for correction.

MANUSCRIPT SAMPLE

<A>Notes

<hang>1. Additional sources for MARPOL information: Alan Khee-Jin Tan, *Vessel-Source Marine Pollution*; and Scott Powell, *Great Lakes: Implementing MARPOL V*, Environmental Policy Report, State University of New York, April 27, 2007.

2. Jermaine details several historical-event examples of this.

BIBLIOGRAPHY

It is important to recognize your sources for information. This not only gives proper credit to others but allows interested readers to delve deeper into the subject. Bibliography entries are sequenced alphabetically by the author's last name and are coded for a hanging indent (<hang>). This is the information and format used for a book's bibliography entry:

<hang>Author last name, Author first name. *Title of the book, in italics*. Publication city, State: Publisher, Date.

MANUSCRIPT SAMPLE

<hang>Lotman, Jeff. *Animation Art: The Early Years, 1911–1953*. Atglen, PA: Schiffer, 1995.

If there is more than one author, the others are listed with first name first. Be sure to consult our appendix page that gives further examples of correct bibliography

NOTE:

If needed, refer to *The Chicago Manual of Style* for more info on the proper ways to cite various sources in your notes.

formatting (page 61; also available at www.schifferbooks.com/authors.html). *The Chicago Manual of Style* offers similar information and in more depth.

INDEX

An index is a user-friendly, alphabetical list of the main people, places, events, concepts, etc., with page numbers referencing their locations throughout the book.

Maintain a list of key words as you write the book, but don't be too detailed. Submit a draft index-entry list as part of your manuscript. When you review your galleys, you will finalize your index-entry list and send it back with your corrections. Finally, at the proof review stage, when the book's page numbering is finalized, you will be responsible for adding the page numbers to the Index as part of your proof review process.

Index entries submitted with your manuscript should appear in this order coded with `<hang>`:

MANUSCRIPT SAMPLE

`<hang>`Beauchamp, Frances,
Blackwell's Durham Tobacco Co.,
Brockton, Massachusetts,

GLOSSARY

If your book is about a topic that has some specialty words associated with it, you may wish to include a glossary. On the first line, code it for a hanging indent (`<hang>`).

NOTE:

Please remember the index comma at the end of each Index entry as seen in the Manuscript Sample at right.

Formatting Tables

Tables are useful and efficient ways to pass along a lot of information and data. They can also be confusing when typesetting. To make it easier, format your tables by using one of these two options.

Option 1: Create the table in Microsoft Excel. Name the Excel file as if it were an image, following the rules for image filenames, and type an image insertion point in your manuscript to indicate where to place the table.

Option 2: Create the table in the following way, using Microsoft Word.

The first step to make the table come out the way you want it is to forget about the way it looks on the computer screen or printout. No, the columns will not line up until your manuscript is typeset by Schiffer in the design phase. Your goal is to ensure you format the data correctly so that will happen.

To indicate where a new column occurs, use the Tab key on the computer. Strike the Tab key once at the beginning of each new column. A tab also holds the place of any empty field in the table. There should be no spaces before or after the tab, and there should be a hard return at the end of each row of the table.

The following is an example of a correctly formatted table in Word. (The example here shows “[TAB]” simply to make it visible to you where the Tab key was hit, as the author formatted this text.) Notice that in the fourth row there is no entry for Jones’s age, but there is still a tab, to hold the column.

```
Name[hit TAB key]Age[hit TAB key]City[hit TAB key]Amt. Due[hit TAB key]Date Pd.
Johnson[hit TAB key]34[hit TAB key]Detroit[hit TAB key]$340[hit TAB key]3/24/09
Clifford[hit TAB key]49[hit TAB key]Cleveland[hit TAB key]$267[hit TAB key]4/2/10
Jones[hit TAB key][hit TAB key]Philadelphia[hit TAB key]$230[hit TAB key]6/30/10
Heinrich[hit TAB key]65[hit TAB key]Seattle[hit TAB key]$256[hit TAB key]7/13/09
```

Don’t try to make the columns line up visually. Again, you must ignore the visual result on your screen or printout. If the tabs are placed correctly, the table will appear correctly when typeset.

Here is how the above table will look in the book:

Name	Age	City	Amt. Due	Date Pd.
Johnson	34	Detroit	\$340	3/24/94
Clifford	49	Cleveland	\$267	4/2/94
Jones		Philadelphia	\$230	6/30/94
Heinrich	65	Seattle	\$256	7/13/94

Formatting Sidebars / Text Boxes

Sometimes authors will want to set a small portion of text off from the body text, in what is termed a sidebar or a text box. To format this in your text file, just type “<BEGIN TEXT BOX>” and “<END TEXT BOX>” before and after the text to be included in the sidebar / text box. This text box should be placed sequentially in your body text, near the body text where you want the text box to appear.

Here is an example of how to use style codes in your text for a sidebar / text box.

MANUSCRIPT SAMPLE

<BEGIN TEXT BOX>

Influential Personality: Chet Atkins

<text>Chet Atkins (1924–2001) is remembered as being arguably the most *influential* musician that Nashville *and* country music has ever had—but he did not exemplify the **Type-D** or the **Type-W** approaches we discussed in chapter 2.

<END TEXT BOX>

Image Insertion Points

Along with using style codes to communicate to us how your text should appear, you also need to communicate to us where you want your images to appear in relation to your text. To do this, you add image insertion points throughout your text file.

Our design team will give your book a professional design. But even though you as the author are not designing the book, we need you to communicate to us how you envision and prioritize your book’s images. It will allow the designer to make the best choices.

Image insertion points, with captions if any, are placed throughout your text. Image insertion points should be in bold type and on a separate line. The image insertion statement must contain the following information:

- What image should be inserted: the **image ID number**
- Your suggested **size priority code**
- When necessary, notes about where/how the image should be placed, in cases where it must appear near certain text

This is an example of an image insertion point:

<INSERT IMAGE 03-001 AAA>

Simply type the insertion point between two paragraphs near where it should appear.

<Insert image 03-011 BBB>

If an image must appear near a specific part of your text, indicate that general vicinity:

<Insert image 03-011 BBB near the following paragraph>

You may want to insert several photos (or an entire chapter's worth if your book is image driven) as a group. To do this, indicate the range of images:

<Insert images 03-011 to 03-023 BBB>

Contact your editor if you have questions about how to put image insertion points in your text. If the specific placement of certain images with certain text is of critical importance, we suggest sketching what you think you are describing with your insertion point and sending that too, along with your book materials. We want to make sure we are following your vision for the book accurately, and sometimes seeing a visual representation immediately clears up confusion.

IMAGE ID NUMBER

Each image in your book will have an image ID number that indicates which chapter the image is in and what place that image holds in its chapter. For example, image 03-011 is the eleventh image in chapter 3. This number is essential to the designer in placing the image in proper book order. You assign it after you establish the final order of the images.

The image ID numbers also serve as the filenames of the digital images for your book.

The image ID number can either be a consecutive number, from the beginning of the book to the end, or made up of the chapter number and the order the picture appears in the chapter. The eleventh photo in chapter 3 will be 03-011.

SIZE PRIORITY CODE

Some images are more important than others in a book. We ask that you give each image a priority code to show us your preference regarding its approximate page size.

In each image insertion point type one of the following triple-letter codes to the right of the image ID number in capital letters. The codes indicate these approximate size groups:

- XXX = up to a two-page spread
- AAA = as large as possible on a page, up to a full page
- BBB = up to a half page
- CCC = up to a quarter page
- DDD = smallest; for example, thumbnail size

Six Rules for the Image ID Number:

1. Create a simple system that shows the images in book order. Do not use letters in the image ID number.
2. Do not use slashes (/) or any symbols other than a hyphen (-) in the image ID number. For example, instead of 02/057 use 02-057.
3. Do not make your images' filenames longer than the format shown here..
4. If you find you must add a picture after the image ID numbers are set, do not renumber all the images. Instead, simply add an "a" after the final digit in the position code. For example, to add a photo between 02-003 and 02-004, name it 02-003a.
5. Images submitted with the automatically assigned number from your camera are not acceptable. You must assign the correctly formatted image number to each image. If you do not know how to rename image files with your image ID numbers, call your editor.
6. Make sure that all your image names are exact and match in both places they occur: your images' filenames, and your image insertion points typed in the text file.

