

Brief Professional History

Academic Communication Associates – late 80s

Publisher of educational material for Speech and Language Pathologists

Ornament Magazine – late 90s

Quarterly magazine for wearable art

Teri Rider and Associates – 90s forward

Book Design for self-published authors

Assisting self-published authors to become indie publishers

Top Reads Publishing, LLC – 2015



2015 won the Ben Franklin Gold

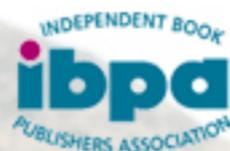
Bill Fisher Award for Best First Book by a new Publisher



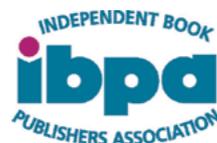


Let the Book Speak for Itself

www.ibpa-online.org/page/standardschecklist



An Overview of Industry Standards for a Professionally Published Book



Industry Standards Checklist for a Professionally Published Book

The purpose of this checklist is to give both authors and industry professionals an at-a-glance gauge of the professional presentation of any book.

It must be acknowledged that book development is a creative process and that quality can be subjective. This list does not address editorial content except to recommend that any book be professionally edited (developmentally edited, copyedited, and proofread). To meet professional standards, any book should be grammatically accurate and free of spelling and typographical errors.

This checklist is broken into two sections: (1) **Content** and (2) **Production**.

CONTENT

What follows are the elements all books must include.

Half-Title Page

The half-title page is optional, but recommended. It's the very first page of the book and typically includes:

- Title and subtitle of the book
- Title type that matches the cover fonts

Title Page

The title page is often the very first page of the book (if you don't include a half-title page) and typically includes:

- Title and subtitle of the book
- Name of the author (or editors, if an anthology)
- Name of the illustrator, when applicable
- Name of the publisher and location
- Title type that matches the cover fonts
- Design elements that might tie in to the cover (optional)

Note: The verso page (any left-hand page in publishing) is typically blank, or is integrated into the design of the title page. Half-title and title pages are always recto (any right-hand page in publishing).

Copyright Page*

The copyright page is typically a verso page following the title page, although in some illustrated books it is placed in the back matter. It must include:

- Copyright date and holder (e.g., "© [Author Name], 2016")
- Copyright notice
- Edition information
- Library of Congress CIP Data (in full) or a reference to the book's LCCN (Library of Congress Control Number, applied for via PCN, Preassigned Control Number, at www.loc.gov/publish/pcn)
- Printing history (if applicable)
- Country of printing (necessary especially if book is printed overseas, to clear customs; not necessary for print-on-demand books)
- Name of publishing company
- Contact information for publishing company
- Name of author
- Title of book
- 13-digit ISBN (you may include the ISBN for both

print and e-book on this page, if they are clearly identified)

- Credits for design, illustration, editing, and cover artwork, as applicable
- Any applicable waivers or disclaimers, especially for works with legal or medical content, and fiction and memoirs

Dedication (Optional)

A dedication is customary in books but is not required. When included, it should be given its own page, typically a recto page following the copyright page.

Table of Contents (Optional)

A table of contents is customary in books but not required. When included, it should follow the dedication (or copyright page, if no dedication is included). It should also be concise, listing the chapter titles and subtitles and no other information or descriptive content.

- Information included should take into account the reader's needs
- Page numbers noted must be correct
- Typically does not exceed one or two typeset pages
- Should be typeset in a style that matches the rest of the book

Grammar and Copyediting*

- Correct grammatical style should be followed faithfully and consistently throughout a book; while the industry standard for grammatical style leans toward *The Chicago Manual of Style*, authors and publishers are free to choose their own correct grammatical style, as long as they follow it consistently.
- Content should be free of grammatical and typographical errors. (While reviewers, judges, and other industry members can't be expected to read every word of every book, they will perform tests of several randomly selected passages, checking for errors.)
- Additional consideration: ARCs (Advance Reader Copies) need to be submitted so far in advance that they may be "uncorrected proofs"; typically they are not yet proofread, and therefore "Uncorrected Galley Proof" or "Advance Reader Copy" should be noted prominently on the front or back cover.

Quality of Writing

- Content should be well written and in a style that is appropriate to the book's genre and topic
- Good writing is "inviting, direct, nicely phrased, free of clichés" (*Foreword Reviews*)
- Content, including facts presented, names, dates, and timelines, must be consistent and accurate

Acknowledgments Page (Optional)

Sources should be credited on an acknowledgments page whenever applicable, but especially with works of nonfiction. The acknowledgments page can come at the beginning of a work or at the end (for fiction works).

- For nonfiction works, sources might be credited inline, with footnotes, or with endnotes in lieu of a formal acknowledgments page
- Photo credits should be included consistently in one of three ways: (1) on the acknowledgments page, (2) with the photos, or (3) within the captions.
- Work must be free of plagiarism (which is theft and never acceptable)

About the Author

The about the author page belongs somewhere in the work's front matter, back matter, or jacket copy, and should include:

- A brief, informative biography, appropriate to the genre and topic of the book
- The author's credentials for writing on the topic, if the book covers a specialized topic
- Author URL and social media links (optional)

PRODUCTION

What follows is the design protocol all books must include and follow.

Interior*

- Professional interior design
- Appropriate, easily readable font for the main body of the text
- Appropriate leading and kerning for the font chosen.
- Consistent running heads or running feet
- Proper and consistent treatment of special characters, such as accent marks, em dashes, hyphens, etc.
- Appropriate margins
- Carefully considered and strategic trim size

Front Cover

- All text, especially title, subtitle, and author name, is legible on print version and when the cover is made into a digital thumbnail
- Colors translate well to both print and digital

Spine

- Title
- Subtitle (optional)
- Author name
- Publisher name and/or logo

Back Cover

- Price should be competitive with other books in the same category; for hardcover, price could also be placed on the flap
- Human-readable ISBN

- Human-readable BISAC subject heading
- Publisher name and/or logo
- All endorsements/blurbs included are relevant, real, and properly credited
- Industry-standard EAN bar code with price and 13-digit ISBN encoded/embedded into the barcode. Publisher must purchase and own its own ISBN(s) through Bowker at www.myidentifiers.com, rather than obtaining one through CreateSpace, Ingram, or another entity.