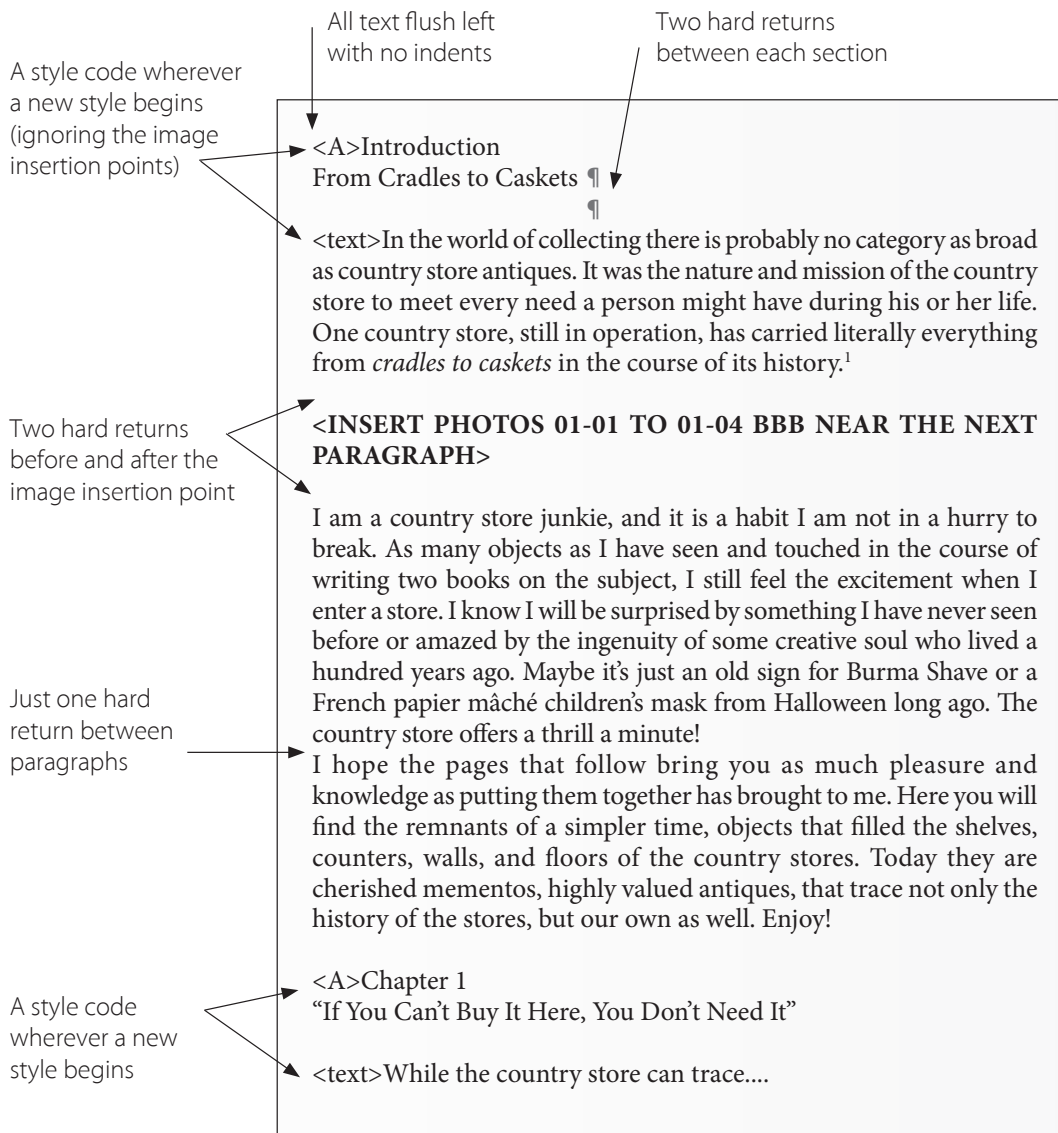
NOTE:

If you would like to state a figure number within each of your captions, type it at the start of the caption. Here is an example:

<INSERT IMAGE 06-32 BBB>
<cap>Fig. 32. Photo of Tahoma and Nina Bogard on horseback, 1946.

Assigning figure numbers may be a bit more involved in some books. Please consult your editor to agree on a system that works for your book.

Here is an excerpt from a manuscript text file that illustrates the above style codes, text-formatting rules, and image insertion points:



While the size at which the images will appear in the book depends on many design factors, as well as on the pixel dimensions of the image (see "Chapter 4: Images"), when you apply these codes it becomes much more likely that we can take into account your preference.

One final note about image insertions: if you want to reference an image in your book's text, type "(see [your Image ID number])." Later during the proof review, you can then assign the actual book page number where the image is found.

Captions

Informative captions can give a book added value. If you are including captions in your book, they should be consistent and concise. Caption length is one of the manuscript elements we evaluate when checking a book in. A rule of thumb is to limit each caption to 50 words. Any content beyond those 50 words should instead be part of the body text, and we may ask you to rework your captions into your body text if they are long throughout your manuscript.

Each caption for your book must be placed directly under the image insertion point.

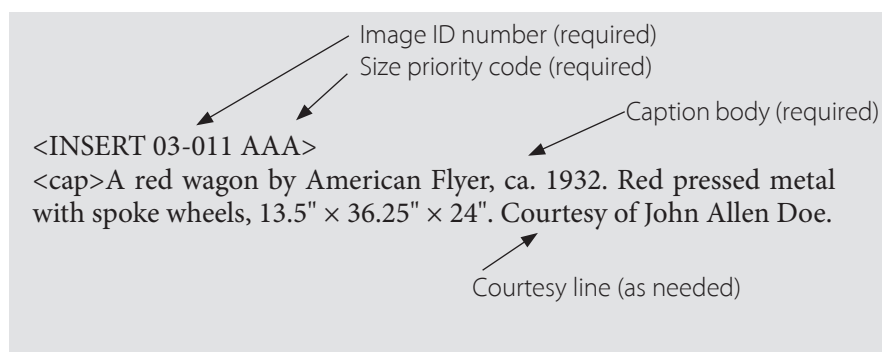
Use the style code <cap> for your captions. Be careful to use italics in your captions where required.

ELEMENTS OF THE CAPTION

Captions have two essential elements, and a third optional element.

1. **The body of the caption.** The caption body should give a brief, accurate description of the object, person, or location shown. It must not duplicate or regurgitate information you have already offered in your book's text. If necessary, the caption may also have a courtesy line to recognize the source of the image. The courtesy line is usually a continuation of the caption. As mentioned above, different types of books require different types of information in the captions. Some examples of additional information include price, how-to instructions, dimensions, artist's name, etc. Contact your editor to discuss the captions for your book.
2. **Courtesy line.** It is important to state the sources for all your images. If the entire book is made up of images from one collection or by one photographer, this information can be summarized on the copyright page. Also note that many sources, such as museums, may require very specific language in their captions as part of their agreement to let you use the images.
3. **Price (optional).** If your book is a price guide and a value is given, add this information to the end of the caption.

A completed caption should look something like this:



Remember to make sure that:

1. Text is all in one file, continuing from the beginning of the book to the end.
2. Image insertion points, with captions if any, are placed throughout your text.
3. All text is the same size. No text is typed in all capital letters. No text uses italics or boldface, unless required for most clearly getting your message to the reader.

DOs of Formatting Text and Captions

Do

- Type text straight down the page flush left, with no indenting, and without page breaks between the sections.
- Make everything single-spaced.
- Use the same font and font size throughout your text file.
- Use two hard returns at the end of each heading, caption, and image insertion point; use one hard return at the end of each paragraph of text.
- Make sure the appropriate style code is in place where you want the text style to change. Make sure there are no spaces before and after each code.
- Apply bold or italic type styles to words within paragraphs, as applicable.
- Use diacritic or accent-mark characters for any words requiring them.
- Add endnote numbers within the body text as superscripts, and organize the endnotes in the backmatter.
- Build your bibliography.
- Check for spelling and punctuation before sending the document to us, using Microsoft Word's automatic tool as well as your own sharp eye. *To*, *two*, and *too* are bothersome, for instance, as are *there*, *their*, and *they're*. Nothing beats a good, careful read-through of the final product before you send it to your editor.

Some Schiffer books may require a standardized caption format. Discuss this with your editor. Captions for pieces of art, for example, generally follow the following format. Notice particularly the punctuation:

Artist's name. *Title*, year made. Medium: dimensions. Description. Credit/courtesy info.

MANUSCRIPT SAMPLE

<09-005 AAA>

<cap>Liu Wei. *Landscape*, 2004. Photo: 118" × 241" (300 × 612 cm).

These pieces show the artist's innovative approaches to photography and its subject matter in entirely different ways. Digitally manipulated photos of skyscrapers become abstract images that conceal the subject's true identity, while a traditional landscape reveals some lewd surprises. © Robertson Ltd.

Schiffer Publishing's House Style

A "style" is a preferred manner of presentation and layout of written material, as shown in the list below. For grammar and usage, Schiffer Publishing follows *The Chicago Manual of Style*.

Your editor is a great first resource to help answer any questions you may have regarding grammar, usage, and style for your manuscript. We also have style sheets available for some specific subjects, such as cookbooks and military history, which will help you use common terms in a consistent manner (for example, we'll show you how to format a recipe). Ask your editor if the subject you're writing about has a Schiffer style sheet. We'd be happy to share them with you.