Correct:



Incorrect:



ADDITIONAL CONSIDERATIONS

- Do the title and front cover copy immediately identify the benefits of the book, the subject matter, or the category?
- Are the book's cover art and design competitive with those of other titles of a similar topic and quality?
- Are the book's interior art and design competitive with those of other titles of a similar topic and quality?
- Library of Congress policy is that it cannot promptly catalog books for publishers that release fewer than five books per year. It might take two to three years to get LOC cataloging information. This is why all publishers should apply for PCNs (Preassigned Control Numbers) and display LCCNs for all books. You may also consider obtaining Publishers Cataloging Information from a cataloging company.
- Consider paper quality. Does the text bleed through? Is readability a problem?
- Always order a proof of your final book before printing, or, if you're using an offset printer, ask the printer for multiple samples to check the binding and the way the book holds together. Check your own proof for errors but also for legibility, aesthetic, and durability.

* For samples of industry-standard copyright pages, interior designs, and placement of elements on ARCs, visit: <http://www.ibpa-online.org/page/standardschecklist>.

** Front matter is any content that falls before a book's introduction or first chapter; back matter is any content that falls after a book's final chapter; jacket copy is a book's descriptive copy, whether it falls on the back cover of a paperback book or on the inside flap of a hardcover book.

Additional resources: *Chicago Manual of Style* and IBPA's *The Language of Publishing: An A-to-Z Glossary of Book Publishing Terms*.

www.ibpa-online.org

1020 Manhattan Beach Blvd., Suite 204 • Manhattan Beach, California 90266 • Tel: 310.546.1818 • Fax: 310.546.3939 • info@ibpa-online.org

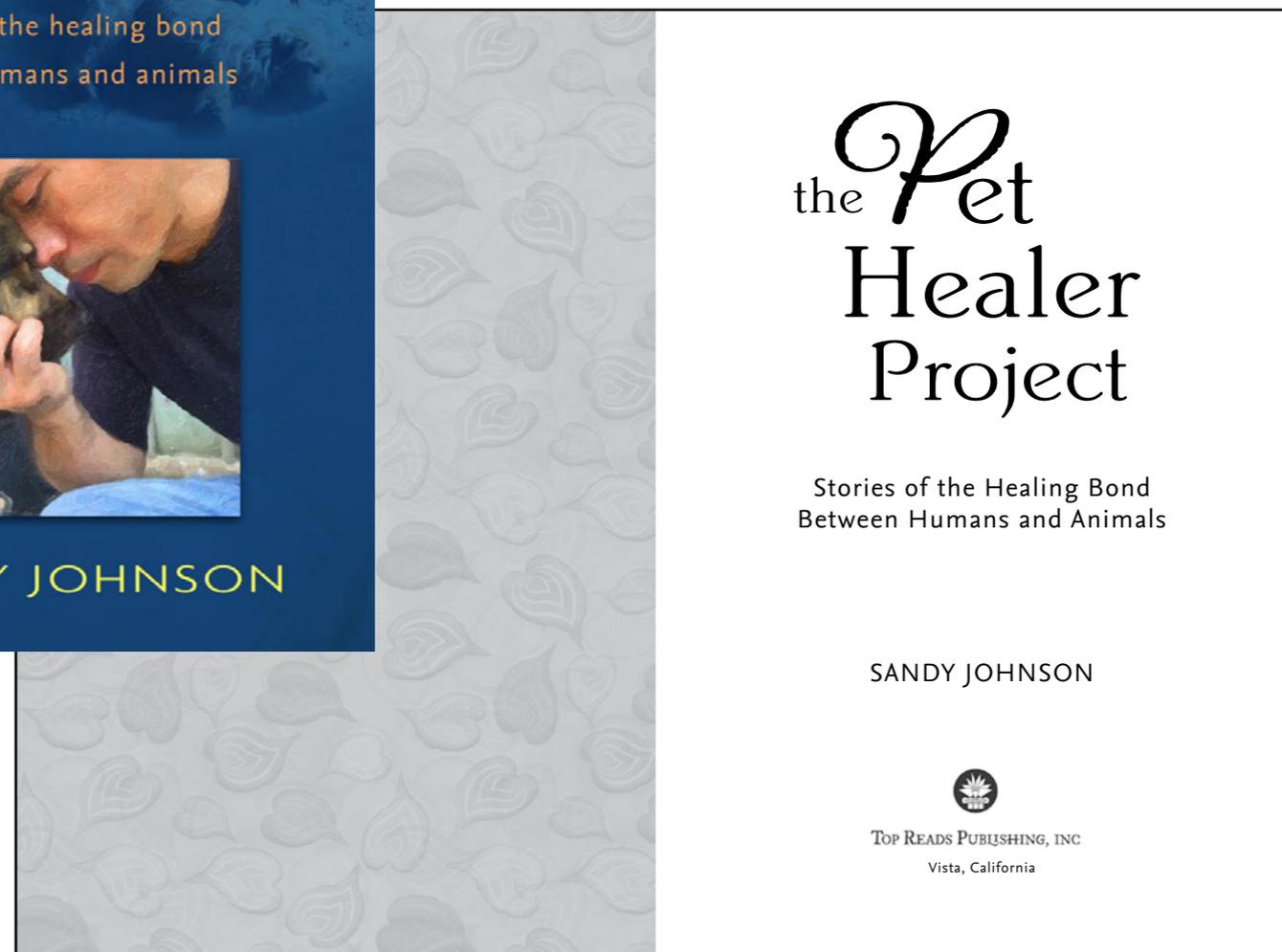
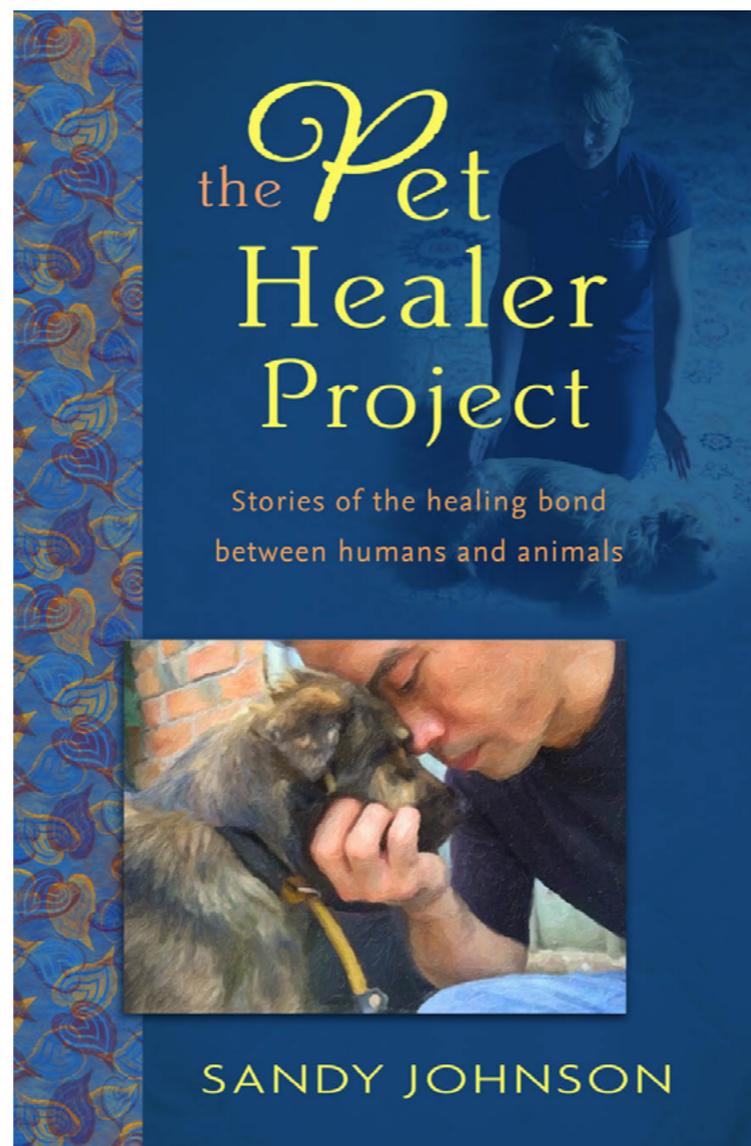
www.ibpa-online.org