Here is an abridged list of some of the more common elements of our house style:

- In a series of three or more items, there is a comma before the "and" (e.g., one, two, three, and four).
- Titles of books, artwork, films, music videos, albums, exhibitions, TV shows, etc. are italicized.
- Titles of songs, TV episodes, substantive conference titles, etc. are placed in quotes.
- Titles of concert tours and political, economic, and cultural events (e.g., Boston Tea Party, New Deal, War on Poverty, Arts and Crafts movement) are treated and capitalized as proper nouns without quotes or italics.
- Nouns and adjectives designating philosophical, literary, musical, and artistic movements, styles, and schools are usually lowercased unless derived from a proper noun (e.g., art deco, jazz, and op art, but Gothic, Romanesque, and Edwardian).

- When referring to a decade, do not use an apostrophe: 1930s, 1940s, 1950s, etc.
- When abbreviating a decade, put an apostrophe in place of the hundreds' and thousands' place: '30s, '40s, '50s.
- Except in mailing addresses, spell out the names of states.
- Whenever possible, give dimensions in inches expressed in decimals, 1.5", 1.75", 1.8", etc. Only in British and European books do we use metric measures. (Ask your editor for details on formatting measurements.)
- A closing quotation mark generally goes outside the punctuation mark.
- Use "man" and "men" to refer to males, and "humanity," "humankind," "people," etc. to refer to the human race.
- Avoid phrases like "turn of the century," or explain precisely which century you mean, e.g., turn of the twentieth century (which is the period from the 1890s to the 1900s).
- *Circa* means approximately and is used with dates when the exact date is not known. Abbreviate it as "ca." e.g., "ca. 1906."
- The word "internet" is lowercase.
- The word "website" is one word.
- The word "email" contains no hyphen.
- Use American English spelling.
- Spell "Acknowledgments" without the second "e" after "g."
- A book may have a "foreword," but not a "forward."
- United States is abbreviated "US," rather than "U.S."

DON'TS of Formatting Text and Captions

Don't

- Don't indent paragraphs with spaces or tabs.
- Don't use a hard return at the end of a line. The hard return should be used only at the end of paragraphs.
- Don't double-space between paragraphs. One return at the end of a paragraph is all that is needed.
- Don't use Microsoft Word's automatic numbering or bullet settings. Turn them off. Numbers and bullets created automatically disappear when the document is typeset.
- Don't center or justify text.
- Don't use more than one space between words.
- Don't use more than one space after the end of a sentence.
- Do not use columns in your text file.
- Don't type hyphens to divide words at the end of a line. (If Microsoft Word adds a hyphen on its own, don't worry about it.)
- Don't type your manuscript using all capitals. Except for rare cases of emphasis, your manuscript should be in a normal style of upper and lower cases. This includes all headings and subheadings, as well as normal text and captions.
- Don't capitalize common nouns. Reserve the capital letter for proper names.
- Don't underline text. (Use italics to show emphasis.)

CHAPTER 4

IMAGES

IN THIS CHAPTER

- Requirements for digital images
- Photography information, with checklist
- Nondigital images, artwork & other mediums
- Photography services

We focus our discussion here on preparing digital photography and images for your book.

But we do accept nondigital image formats: photo prints, slides, transparencies, and original artwork to be scanned or digitized. In fact, in some cases we prefer to receive these so that we can help you facilitate a high-quality scan and color accuracy of your images. See the Nondigital Images and Artwork Checklist on page 42 for more on this.

We reserve the right to refuse images that do not meet our minimum standards, as detailed in your contract.

Requirements for Digital Images

Your images should be supplied in .tif or .jpg format, at a minimum resolution of 300 dpi at the dimensions they are to appear on the page.

Despite the relative ease of using a digital camera or scanning images into a digital format, there are still specific requirements that you must follow to create images of high quality to reproduce in a print format.

If you plan on using a digital camera or scanning images, please contact your editor before you begin. We encourage you to test your digital photography or scanning as soon as possible and send high-quality samples to your editor for review. Problems can be detected and solved quickly.

Here are guidelines for producing images that meet our digital-image quality standards.

Camera Settings and Image Data

Color Settings

Most digital cameras allow the user to choose between two color spaces, sRGB or Adobe RGB 1998. If you have the choice, please set your camera to Adobe RGB 1998, the current industry standard. All digital images should be submitted to us in RGB color space. DO NOT submit images with the Kodak Pro Photo profile without contacting your editor.

NOTES:

Please call your editor if you have any questions about the current state of digital images or are thinking about purchasing new equipment.

Please send your editor sample images as early as possible in your work, so that Schiffer can review them to ensure their quality and can help you solve any technical issues.

For sample images, please note that email is not an appropriate way to provide images, because mail servers often compress the files and will not give us an accurate look at the data in the file. Instead, use a free large-file uploading site (like WeTransfer.com) or use Schiffer's FTP site. Please ask your editor for help accessing the site.

Before You Start Photographing

Before your photo shoot, please contact your editor to arrange a meeting with Schiffer to discuss your book's visual needs. In that conversation, a member of our creative team will discuss your ideas and your book's visual needs with you, including technical requirements, art direction, and styling expectations. This discussion helps to ensure the cohesive, professional results your book requires from your photographer.

WARNING:

It is critically important that you do **NOT** manipulate your photographs, including making any corrections in Photoshop, etc. They should remain in their original state—warts and all.

This enables Schiffer to best correct your images.

Color References

Speak to your editor to determine whether your book's images are color-critical, or instead whether "pleasing" color is the goal.

Because every camera, scanner, and monitor is different, we need a color reference for your images. This is the only objective way Schiffer can know what color you think is "correct." We will work with the printer to match the color reference you supply to us.

COLOR REFERENCE CARDS:

The best way is to place a color reference card in the center of the very first image you take. (This creates an accurate color reference photo applying to all the shots you are about to take in the session.) Then remove the card and begin shooting the actual first image and the rest of your images (none containing the card). If you stop and continue at another time of day the lighting will have likely changed. You should repeat this process—take an extra color-reference shot with the card placed in the center of the image—every time the lighting or setting changes as you photograph.

Our preferred card is the QP Calibration Card 101, manufacturer's product number GQP101. This small card has black, gray, and white squares that allow us to make fine adjustments to color. It is available from internet retailers. Search for "QP Card."

PHYSICAL COLOR REFERENCES:

In situations where the use of a color reference card is impractical, the best way to provide a color reference is to send us a printed item showing the accurate color. This might be, for example, a commercially printed postcard, or a physical photograph print. The important thing is for the color to be accurate.

We will assume that what you send us as a color reference is the way it should look in the book. If we have questions about the color of the images, we will contact you for clarification. If you have questions about the color, send your editor a small sample of the images for review.

Making Adjustments

Because it is easy to do, there is a temptation to fiddle with digital images. If you are not a professional photographer or designer with editing experience, please leave your images untouched and in the original format.

RAW Images

Many digital cameras have a RAW image setting. This contains all the information that the camera's sensor receives without compression or manipulation. If your camera has this feature, please use it to capture your images. Some cameras have a setting that captures images in the RAW, JPG, and TIF settings at the same time. Since JPGs are compressed files, they are much easier to work with on the screen. When you submit your book, however, please include both RAW and either JPG or TIF images. While both sets of images should have the exact same filenames, please place the RAW images in a separate folder labeled "RAW."

Image Size

One important consideration for submitting high-quality digital images is the size of the image. One way to maximize the size of your images is to make sure your camera is always set to take the largest, highest-quality images. Of course the “highest quality” is different for each camera. Digital cameras are measured by the size of their sensor, or receptor chips, which are measured in millions of pixels, or megapixels (MP).

These pixels translate into the sizes to which the pictures can be reproduced in the printed book with exceptional clarity. For the high quality we seek, our printing standard is 300 pixels per inch (PPI). This means that for a picture to print clearly at 4" × 6", the minimum size image we can use must be at least 1200 × 1800 pixels.

As discussed earlier, each picture is given a size priority code, which tells our designers how large you envision it on the page. Roughly speaking (as the design allows): AAA = large, up to a whole page; BBB = medium, up to a half page; CCC = small, up to a quarter page; XXX = more than a single page and up to a two-page spread; and DDD = thumbnail sized.

The quality of the camera also matters. If you use a small, point-and-shoot camera, even one with a higher megapixel count, the quality of the sensor and the optics in the lens produce a low-quality picture. A better camera, with a good lens, will produce a better image and give our designers the ability to enlarge the image without losing quality. We have high-quality cameras, lenses, and studio lighting that we are glad to loan to authors. Please see page 42 for more detail.

This chart shows various cameras’ megapixel counts, image pixel dimensions, and the maximum size at which your image can print. Notice the Size Priority Codes that each camera can achieve.

Camera MP	Pixel Dimensions	Maximum Image Size*	Size Priority Codes				
			DDD	CCC	BBB	AAA	XXX*
10	3872 × 2592	11" × 7.5"	●	●	●	●	-
12	4290 × 3264	12" × 9"	●	●	●	●	-
18	5184 × 3456	15" × 10"	●	●	●	●	-
21	5616 × 3754	16" × 11"	●	●	●	●	●

* For an 8½" × 11" book in a portrait (vertical) format. For a landscape (horizontal) format, a two-page spread will require a very large camera or manipulation by the Schiffer photo editor of a large (21 MP or higher), high-quality image.