1020 Manhattan Beach Blvd., Suite 204 • Manhattan Beach, California 90266 • Tel: 310.546.1818 • Fax: 310.546.3939 • info@ibpa-online.org



CONTENT

- Half-Title Page
- Title Page





CONTENT

- Copyright Page

Copyright © 2015 by Neal Katz

All Rights Reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by information storage and retrieval system, without prior permission in writing from the author.

FIRST EDITION

ISBN-13: 978-0-9964860-0-2 (paperback)

ISBN-13: 978-0-9964860-1-9 (hardback)

Library of Congress Control Number: 2015943768

Outrageous: The Victoria Woodhull Saga, Volume One: Rise to Riches is published by:

Top Reads Publishing, LLC

1035 E. Vista Way, Suite 205

Vista, CA 92084 USA

For information please direct emails to:

info@thevictoriawoodhullsaga.com or visit our website:

www.thevictoriawoodhullsaga.com

Cover design, book layout and typography by Teri Rider

Set in Minion Pro

Printed in the United States of America

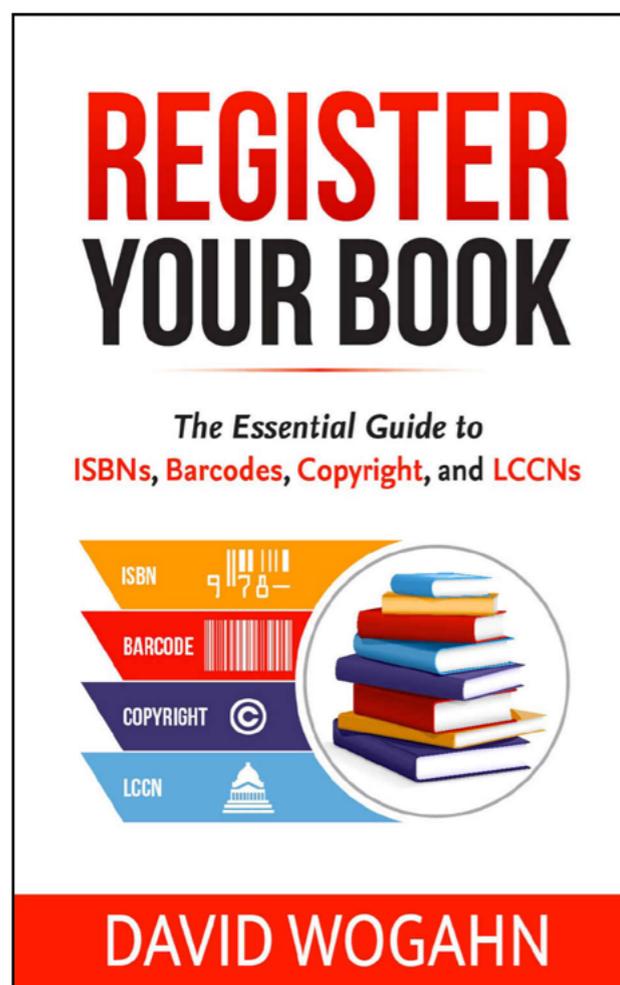
24 23 22 21 20 19 18 17 16 15 1 2 3 4 5 6 7 8 9

PUBLISHER'S NOTE: This is a work of fiction. Names, characters, places, and incidents either are the product of the author's imagination or are used fictitiously, and any resemblance to actual persons, living or dead, businesses, companies, events or locales is entirely coincidental.



CONTENT

- CIP



© 2016 David Wogahn, All Rights Reserved

RegisterYourBook.com

Publisher's Cataloging-In-Publication Data
(Prepared by The Donohue Group, Inc.)

Names: Wogahn, David.

Title: Register your book : the essential guide to ISBNs, barcodes, copyright, and LCCNs / David Wogahn.

Description: Carlsbad, California : PartnerPress.org, [2016] | Includes index.