We recommend a 10 MP camera or higher. It takes a camera with significant MPs to produce a two-page spread.

TIP:

To see whether your images are large enough, take the pixel dimensions of your image and divide that number by 300 (PPI print resolution). For example: 1200 × 1800 = 4" × 6" print size. The same holds true when determining image size by resolution. If your images are at a native resolution of 72 DPI, dividing the dimensions (in inches) by 5 will give you a rough estimate of possible print size. For example, if your image is 20" × 30" at 72 DPI, it will yield a 4" × 6" print size.

Things to consider with cropping:

Subject position: Is the subject evenly centered? Is everything comfortably within the frame?

MORE IS MORE! Leave even and generous margins around the entire subject.

End use of shot: Cropping a shot too tightly limits the end use. Full page images must have extra margin area for bleed. If part of the subject is missing, it is really difficult to use the image as a full page.

Crop Correctly

To “crop” an image is to remove or adjust the outside edges of an image to improve framing or composition, draw a viewer’s eye to the image subject, or change the size or aspect ratio. Schiffer’s design team will do this. However, you need to supply images that allow for good cropping.

Good Crop: Wide margins, entire subject is evenly placed in the frame.



Bad Crop: Margins around the piece are not even, and the crop is so tight that part of the subject is actually lost.



Could-be-better crop: If more of the subject in this image was included, there would be more possible usage of this image. When shooting a composition like this, include the entire scene.



Digital-Image Checklist

- **Don't download images from the internet for your book.** Images downloaded from websites are never acceptable, both for legal and quality reasons!
- Make sure your digital camera is set to capture the largest (finest) image size possible (i.e., lowest number of images your memory card holds).
- Include a color-reference photo showing a QP Calibration Card 101 (see page 38).
- In situations where the use of a color reference card is impractical, provide an accurate color reference of some other kind for each of your images.
- Always use a tripod when shooting objects.
- Set your camera to a Adobe RGB 1998 color space for color images and grayscale mode for black and white.
- Capture black-and-white images in grayscale mode.
- Capture your images in RAW *and* either JPG or TIF formats if possible. Submit both formats saved with the same filenames.
- Make any alterations to your image on a copy of the image and submit both the untouched RAW file and the altered JPG saved with the same filenames. Be sure to include an explanation of what you have done in your cover letter to us.
- After you have a final image order for your book, save or rename all digital images with the final image ID number as the filename.
- All types of images (e.g., digital photos, prints, charts, CAD drawings, Excel charts) should be integrated into your final image order, and each image should follow the same image ID numbering conventions.
- Make sure that you submit copies of the necessary release forms for each image you would like in your book. See “Chapter 5: Legal Responsibilities of the Author” for more on this and see the release form in the appendix.

Nondigital Images and Artwork Checklist

- Organize and number print photos as they will appear in the book. First, label the back of each print with an image ID number that matches the naming convention used for any digital images in your book. Use a ballpoint pen, pressing lightly on the back of the image. Then, separate images by chapter and put all images for one chapter in a large envelope, labeled with that chapter's number.
- If your book includes illustrations or other artwork, please attach a label indicating the image ID number. Schiffer has labels you can use; just ask your editor to send you some. After you attach the labels, organize images in book order. If it makes sense, place all images for each chapter in a separate large envelope, labeled with the chapter's number.
- If your book includes slides and transparencies, we ask that you organize them in book order, using clear sleeve pages organized into a three-ring binder. Label slides with the final image ID number by using a fine-point permanent marker.

Nondigital Images, Artwork & Other Mediums

Here are guidelines for images with nondigital formats. Discuss any special image formats for your book with your editor early in the process, since deviating from these guidelines can create problems as you move forward.

Slides, Prints, Transparencies, Illustrations, and Artwork

If, instead of digital images, you have slides, prints, transparencies, or original artwork for your book, send these with your manuscript. We do not recommend scanning them yourself. Check with your editor before proceeding.

Line Art

The same basic rule applies to line art (an image that consists of distinct straight and curved lines placed against a plain background) and other types of nondigital illustration or artwork: send the original artwork if at all possible. If you have artwork professionally scanned, it must meet the minimum requirements for digital images. **Use the bitmap format when scanning line art.**

Charts & Graphs

Graphic representations of data can offer variety to the design of a book. There are many types of databases and spreadsheets that can output data into lovely charts and graphs. If you would like to include these types of graphics in your manuscript, check whether your software supports output as .jpg or .tif. Please contact your editor before using alternative file formats.

Other Computer-Generated Imagery (CGI)

As you start working on your book, you may realize that some types of images are best rendered on a computer. Some examples of computer-generated imagery are maps, schematic drawings, CAD diagrams, technical patterns, and line art. For these types of images, we ask that you work in a vector-based format such as Adobe Illustrator. This file format gives us access to the various elements of the image and makes it easy to rescale and edit them if necessary. Please discuss this with your editor as it applies to your book.

Schiffer Photo Services

We offer our authors access to our photography expertise, studio, and equipment to help them submit top-quality visual materials for their books. We have many different options available, based on your specific needs.

Option A: We train you in our studio. We can provide access to and complimentary training and guidance on our complete collection of studio photography equipment, consisting of digital SLR cameras, lenses, strobe lighting, studio setups, and staging materials. This includes a one-hour training session on the specific equipment needed for your shoot and the necessary time in the Schiffer photography studio. Once trained, you will then shoot the images you need for your book in our studio. There is no cost to you, and our team is available to offer direction and guidance. We do suggest you bring a friend or two to help you.

Option B: You use our travel kits. If you are not able to shoot at our studio or need equipment for a shoot in a different location, we have equipment designed for travel and portable studio setups. We can train you to use the equipment for your specific needs. We'll schedule a time for you to have access to the travel kit; you can either pick it up or we can ship it to you. The standard time for keeping the loaned equipment is two weeks. If you need to keep it for longer, speak with your editor.

Option C: We run the photography shoot in our studio or elsewhere. If you require us to be more involved, we can provide photography services and access to our team for managing the photo shoots, on the basis of our availability. There are several options available to manage the costs. If you foresee that our services are needed before you have signed your contract, speak to your editor about your options. If the need for these services develops after you have signed your contract, immediately contact your editor to determine an estimated cost and schedule so your project is not delayed.

NOTE:

If you would like to know more about the options for our photographic services as they relate to your specific project, contact your editor.

Additional Services to Authors

As a traditional publisher, Schiffer professionally edits, designs, produces, prints, markets, publicizes, and sells all our books. (See Ch. 1 for the process.) There is no charge to the author.

However, sometimes things do not go as an author plans. If you are unable to provide one of the agreed items required for your project, you may decide to hire a professional to complete it. In that case, note that Schiffer may be available as one of your options; below are those standard fees. Again, this pricing applies only in rare cases when an author chooses. Costs may change, so contact your editor to confirm current pricing or to discuss.

Department	Service	Price	Breakdown
Editorial	Editorial	\$125	per hour
	Managing Editor	\$150	per hour
	Copy Editor	\$125	per hour
Design	Designer	\$125	per hour
	Lead Designer	\$150	per hour
Photography	Studio Photographer	\$100	per hour
	Travel Photographer	\$125	per hour
	Photo Adjuster	\$150	per hour
Back Office	Back Office Support	\$100	per hour
Marketing	Marketing	\$125	per hour

CHAPTER 5

LEGAL RESPONSIBILITIES OF THE AUTHOR

IN THIS CHAPTER

- Author warranties
- Copyrights and permissions: Text and photography
- Trademarks
- Libel

Author Warranties

The responsibility for ensuring that the material in a book is legal is the author's. What follows is a list of a few things you should be aware of while preparing your book. This is based on our experience and does not constitute legal advice. Further information can be found in *The Chicago Manual of Style*, 17th edition.

When you submit a book to us, as is spelled out in your contract with Schiffer Publishing, you are warranting to us that:

1. You have full rights to the materials in the books; there are no outstanding agreements, liens, or encumbrances against your work that might interfere with publishing it, and you are free to publish the book.
2. The book contains no libelous, scandalous, obscene, plagiarized, or unlawful matter; nor any matter the publication of which will constitute an infringement or violation of any person's or corporation's common-law rights, or rights of property, person, privacy, or copyright.
3. You have obtained or will obtain and transmit to the Publisher legally recordable written permissions to publish and copyright properties thereof.

I. COPYRIGHTS AND PERMISSIONS

Following is a list of common legal concerns surrounding copyright. It is not all-inclusive; copyright law fills many volumes. It is meant only to suggest how broad this issue is, and a few steps you must take to be careful.

A. Text

1. When you quote direct passages of text:

- Attribute all quoted or extensively paraphrased matter to its source. Give credit to the source in an endnote or parenthetical citation, or mention the source by working it into the sentence itself.
- Include the source in the bibliography. (Refer to the appendix for more on the proper ways to cite various types of sources in your endnotes and bibliography.)
- Excerpting lengthy passages (more than a few contiguous paragraphs) from material that is under active copyright would require the author to ask for permission. However, you can quote from copyrighted material under the fair use doctrine with the following guidelines in mind:

Authors invoking fair use should transcribe accurately and give credits to their sources. They should not quote in such a way as to make the author of the quoted passage seem to be saying something opposite to, or different from, what was intended. (*The Chicago Manual of Style*, 17th ed., 4.84)

- No permission is required for quoting from works in the public domain (i.e., works that were never copyrighted [includes US government publications] or works for which the copyright has expired).
- Use quotation marks, or set the quoted section apart, giving it its own paragraph and indenting it (see the <indnt> style code in chapter 3).

IMPORTANT:

Remember that these are cautions gained from years of publishing experience and are shared to help you understand some of the areas of concern. They do not constitute legal advice. If you have any legal concerns, contact qualified legal counsel. **More information about legal matters, including free use and acquiring permission from copyright owners, especially concerning art works, can be found in *Permissions: A Survival Guide* by Susan M. Bielstein.**

NOTE:

Plagiarism, of any kind, is unacceptable. Please write and submit original content unless directly quoting or excerpting another source—properly giving credit where it's due.

NOTE:

Regarding content on websites, even if the text is not registered with the copyright office, it cannot be assumed that it falls under the doctrine of fair use. See page 63, When US Works Pass into the Public Domain, also available at www.schifferbooks.com/authors.html.

2. When you paraphrase another author's work:

- Be sure you are really putting it in your own words, not just tweaking the original author's words.
- Even though paraphrasing does not require you to use quotation marks, integrity and prudence suggest that you give proper credit to the source of the thought.

3. Facts cannot be copyrighted; the way they are expressed can.

The way facts are organized or expressed may be copyrighted. For example, though a chart, map, or table may include nothing but facts, the way the information—text and images—is organized and put together is an original thought, which is protected.

NOTE:

In an information age in which facts about and descriptions of published books are widely available online, it is very easy to discover copyright violations—or what may be perceived as such. Please keep this in mind as you write your book, if you are using and paraphrasing resources not in the public domain.

B. Photography

1. Using photographs taken by others:

a. *Photographs are copyrighted, whether the photographer knows it or not.*

- Never use a photograph taken by someone else without written permission to do so. This applies to images taken by a friend and even images you have paid someone to take for you. The photographer owns the image and must give written permission for its use. Even if you paid for and own a physical copy of a photograph taken by someone else, you do not own the rights.
- Do not rely on verbal permissions. The Release Form in the appendix may be used for obtaining written permissions.
- We do not accept temporary permission to use photographs—it must be for the life of the book, which includes multiple printings.

b. *Cover and publicity photographs are often treated differently than others.* Since cover and advertorial use is considered commercial, some institutions charge fees for such use.

- If a photo you are intending to use on the cover is not yours, be sure to get explicit permission to use this image on the cover of your book.
- The same goes for the “Ten photos for publicity” that you list in the Author Checklist.

2. Taking your own photographs:

a. *Permissions to photograph possessions and people.* Many books would not be possible without the kindnesses of those who choose to share their possessions or their faces. This cooperation often takes place through informal agreements among friends or mutual acquaintances. Nevertheless, to protect you and the publisher it is vital that you obtain written permission to use photographs you take of others' likenesses or belongings. The Release Form (see pages 64–65) can be used for this purpose. Remember, a happy contributor today may become a disgruntled litigator tomorrow. Get their permission in writing and be faithful to their desires.

- Agree only to simple courtesy lines; do not agree to print unnecessary or cross-promotional information such as addresses, phone numbers, or websites.

- Be sure the Release Form is complete, correct, and signed before you accept it.
- If there is any question about what is appropriate, call your editor.
- Obey signs and property owner's instructions when photographing private grounds.

II. TRADEMARKS

Trademarks differ from copyrights in that they represent corporate identities and in essence are more commercial than intellectual property. They are protected by law and defended, sometimes vigorously, by their owners. Although it is certainly safe to refer to a product by its trademarked name, certain care must be used:

- Make sure proper capitalization and spelling is used.
- Avoid using the trademark as a description of something else; for example, "a Xerox-style" copier machine to describe someone else's photocopier.
- Books that contain illustrations of trademarked items should include a disclaimer on the copyright page. This varies slightly depending on the book, and your editor will help you choose the correct wording.

In a book where specific trademark holders are mentioned throughout:

"Ganzo Oil" is a registered trademark of Simmons Foods.

"Cryosote Butter" is a registered trademark of Wild West Products, Inc. Their use herein is for identification purposes only. All rights are reserved by their respective owners.

For a book with items from a variety of companies:

Most of the items and products in this book may be covered by various copyrights, trademarks, and logotypes. Their use herein is for identification purposes only. All rights are reserved by their respective owners.

In addition, in all books with trademarked material used without the permission of the company, you should include the following paragraph:

This book is not sponsored, endorsed, or otherwise affiliated with any of the companies whose products are represented herein. They include [--list--], among others. This book is derived from the author's independent research.

If a company is cooperating they should tell you how they would like the trademark information stated on the copyright page. Follow their guidelines.

III. LIBEL

What you consider a known fact about John Doe, he may consider to be a libelous lie, and you may find yourself facing a libel suit.

Be careful what you say. Troubles have arisen when what was meant as a joke was taken seriously, or a supposed fact turned out to be baseless or at least debatable.

APPENDIXES

The Project Information Exchange (PIE)

Tips for Writing Better Blurbs

Citing Sources / Formatting Endnotes

Formatting Bibliographies

When US Works Pass into the Public Domain

Using the Release and Copyright
Assignment Forms

Copyright Assignment Form

Release Form

NOTE: All materials in this section are available electronically at www.schifferbooks.com/authors.html

The Project Information Exchange (PIE)

On the next pages is a reference copy of the Project Information Exchange (PIE), our interactive tool for sharing information about your title.

The purpose of this guide is to provide information about each section of the PIE, which you and our team will use throughout the entire publishing process.

Your PIE is found online at the link sent to you. Fill these sections out electronically in your PIE.

We cannot check your book in or start any work on it without your completed PIE fields.



Project Information Exchange (PIE)

Have some PIE straight from the Book Farm!

This interactive tool will help you create, review, and share information about your title with our team and covers the entire publishing process, including editorial, design, marketing, and sales.

Simply use the links in the Contents below to navigate to the different pieces of the PIE. You will find areas where our team will be providing content and information for you to review as well. There is also a list of other resources we hope you will find helpful.

Be sure to save this link as a bookmark in your browser. As you, or our team, have content to add for your project, we will all work on growing the same PIE.

Also, as you add content to the PIE, please make sure to inform the relevant Schiffer Publishing team member (editor or marketer) that you've added new content for them to review.

We look forward to collaborating with you in this interactive space to create, market, and sell your title.

Your Developmental Editor is

For marketing questions, please contact marketing@schifferbooks.com.

Contents

[Your Contact Details](#)

[Tell Us about Your Project](#)

[Marketing & Publicity Questions](#)

[Author Marketing Survey Spreadsheet](#)

[New Book Description Form](#)

[Author Checklist for Submitting Your Manuscript](#)

[Design Ideas for Your Project](#)

[Descriptive Copy from Your Editor](#)

[Cover Image from Your Editor](#)

[Marketing Plan for Your Book from Our Marketing Team](#)

[Share Reviews of Your Book](#)

[A Place for New Ideas](#)

Other Resources

[Marketing Guide](#)

[Marketing Resources](#)

[How to Set Up an Amazon Author Account](#)

[How to Update Your Amazon Author Account](#)

[Join Our Author Facebook Page](#)

Introduction to the PIE

- ◆ Details best practices for using the PIE
- ◆ **TIP:** Plan on completing everything through “Design Ideas for Your Project” before submitting your manuscript

Contents and Resources

- ◆ Use the bookmarked contents to navigate the PIE
- ◆ Don't miss the links to other resources

Your Contact Details (Primary Author Contact)

Name	
Email Address	
Cell Phone	
Home Phone	

Tell Us about Your Project

Working Title

Elevator Pitch (This is a _____ for _____ that does _____ because of _____.)

Why are you the right person to write this book?

What are the reasons to believe in this project?

What is your goal? Why did you create this project?

Basic Information

- ◆ Start with providing your contact info
- ◆ Tell us more about your project

Basic Information

- ◆ Who is your target audience?
- ◆ What features and benefits define the reason to believe in your project?

Target Audience

Who is your target reader? (Consider age, education level, where they live, what they read, where they shop & what motivates them)

Features & Benefits

What are your project's most important features and benefits?

Features	Benefits

What problems does your title solve?

What will readers learn?

Regionality

What specific regions or locations are relevant to the content of your project?