Identifiers: LCCN 2015920990 | ISBN 978-1-944098-05-6 (paperback) | ISBN 978-1-944098-07-0 (hardcover) | ISBN 978-1-944098-06-3 (ebook)

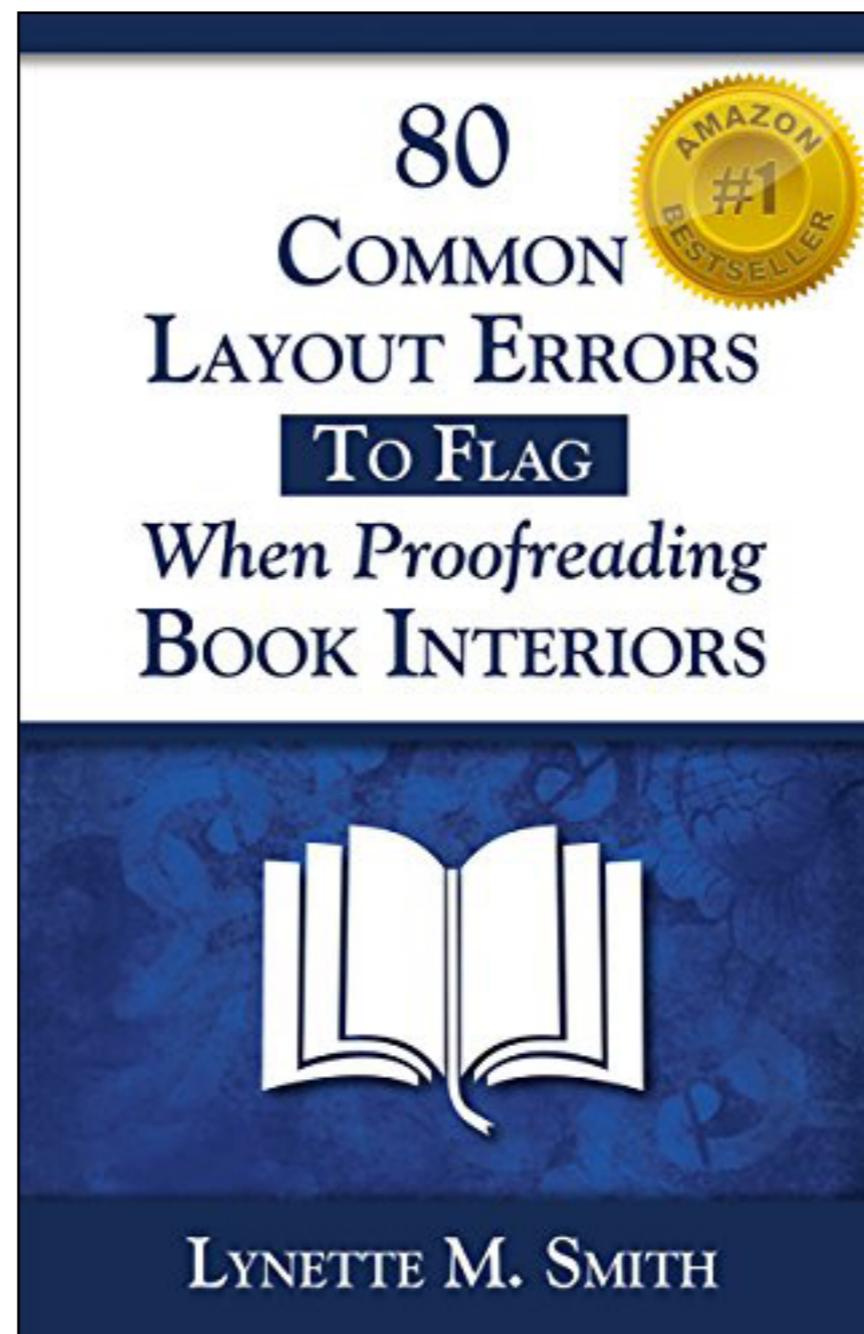
Subjects: LCSH: Publishers and publishing—Handbooks, manuals, etc. | Book registration, National—Handbooks, manuals, etc. | Publishers' standard book numbers—Handbooks, manuals, etc. | Copyright—Handbooks, manuals, etc.

Classification: LCC Z283 .W64 2016 (print) | LCC Z283 (ebook) | DDC 070.5—dc23

CONTENT

- Dedication page
- Table of Contents
- Acknowledgments (all optional)

- About the Author
- ARCs and copyediting
- Quality of Writing



PRODUCTION – Interior

- **Book Design is different from Graphic Design**
- **Use appropriate font for the type of book**
- **Watch for proper kerning and leading**
- **Consistent running heads and feet**
- **Proper use of em dashes, hyphens, ellipses, hiatus symbols...**
- **Margins – NOT what CreateSpace suggests**
- **Strategic trim sizes for books: 6x9, 7.5x9.25, 5x8**





PRODUCTION – Interior

Typesetting terms

- Kerning is the space between letters

example: INDUSTRY STANDARDS

INDUSTRY STANDARDS

- Leading is the space between base lines

30/36 The industry standards for professionally...
 The industry standards for professionally...





PRODUCTION – Interior

Font examples

Acknowledgements

First, to my wonderful family who may or may not know how deeply I love all of you, and then to those unique friends who freely joined my life, and finally to those individuals who created experiences both good and bad: my deepest appreciation for helping me to so fully experience this amazing thing called life.

(Bembo bold 18pt,
Bembo 11.5 / 17)

Acknowledgements

First, to my wonderful family who may or may not know how deeply I love all of you, and then to those unique friends who freely joined my life, and finally to those individuals who created experiences both good and bad: my deepest appreciation for helping me to so fully experience this amazing thing called life.

(Minion Pro Bold 18pt,
Minion Pro 11.5 / 17)

Acknowledgements

First, to my wonderful family who may or may not know how deeply I love all of you, and then to those unique friends who freely joined my life, and finally to those individuals who created experiences both good and bad: my deepest appreciation for helping me to so fully experience this amazing thing called life.

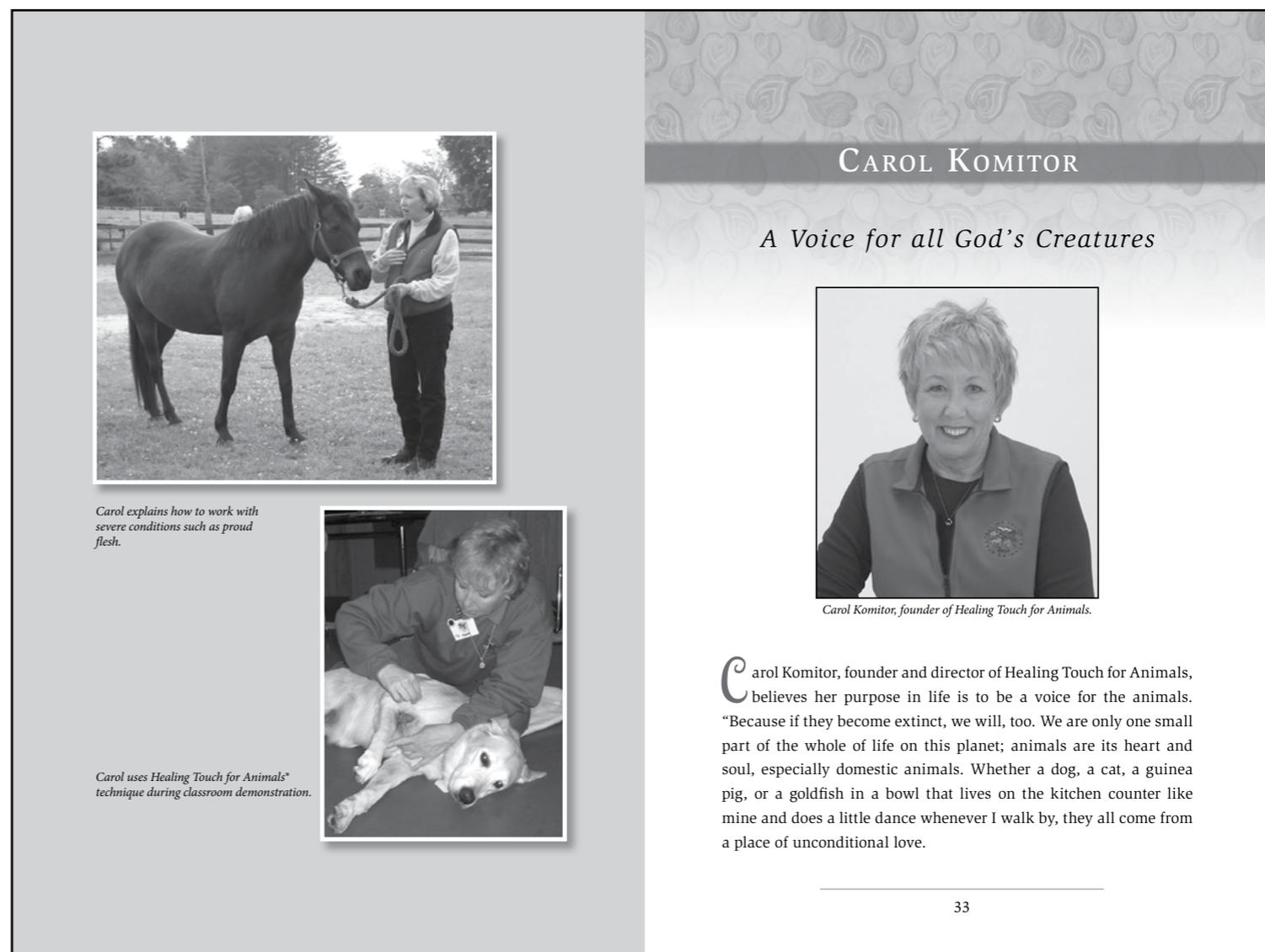
(Bookman 22 pt,
Bookman 11 / 17)



PRODUCTION – Interior

Page layout examples

- Chapter heads are interesting
- Design elements used consistently throughout book
- Use gray tints for variety
- Margins are attractive
- Use bleeds



CAROL KOMITOR

A Voice for all God's Creatures



Carol Komitor, founder of Healing Touch for Animals.

Carol Komitor, founder and director of Healing Touch for Animals, believes her purpose in life is to be a voice for the animals. "Because if they become extinct, we will, too. We are only one small part of the whole of life on this planet; animals are its heart and soul, especially domestic animals. Whether a dog, a cat, a guinea pig, or a goldfish in a bowl that lives on the kitchen counter like mine and does a little dance whenever I walk by, they all come from a place of unconditional love."

33

Carol explains how to work with severe conditions such as proud flesh.

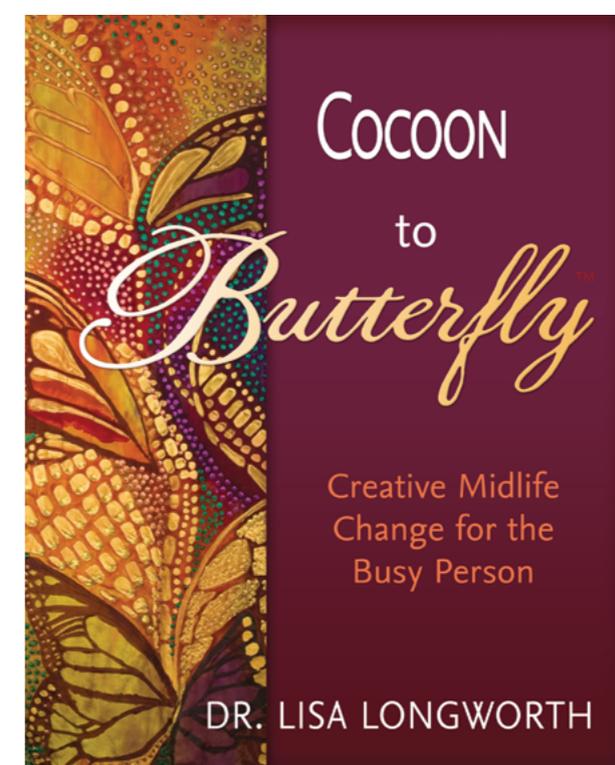
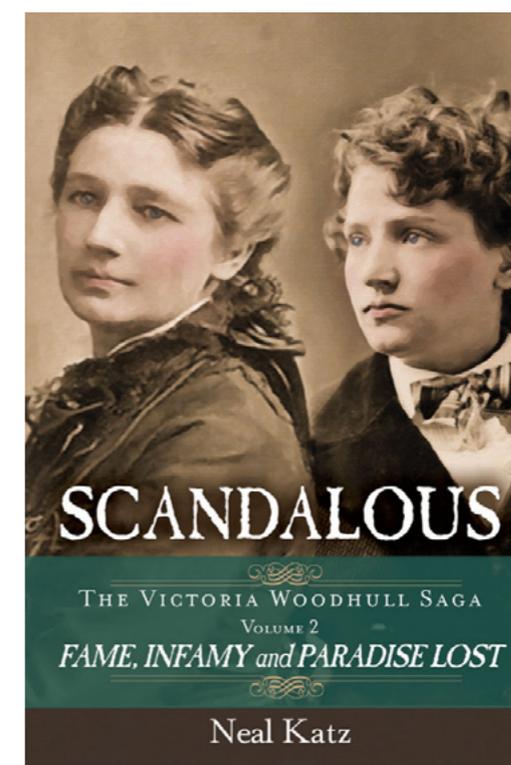
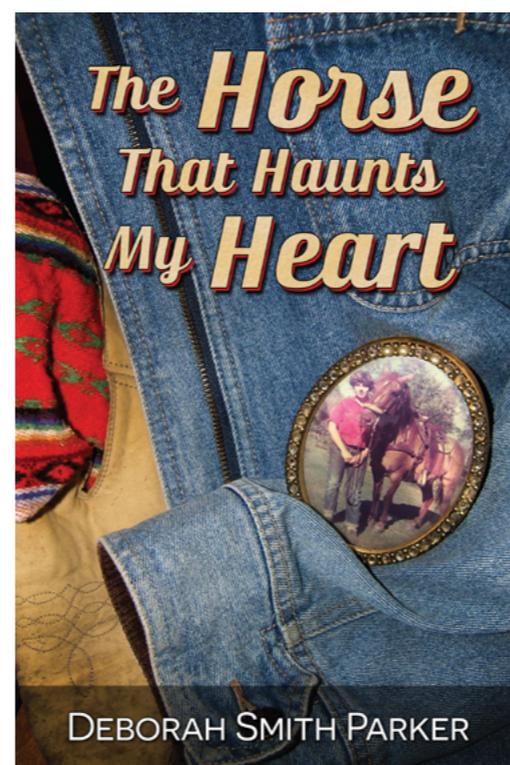