Marketing and Publicity

- ◆ Provide details about your platform and how you reach your community
- ◆ Which social platforms do you use to connect with your followers?
- ◆ Describe your level of engagement with online communities
- ◆ What media outlets are influential for the audience of your project?

Marketing & Publicity Questions

Tell us about the audience you reach:

What is your total social media following across all platforms?

How does that audience break down by platform or format?

Platform	Handle/Address	Followers
Instagram		
TikTok		
Facebook		
Twitter		
YouTube		
Pinterest		
LinkedIn		
Your Website*		
Your Email List		

Describe your level of engagement with specific online communities, forums, or groups (add an "X" to all that apply from the four green columns):

Platform	Group Name	Follower	Content Participant	Moderator/Admin	Owner
Instagram					
TikTok					
Facebook					
Twitter					
YouTube					
Pinterest					
LinkedIn					
Reddit					

To add more rows, hover over the bottom left cell of the sheet until you see the following prompts, and click on the "+".

Please include a list of media outlets that are influential to the audience your book is for.

Please list your local newspaper and other media outlets.

Are there certain chapters that are best for us to use as free excerpts?

For publicity and interview opportunities, please list the topics you are willing to be interviewed about.

Do you have any upcoming appearances or features? (e.g., large classes you're teaching, lecture events, interviews, radio/tv appearances)

Are there awards you'd like your book considered for?

What are your plans for shows and events? Please explain.

Please list titles that compete with your book.

Title	EAN	Publisher	Year Published	Price	Notes
1.					
2.					
3.					
4.					
5.					

To add more rows, hover over the bottom left cell of the sheet until you see the following prompts, and click on the "+":

How is your book different from the competitors listed? What sets it apart and makes it valuable?

Author Marketing Survey Spreadsheet

The following spreadsheet will help build the foundation for a successful go-to-market strategy for your title. It has been a vital component of our sales and marketing work for many years and has proven success.

The purpose of the spreadsheet is to capture contact information for key individuals who will help publicize, promote, and sell your title. You may know who many of these individuals are already. Inevitably, as you continue working on your title, additional contacts will become apparent. In fact, proactively engaging with the communities your title serves and hunting for influencers will produce contacts that will lead to the most effective go-to-market strategy.

So, use this spreadsheet throughout the process, even after your manuscript is submitted, to log in information for key contacts. We will then create a communications plan for each of the types of contacts listed here.

Some Guidelines:

- Please provide complete contact information and add any helpful notes in the far right column.
- For each contact, add an "X" to the appropriate column(s) in gray so we know who should receive a review copy, who should receive a press release, and who is a sales contact.
- Be creative and think about all possible options. We are not looking for the obvious ones, such as Barnes & Noble, for example.
- Think globally. We have an international network of distributors, importers, and sales agents that can use your provided contacts to generate opportunities.

Finally, when you need to add more rows, hover over the bottom left cell of the sheet until you see the following prompts, and click on the "+":

Review Copies	Press Release	Sales	Company	Contact First Name	Contact Last Name	Address 1	Address 2	City	State	Zip	Country
x		x	Schiffer Publishing (Example)	John	Smith	4880 Lower Valley Rd.	Apt 1	Atglen	PA	19310	USA

Marketing and Publicity

- Start preparing for publicity
- Provide details on opportunities with local media, awards, event appearances, etc.
- Share ideas on titles that compete with yours
- How is your project different from competitors?

Author Marketing Survey Spreadsheet

- Share key contact info for influencers, et al.
- Think publicity, promotion, and sales

New Book Description Form

- Prepare clear and persuasive descriptive copy that explains what your project is, whom it's for, what it does, and why

- Use your author bio to establish your credentials and why you are the best author to cover this subject matter

Author Checklist

- Conduct a thorough review of your materials with this checklist before submitting your manuscript

New Book Description Form

This is the opportunity to pitch your book to a potential buyer. Since you are the person most familiar with your book, we ask you to prepare the following copy to clearly introduce the concept, function, and benefit of the book. How will it help the potential customer? What new or different information does it offer? Why should someone own this book? This piece will be reviewed and edited by a team of people and will be the book.

Please refer to our website (www.schifferbooks.com) or a Schiffer catalog for examples of write-ups in your book's category. Also, please observe the required word lengths. If you have any questions, contact your editor.

Three Bullet Points about the title (each 10–20 words max):

1. Give us a reason to believe. What is your book's main benefit?

2. Describe your target audience. Whom did you write the book for?

3. Memorable tidbit. Tell us something unexpected about the book.

About the Book

Please address the following in your book descriptions:

- This is a _____ for _____ that does _____ because of _____
- What problems does the book solve for its readers? What will they learn?
- How is the book different from others on the subject?

Long description for new titles (125–150 words):

Short description for backlist catalogs (25 words):

Author Bios

Please address the following in your book descriptions:

- Why are you the right person to write this book? Establish your authority on the subject.
- What is your platform to reach target readers?
- Detail social media following, teaching/speaking experience, industry associations, etc.
- Where are you located?

Short bio for catalog (25–40 words):

Long bio for jacket (50–125 words):

Author Checklist for Submitting Your Manuscript

Before you start working on this Author Checklist, we would like to clarify how we use it. The information you provide here and in the Author Marketing Survey Spreadsheet is used throughout the publishing process for your book and will help us better edit, design, print, sell, and market your title. Please complete it thoroughly and thoughtfully.

Before your book is scheduled for publication, it will undergo a thorough check-in review. The check-in process will begin only after Schiffer Publishing receives complete materials from you. This checklist will help you make sure everything is included and submitted in acceptable format.

As you remember from your Book Building Guide, **all parts of your book must be submitted together**. Any missing parts will keep us from moving forward with your book and may delay our work significantly.

Book materials may be sent electronically (consult with your editor) or on USB drive, CD, external hard drive, etc. If the latter, ship everything together in one package, using a traceable method, addressed to the attention of your editor. Our address is

Schiffer Publishing

4880 Lower Valley Rd.

Aitlen, PA 19310 USA

Email your editor with the following details: Date sent, method of shipping, expected delivery date, and tracking number. **STORE COPIES OF ALL ELECTRONIC FILES IN TWO SECURE LOCATIONS BEFORE SUBMITTING MATERIALS. KEEP THESE MATERIALS UNTIL YOUR BOOK IS PUBLISHED.**

The items to include in your package are

- This completed checklist (available at www.schifferbooks.com/authors.html)
- Author Marketing Survey Spreadsheet (submit electronically, above)
- Potential Endorsers List
- Image info
- Text and captions (1 Word file)
- Images (1 electronic folder of electronic files, plus any **non**digital images)
- Copies of any permissions and release forms
- Design ideas

Potential Endorsers List:

Below, list the top five individuals, in your view, who would be best for your book's sales. These should be the people whose positive statements your book's audience(s) are most likely to respond to. (Contacting the potential endorser can happen later in the book's process, after discussion with your editor.)

Example:

1. Alonzo Smith, President of the US Designworld, Inc.

(Have you made contact with this person?) Yes, friend of mine, already agreed

Endorser	Have you made contact with this person?
1.	
2.	
3.	
4.	
5.	

Image Info:

Your book's total image count:	
# of Color Images	
# of B/W Images	
Nonphotos (charts, graphs, drawings, etc.)	
Author Photo File Name	

Marketing Images:

Your selection of 10 images from the book that together convey the depth and variety of your book's content. They need to be rights-cleared for Schiffer to use for publicity and marketing purposes. Type list of image file names / image ID numbers here (should match to the file names in your Images folder), together with each one's caption / credit line:

Example:

02-03 BBB

Cap/credit: The inner surface of a completed bowl. Courtesy NBB Inc. Photo: Alison Smith.

Image Number	Cap/credit
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

Text and captions: Submit one Word file.

Check the following before sending:

- Text is in proper book order (see your Book Building Guide).
- All extraneous formatting is removed, such as auto-bulleted or auto-numbered lists, headers, or automatic footnote text (these should instead have been saved by you in the form of regular text: a list of endnotes).
- Table of Contents is included, and its chapter headings match those in the book.
- Final spell-check of everything is completed, paying special attention to names of people and places.
- All <style codes> in place (see your Book Building Guide)
- All <image insertion points> clearly indicated (see your Book Building Guide)
- Backmatter sections (endnotes, bibliographies, etc.) written in Chicago style and in correct sequence (see your Book Building Guide)
- You have secured two electronic copies of your files in a safe place as backup.

Captions:

- Include image ID numbers and size priority codes in book order (see your Book Building Guide).
- Include all image credit lines in place as needed.
- Ensure consistent formatting and punctuation.

Images: Submit digital image files in one folder as follows:

- All images are in one folder in book order. Do not organize images into subfolders by chapter.
- Images are numbered to appear in order in the text and correspond to the insertion ID numbers in the text (see your Book Building Guide).
- For any color-critical images, include color-correct references for our printer or include calibration card images.
- Include author headshot photo (.jpg, 300 dpi, 2 MB or less).

Submit nondigital images as follows:

- Organize and label print photos, slides, transparencies, etc. with their image ID numbers.