Carol uses Healing Touch for Animals technique during classroom demonstration.*



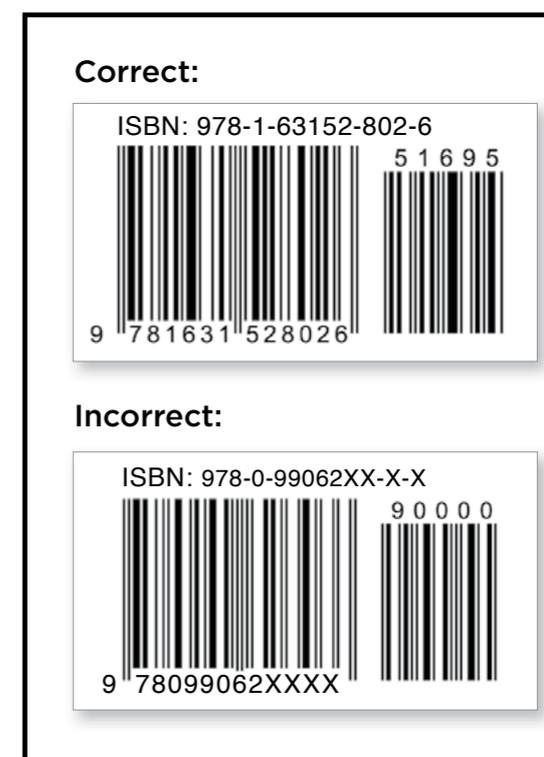
PRODUCTION – Cover

- Text is easily readable, at least title, subtitle and author
- Design looks good at print size and thumbnail size
- Colors translate well to print and digital—no neons or colors that don't occur in nature (my rule of thumb)
- Style matches genre



PRODUCTION – Back Cover

- Price is in line with other books in your genre
- ISBN appears in standard form
- BISAC subject heading, usually upper left corner
(BISG.org for subject list)
- Publisher name and/or logo
- Endorsements are appropriate
- Barcode is owned by the publisher, not free from CreateSpace, Ingram, or other



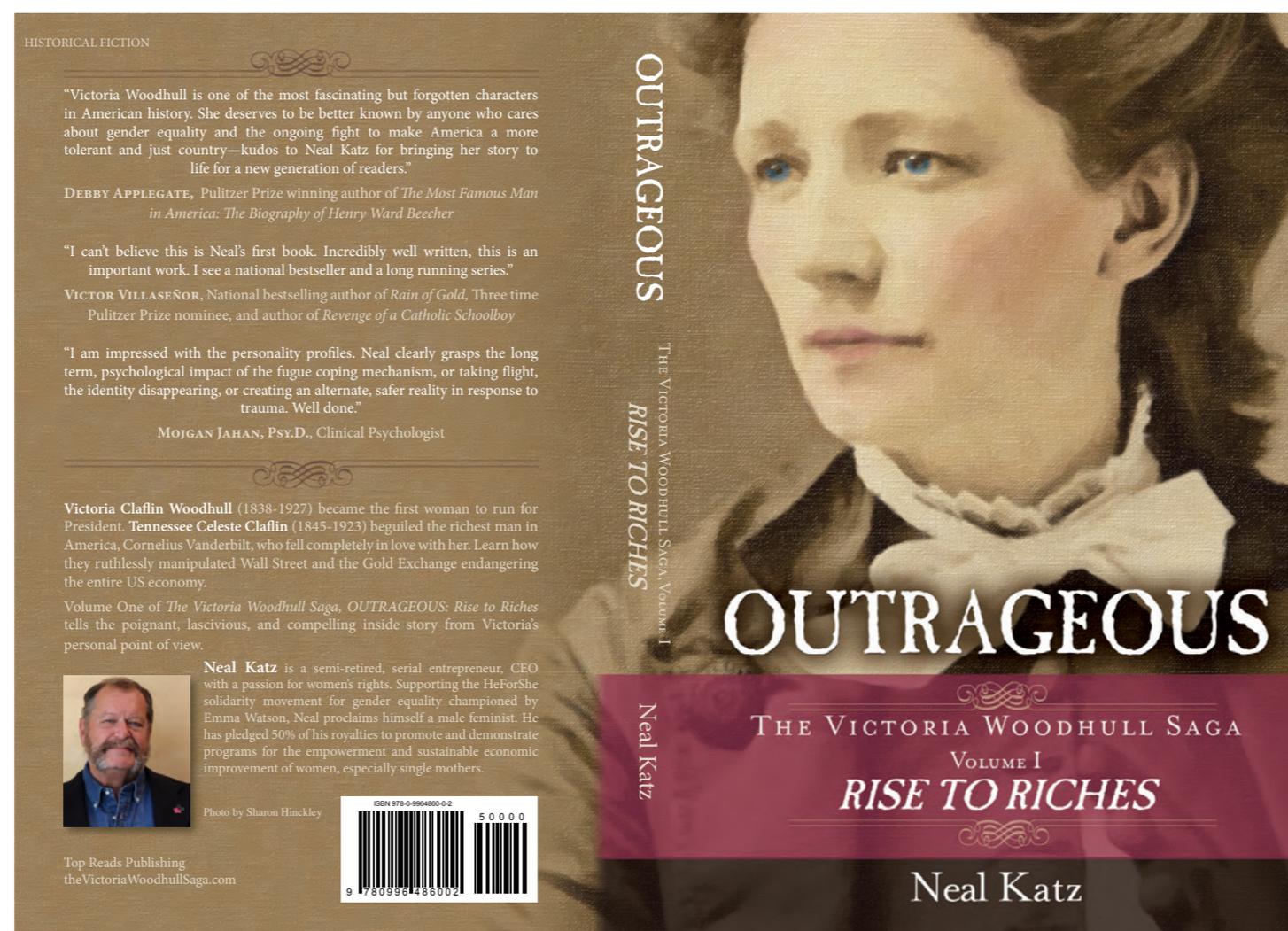
PRODUCTION – Design

- Does the design fit your genre?
- Is it printed in a manner that fits your genre?
- Paper color: white or creme?
- Paper opacity and weight: is it suitable for ink coverage if there are photos?
- Cover finish: matte or gloss?



PRODUCTION – Cover

- Paperback design





PRODUCTION – Cover

- Dust jacket design

[continued from front flap]

wonderful anecdotes of the origins of products and phrases used today. Learn how Victoria exposes the Reverend Henry Ward Beecher, the most popular man in America.

This is a story of woman empowerment, overcoming adversity, manifesting a vision, and hope.

Author, Neal Katz, a retired C.E.O., serial entrepreneur, has had to overcome many of the same trials and tribulations as his heroines. He believes in their motto, *Upward & Onward*, and personally transforms challenges into positive manifestations. Neal often says, "We have so much more power than we allow ourselves to think. Create the life you want!" Neal chose a first person narrative to tell the story as HERstorical fiction.

Neal pledges fifty percent (50%) of his author's royalties from book sales and all ancillary revenues, to fund a foundation in tribute to Victoria Woodhull. Based on Neal's experience as an advisor to start-ups, IPOs, and Fortune 100 companies, the Foundation will promote programs based on Neal's Credit Funding concept—a new financial paradigm to create jobs while providing continuous and renewable funding for many charities, such as micro-finance, low-income housing, vocational training, and infrastructure renewal.



The Foundation will give women, especially single mothers the opportunity to dynamically improve their lives. *The mission is to show women how to manifest a new reality, help others, and by example, promote hope.*

Photo by Sharon Hinckley

HISTORICAL FICTION

"Victoria Woodhull is one of the most fascinating but forgotten characters in American history. She deserves to be better known by anyone who cares about gender equality and the ongoing fight to make America a more tolerant and just country—kudos to Neal Katz for bringing her story to life for a new generation of readers."

DEBBY APPLIGATE, Pulitzer Prize winning author of *The Most Famous Man in America: The Biography of Henry Ward Beecher*

"I can't believe this is Neal's first book. Incredibly well written, this is an important work. Your heart will want to reach out and help these poor women. I see literary accolades and a long running dramatic series."

VICTOR VILLASENOR, National bestselling author of *Rain of Gold*, Three time Pulitzer Prize nominee, and author of *Revenge of a Catholic Schoolboy*

"The book captures your heart and soul from the very first pages. What's truly remarkable is that you are given a glimpse of history in the making from a very intimate point of view."

BETSE BERNSTEIN, Holistic Health Practitioner

"I am impressed with the personality profiles. Neal clearly grasps the long term, psychological impact of the fugue coping mechanism, or taking flight, the identity disappearing, or creating an alternate, safer reality in response to trauma. Well done."

MOUGAN JAHAN, Psy.D., Clinical Psychologist

TOP READS PUBLISHING
www.theVictoriaWoodhullSaga.com



OUTRAGEOUS

THE VICTORIA WOODHULL SAGA, VOLUME I
RISE TO RICHES

Neal Katz

TOP READS PUBLISHING

OUTRAGEOUS

THE VICTORIA WOODHULL SAGA
VOLUME I
RISE TO RICHES

Neal Katz

What compels a woman and her youngest sister to overcome abject poverty and violent abuse to grow up to defy convention and obliterate every barrier, seizing wealth, fame, and influence? How did two sisters become the first women to own and operate a Wall Street brokerage firm and publish their own newspaper?

Victoria Claflin Woodhull (1838–1927) became the first woman invited to speak to the United States Congress, and then the first female to run for President. **Tennessee Celeste Claflin** (1845–1923) was so beguiling that the richest man in America, Cornelius Vanderbilt, thrice her age, fell completely in love with her.

What caused the sisters to live out their long lives as royalty and peerage in Europe—Victoria living as landed gentry outside of London, and Tennessee in a huge castle like a queen? Why aren't these empowered, self-determining, and independent women iconic in our culture?

Volume One of *The Victoria Woodhull Saga* tells the poignant, lascivious, and compelling inside story of how the sisters worked closely with Cornelius Vanderbilt. Victoria provided the titan of industry "Inside Her Information" gathered through the soiled sisterhood—the ladies of the evening working at the top seven brothels servicing the rich and famous of New York City.

The great lion of industry enjoyed his last public roar as he manipulated the financial markets and created the impending collapse of the U.S. economy in the Gold Scandal of 1869. To avert the crash, President Ulysses S. Grant provided insider information on the gold market, sending a telegram to Vanderbilt that his railroad company was "Too Big To Fail!" Vanderbilt was proclaimed "The Savior of the American Economy" for intervening in a crisis he helped create.

Witness Victorian America through the eyes and thoughts of one of its leading heroines. Watch as the infighting and elitism of the earliest women suffragists delayed woman suffrage and equal legal standing for five decades. Discover

[continued on back flap]



PRODUCTION – Cover

• Dust jacket design

The resume below seems to sum up a guy who lived a pretty ordinary life—went to school, then worked all his life. But my life has turned out to be a wonderful one. As the stories in this book show, it has been filled with adventures, experiences, and the most marvelous people.