Copies of Permission and Release Forms

- Include copies of all of your release forms for the project. Do not send the originals.
- Keep the originals in a safe place (see your Book Building Guide).

Design Ideas: Submit your design ideas, including the following:

- Suggestions for which of your images would be best on cover, and your cover design ideas
- Suggestions ideas for interior design
- Examples of colors, fonts, design, and print treatments that you do and do not like
- Other points of inspiration that describe the function of and vision for your book

Author Checklist

- Provide details on who would be a good candidate for writing an endorsement of your project
- Give us details and a breakdown of the different images in your project

- Select 10 images that we can use for publicity and for marketing your title

- Provide captions for those images

- Make sure all of your content is ready to send

Design Ideas for Your Project

- While it is not required, we welcome your objective guidance on the look and feel of your book
- What specific design elements will resonate with your audience?

Design Ideas for Your Project

While it is not required, we welcome your constructive guidance on the look and feel of your book.

We have a talented team of graphic designers who will review your ideas as they work with our editorial team to develop and create a book that meets or exceeds the market's expectations.

Please use the following questionnaire to share your vision and the reasons behind it.

1. Are there specific colors or palettes we should consider (or avoid) that resonate (or not) with your market?

2. Are there specific fonts or font families we should consider?

3. Is there a specific image(s) from the book you feel is important to include on the cover or back cover?

4. Which other books/products should we look to for design or production inspiration?

5. Please provide any additional ideas you have regarding the look and feel of your project.

Note: If you are hiring a freelance designer for your title, please inform your editor as soon as possible so we can make sure they have the necessary technical requirements.

Descriptive Copy from Your Editor

- As part of our check-in process, your editor will provide you with final descriptive copy in preparation for our catalog and customer metadata
- This includes short and long descriptions and author bios

Descriptive Copy from Your Editor

Long description for new titles (125–150 words):

Short description for backlist catalogs (25 words):

Author Bios

Short bio for catalog (25–40 words):

Long bio for jacket (50–125 words):

Cover Image from Your Editor

Here is the cover image our imprint team has created and reviewed for your book. This cover has been vetted by our marketing and sales team. Please see guidance on reviewing and providing feedback on your cover from your editor.

Marketing Plan for Your Book from Our Marketing Team

Share Reviews of Your Book

Reviews and other press coverage are fundamental to marketing and selling books. Please share any press you encounter for your title so we can share it with our customers and include it in metadata.

Media Outlet	Link to Review

Please share any additional positive feedback on your book from amazon reviews, followers, other word of mouth, etc.

A Place for New Ideas

Creating, marketing, and selling a book is a marathon. As you're running along, if any ideas come to mind on marketing or sales opportunities or future projects, we welcome you to share them here.

Cover Image and Marketing Plan

- Once our design team has created a cover for your book, your editor will share it here
- Your publicist will also share the marketing plan for your title

Share Reviews of Your Book

- Please provide any media coverage you encounter for your title so we can share it with our customers and include it in metadata

A Place for New Ideas

- Have an idea on how to sell and market your book? Add it here to share with our team.

Tips for Writing Better Blurbs

1. Think.

Think about:

- Why did you create this book?
- Who is the intended audience, and why will they care about this book?
- If someone doesn't know about the subject, how can we inform them and get them interested?
- What makes this specific book unique/different?
- What is in the book: parts, subjects, topics, research, examples?
- Why and how did you choose the material for the book: If there are seven artists profiled, why were they chosen? If there are ten appendixes, why were they included?
- How does it fit into the context of its subject?
- The description is an "elevator speech"—we have 150 words to get interest.

2. Write.

First sentence: In one sentence, sum up what the book is about—its essence, why it's important. If you had only one sentence, what would you write? Often the short blurb does this well.

Body: Describe the contents and parts of the book. Explain the subject matter and treatment. If numbers are impressive/important, use them. Examples: more than 2,000 images, 72 quilts from 100 artists. Often, it is helpful to:

- Describe the organization of the book: "20 chapters, each devoted to a particular variety of corkscrew"; "The book has two parts: the first deals with the history of the manufacturing of tiles, the second with the tiles' design"; "Four appendixes provide . . ."
- List specifics: the varieties of corkscrews; the subjects of the 13 ghost tales.
- End with a meaningful statement: Whom it is for? What is the message? Lead the reader's interest to know more.

3. General Dos and Don'ts

DO

- Be clear, direct, and to the point.
- Use your "voice" in your description.
- Use specifics.

DON'T

- Use the title of the book in the description.
- Tell a story. You are not giving a synopsis of the narrative: you are giving a description of the book.
- Be evocative rather than specific.
- Include unrelated facts or ideas.
- Write about what the book is not (Unlike other books that . . .).
- Be hyperbolic: Don't say it is the perfect book for everyone. Don't say it is the first book ever to do something unless you are reasonably sure that is true, in which case DO say that.
- Describe yourself (you will be doing that in your bio).
- Get buried in jargon (complex terms).
- Write something you need to be an expert to understand.

Citing Sources / Formatting Endnotes

All quotes and excerpts in your book, no matter how short, must be attributed. In addition, if you are paraphrasing the ideas of another author, you will also want to show attribution. This protects you legally and also helps the reader understand how you have used other sources. You will want to provide, as *The Chicago Manual of Style* notes, enough information to lead the reader directly to the sources you used. *The Chicago Manual of Style's* chapters 14 and 15 (we use the 17th edition) have extended information on ways to show attribution and the correct formatting for such. This is an overview of that.

There are several ways to show attribution.

Within the body of the text

If your book has relatively few attributions, you may want to work them into the body of the text. For example:

When Faulkner was just 22 years old, he felt he was on the “verge of decrepitude” according to Stephen B. Oates in *Faulkner: the Man and the Artist* (Perennial Library, 1987).

Parisians love Thailand. In fact, “Not wanting to go to Thailand makes you . . . socially awkward” (Olivier Magny, *Stuff Parisians Like* [New York: Penguin, 2011], 193).

Author-date references plus bibliography (chapter 15 in *The Chicago Manual of Style*)

An author-date reference appears either in running text or at the end of a block quotation. Give the last name of the author and then the date of publication of the work in question. There is no punctuation between those two elements. If you would like to add a specific page number, it follows the date, preceded by a comma. The reference is placed within parentheses. For example:

(Woodward 1987)
(Piaget 1980, 74)

Text citations are usually placed just before a punctuation mark. However, at the end of a block quotation, the opening parenthesis appears after the final punctuation mark of the quoted material. No period comes after the closing parenthesis.

Each source that is cited in these author-date references then *must* appear in your bibliography.

Endnotes plus bibliography (chapter 14 in *The Chicago Manual of Style*)

Endnotes are numbered and correspond to superscripted numbers in the text. Each chapter begins a new series of numbers beginning with 1. The notes themselves are generally placed at the end of the entire work, not at the end of each chapter; they are labeled with the chapter number and chapter title so readers can easily find them.

If the bibliography includes all works cited in the notes, the notes need not give full details on each source, since the reader can find that information in the bibliography. If your book has no bibliography, or only a selected list of works, you will need to give full source information in the endnotes. If you refer to the same source several times, only the first entry requires publication facts; successive entries require only author, title, and volume and page number, if applicable. Endnotes and bibliography entries use different formatting.

Formatting endnotes (chapter 14 in *The Chicago Manual of Style*, sections 14.24–14.48)

The basic structure lists the author, title, and facts of publication, in that order. Elements are separated by commas, and facts of publication are in parentheses. Authors' names are first name first. Titles of smaller works (articles, chapters) are in quotation marks. Titles of larger works are headline style and italicized. Terms such as *editor*, *translated by*, and *edition* are abbreviated.

The Chicago Manual of Style provides extensive examples of formatting for a variety of sources, including when authors use pseudonyms for works; when organizations act as authors; forewords and prefaces in other works; letters in published collections; multivolume works and series; unpublished manuscripts, dictionaries, pamphlets, videos, theses, and dissertations; and much, much more.

Most commonly used sources (with random numbers assigned):

Book, single author

6. Doug Stanton, *In Harm's Way* (New York: Henry Holt, 2001), 107.

NOTE: For repeated sources, use a shortened note format after a citation's initial appearance; for example:

113. Stanton, *In Harm's Way*, 110.

Book, single editor

10. Sean Wilentz, ed., *The Best American History Essays on Lincoln* (New York: Macmillan, 2009), 207.

Book, two authors

2. Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941–1945* (New York: Knopf, 2007), 52.

Translation

4. Gabriel Garcia Marquez, *Love in the Time of Cholera*, trans. Edith Grossman (London: Cape, 1988), 242.

Journal article

1. Walter Blair, "Americanized Comic Braggarts," *Critical Inquiry* 4, no. 2 (1977): 331–32.

Published or broadcast interview

118. McGeorge Bundy, interview by Robert MacNeil, *MacNeil/Lehrer NewsHour*, PBS, February 7, 1990.

Personal communication

2. Constance Conlon, email message to author, April 17, 2000.

Formatting Bibliographies

Basic structure of a bibliography entry (*The Chicago Manual of Style*, chapter 14)

In a bibliography entry, elements are separated by periods. The facts of publication are not in parentheses. Authors' names are last name first. Titles of larger works are headline style and italicized. Titles of smaller works (articles, chapters) are in quotation marks. Noun forms such as *editor*, *translator*, *volume*, and *edition* are abbreviated but verb forms such as *edited by* and *translated by* are spelled out.

Entries are alphabetized. They are in <hang> style and should be coded as such in your manuscript.

All entries are in one list: do not make separate lists for web-based sources.

The Chicago Manual of Style provides extensive examples of formatting for a variety of sources, including when authors use pseudonyms for works; when organizations act as authors; forewords and prefaces in other works; letters in published collections; multivolume works and series; unpublished manuscripts, dictionaries, pamphlets, videos, theses, and dissertations; and much, much more.

Here are some of the most common examples:

Book, single author or editor

Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006.

Greenberg, Joel, ed. *Of Prairie, Woods, and Water: Two Centuries of Chicago Nature Writing*. Chicago: University of Chicago Press, 2008.

Book, two authors

Ward, Geoffrey C., and Ken Burns. *The War: An Intimate History, 1941–1945*. New York: Knopf, 2007.

Book, with translator

Garcia Marquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

Chapter in an edited book

Gould, Glenn. "Streisand as Schwarzkopf." In *The Glenn Gould Reader*, edited by Tim Page, 308–11. New York: Vintage, 1984.

Citing a particular volume

Pelikan, Jaroslav. *The Christian Tradition: A History of the Development of Doctrine*. Vol. 1 of *The Emergence of the Catholic Tradition (100–600)*. Chicago: University of Chicago Press, 1971.

Journal article

Blair, Walter. "Americanized Comic Braggarts." *Critical Inquiry* 4 (1977): 331–49.

Magazine article

Wallraff, Barbara. "Word Fugitives." *Atlantic Monthly*, July/August 2008.

Newspaper

Royko, Mike. "The Next Time, Dan, Take Aim at Arnold." *Chicago Tribune*, September 23, 1952.

Electronic book

Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2007. Kindle edition.

Book consulted online

Include the URL or DOI as the last part of the citation.

Macy, Obed. *The History of Nantucket*. Boston: Hilliard, Ray, 1835. https://books.google.com/books?id=dCQWAAAAYAAJ&printsec=frontcover&dq=nantucket&hl=en&sa=X&ved=0CDcQ6AEwAWoVChMIoumHmpa_xwIVDHQ-Ch0zLQKq#v=onepage&q=nantucket&f=false.

Published or broadcast interviews

Bellour, Raymond. "Alternation, Segmentation, Hypnosis: Interview with Raymond Bellour." By Janet Bergstrom. *Camera Obscura*, nos. 3–4 (Summer 1979): 89–94.

Websites and blogs

Microsoft Corporation. "WD2000: Visual Basic Macro to Assign Clipboard Text to a String Variable." Revision 1.3. Microsoft Help and Support. Last modified November 23, 2006. <http://support.microsoft.com/kb/212730>.

Ellis, Rhian, J. Robert Lennon, and Ed Skoog. *Ward Six* (blog). <http://wardsix.blogspot.com>.

When US Works Pass into the Public Domain

Copyright terms and public domain are complex. A solid reference point is *The Chicago Manual of Style* 17th Edition, section 4: “Rights, Permissions, and Copyright Administration.”

The US Copyright Office’s Circular 22, “How to Investigate the Copyright Status of Works,” is available online at www.copyright.gov.

Definition:

A public domain work is a creative work that is not protected by copyright and may be freely used by everyone. The reasons that the work is not protected include (1) the term of copyright for the work has expired, (2) the author failed to satisfy statutory formalities to perfect the copyright, or (3) the work is a work of the US government.

How long does a copyright last?

From www.copyright.gov, here is the basic answer:

“The term of copyright for a particular work depends on several factors, including whether it has been published, and, if so, the date of first publication. As a general rule, for works created after January 1, 1978, copyright protection lasts for the life of the author plus an additional 70 years. For an anonymous work, a pseudonymous work, or a work made for hire, the copyright endures for a term of 95 years from the year of its first publication or a term of 120 years from the year of its creation, whichever expires first. For works first published prior to 1978, the term will vary depending on several factors. To determine the length of copyright protection for a particular work, consult chapter 3 of the Copyright Act (title 17 of the United States Code). More information on the term of copyright can be found in Circular 15a, Duration of Copyright, and Circular 1, Copyright Basics.”

Using the Release and Copyright Assignment Forms

You must use a Release Form (see next page) when procuring existing materials for your book. If you are hiring someone to do original work for your book and asking them to assign the copyrights of those materials to you, use the Copyright Assignment Form. **Both are available electronically at www.schifferbooks.com/authors.html.** For both forms:

- To avoid error and confusion, **please complete the details about the book** (Publication name/ title, Author(s) name, and Author's address) before asking anyone to sign this form.
- Tell whoever is completing the release form to return the signed form to you, **NOT TO SCHIFFER**.
- Keep the original release forms somewhere safe and submit copies with your manuscript.

Copyright Assignment Form

This AGREEMENT is between _____
[name of website developer/photographer], with a place
of business at _____ (“Assignor”), and
_____ (“Assignee”).

The parties, for goods and valuable consideration, the receipt of which is acknowledged, agree as follows:

1. Assignee commissioned Assignor to prepare, create, or develop the work described in appendix A, referred to as “the Work,” and Assignor prepared, created or developed the Work, and Assignor agrees that the Work shall be considered a “work for hire,” as defined under 17 U.S.C Section 101. If the Work does not qualify as a work for hire under US law, Assignor hereby assigns to Assignee the entire right, title, and interest in and to the Work, including all rights under copyright law, and confirms that Assignee owns the entire right, title, and interest in and to the Work, whether or not the Work constitutes a work for hire.
2. Assignor confirms that the Work was created only by Assignor [and Assignor's employees, if applicable], and that no other individuals were utilized in the creation or production of the Work.
3. Assignee, in its sole discretion, shall determine whether copyright in the Work shall be preserved and maintained or registered in the United States of America or any other country.
4. Assignor agrees to take all actions and cooperate as is necessary to protect the copyrights in the Work and further agrees to execute any documents that may be necessary to perfect Assignee's ownership of copyright in the Work and the registration thereof, without compensation by Assignee.

5. Assignor warrants that he/she has the full right, power, and authority to enter into this Agreement and to grant and assign the rights provided for herein.
6. This Agreement constitutes the entire agreement between the parties hereto relating to the Work, and supersedes any prior oral or written agreement or understanding between the parties.
7. This Agreement is to be interpreted under the laws of the United States and the state of New York.

For: _____ (Assignor)

By: _____

Print Name: _____

Date: _____

For: _____ (Assignee/Author)

By: _____

Print Name: _____

Title of work: _____

Date: _____

Address: _____

Release Form

Publication Name (working title): _____

Author(s) Name: _____

Author Address: _____

Author Phone: _____ Author email: _____

Thank you for agreeing to have your materials used in an upcoming book. The agreement you make is between you and the Author (named at the top of the page). In order to verify that you have agreed to this, the Author has been asked to obtain the following release for the publisher, Schiffer Publishing, Ltd., (610) 593-1777. (You may call to confirm this.) **Please RETURN IT TO THE AUTHOR when it is complete. His/Her address appears above.**

Your name _____

Business name _____

Address _____

City _____ State _____ Zip _____

Phones: Home (____) _____ - _____ Bus.(____)____ - _____

Email: _____

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Permission given for the following:

Photographs taken by me

Photographs of objects or property in my possession

Photographs taken by others to which I have the rights

(include agreement from photographer who owns the copyright)

Images of my creations or intellectual property

Other: _____

All physical materials including but not limited to illustrations, print photographs, negatives, and positives shall constitute my sole property. Any materials that should be returned to me upon completion of the publication(s) are clearly marked. I understand that CDs, DVDs, memory sticks, and other digital storage devices will not be returned without instruction.

I understand that each book differs in design. Sometimes credit is given to the contributor of an item in the photo caption, and sometimes contributors are listed as a group at the beginning or end of the book. It is too early to tell which will be used in this book. Some people prefer not to have their names under the pictured item, and some wish to remain completely anonymous.

I choose the option indicated below:

If the credit is to appear in the caption, credit me as follows (this will likely be preceded by Courtesy of...)

I wish not to have my name in the photo caption, though it may be mentioned in the acknowledgments.

I wish to remain anonymous, with no mention of my cooperation in the book.

I hereby affirm that I am over the age of majority and have the right to contract in my own name. I have read the above Release, prior to its execution. I fully understand the contents thereof. This Release shall be binding upon me and my heirs, legal representatives, and assigns.

Print Name: _____

Signature: _____ Date: _____