Education

Kindergarten: Carthay Circle Grammar School
Grammar School: 54th Street Grammar School,
California Military Academy, 42nd Street
Grammar School, Wilton Place Grammar School
John Burroughs Junior High School
Los Angeles High School
Brigham Young University, graduated (barely)

Work

1943-1946. Paper route L.A. Times (delivered papers and collected payments). Sold Saturday Evening Post at the corner of Western and Olympic. Home allowance: burned trash, raked leaves, etc.
1946-1947. Cleaned Randini Steakhouse bar
1946-1950. El Cholo after-school dish sorter, steam table expeditor, busser, host
1949. (Summer) Applied for work as a migrant fruit picker. Worked at Uncle Andy's northern California ranch bailing hay and hoeing weeds
1950-1954. (Summers) managed El Cholo. Applied for work at Lockheed Aviation
1954. (Summer) Construction labor
1954-1967. Managed El Cholo. Averaged 67 hours per week
1967. Purchased El Cholo from my parents

“Dear Mr. and Mrs. Salisbury: I am taking this opportunity to tell you how much I've appreciated all the hard work that Ron has put in on the Blue and White Daily this semester.... Ron has displayed a sense of business that is unusual in a young person. In the past we have had a number of unpaid advertising bills that have carried over into the next semester, but thanks to Ron, our outstanding accounts are in fine shape.... Ron has proven to be one of the best sports writers on the staff. Ron has a vocabulary that is well above average, and has a real flair for writing.”

Letter from George Robert, Blue and White Daily Adviser, Los Angeles High School, June 9, 1950

“Ron Salisbury shows no leadership skills.”

Warrant Officer Culpepper's evaluation of Ron's AROTC training camp, 1953

“I often think about the great times we had together at BYU and how close our friendship was and how we never had a quarrel or harsh words with each other even though we lived together in that little D-5 14-A room no bigger than a jail cell.... Ron, if we were together on your birthday I would pull out a badge and pin it on your lapel—it says 'Getting Better With Age.'”

Merle Allen

“The greatest attribute that I love and admire about my Dad is his passion for life. He has many interests, which include skiing, flying, travel, music, and baseball! To share any of these activities with him is an experience in itself.... Happy Father's Day, Dad!”

Eryn Elizabeth Salisbury

“Ron Salisbury views every day as an adventure and everyone he meets, a story. I have been fortunate enough to experience some of his adventures first hand, and for that, I thank my good friend for keeping me young at heart.”

Ron Cramer

“My husband Nolan and I have known Ron since the early Seventies. His love of baseball is apparent but his love for his family and friends is even greater.”

Ruth Ryan

“I'm sure it was Ron Salisbury who inspired Jonathan Livingston Seagull to write, “There's more to life than slogging forth and back to the fishing boats every day. Rather, we can lift ourselves—to learn—to explore—to discover—to be free! We can learn to fly !!!”

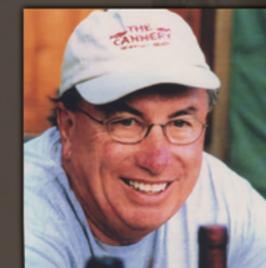
Not only did Ron learn to fly his own airplane, but like J. L. Seagull, Ron has never known the meaning of “limitations.” Be amazed and enjoy the fascinating stories of a true entrepreneurial enterprising adventurer who has become one of the most successful and respected restaurateurs in Southern California . . . as well as a loyal friend to me for more than 82 years.”

R. Kent Utley

OUT of RIGHT FIELD a Memoir RON SALISBURY

OUT of RIGHT FIELD

a Memoir



Ron Salisbury worked for his father in the restaurant business during the latter years of the Depression and went on to grow the business to its current nine-restaurant enterprise. He is father to seven children, sixteen grandchildren, and five great-grandchildren. He lives in Newport Beach with his wife Darlene, who owns and operates More Gusto, a successful catering business.



RON SALISBURY



An Overview of Industry Standards for a Professionally Published Book



Keith William Harvey

Chapter Seventeen

Elisa Schlesinger was sitting at the table staring at a bowl, half full of coffee and hot milk. Next to the coffee was a roll torn in half, covered with butter and jam. She was thinking about the work that she would do that day. On an easel across the room was a large canvas and on the canvas was a half developed portrait. On the table to her left was a large sketchbook where she had made several sketches of Vogel's face in charcoal. There was also a book on Giacometti opened on the table. She had written on the bottom of one of her drawings: "*J'ai passé tout l'hiver dans ma chambre d'hotel a peine la crâne, voulant le préciser...*"

She had reached one of those impasses in her work where she knew that if she were going to break through she would have to redouble her efforts. She had become intrigued lately with the figures of Giacometti and, although she had no desire to paint as he painted, she was fascinated with his technique. With the portrait of Vogel, she felt that she was climbing to a new plateau in her art; however, she had not been able to capture exactly what she wanted in the portrait. She had begun to think of Giacometti's statement, and imagined the Italian in his room in Paris in the winter studying the human skull and drawing it repeatedly, his fingers numb from the cold, his breath visible in the unheated room. She studied her sketches of Vogel's head and she imagined the bone beneath and the shape of the skull.

She sipped her coffee and then dipped her bread in it. She had decided to return to basics. She stood and walked over to her bookshelf and found a book entitled *How to Draw the Human Head*. She carried it back to the wooden table and opened it at random. There was a picture of the human skull with the musculature in bright red. She crunched the bread as she studied the picture. She reached for her sketchbook and with a charcoal pencil she quickly sketched what she thought Vogel's skull would look like. After a few moments of study she didn't think it was right so she began again.

The phone rang. Elisa was startled because she had been so engrossed in her sketches that she had lost all sense of time and place. It was Heike Wisent.

"Schlesinger." She said, giving the standard German greeting.
"It's me, Heike."

190

DESIGN BY VANITY PRESS

Chapter Seventeen

Elisa Schlesinger was sitting at the table staring at a bowl filled with coffee and hot milk. Next to the coffee was a roll torn in half, covered with butter and jam. She was thinking about the work she would do that day. On an easel across the room was a large canvas and on the canvas was a half-developed portrait. On the table to her left was a large sketchbook where she had made several sketches of Vogel's face in charcoal. There was also a book on Giacometti lying open next to the sketchbook. She had written on the bottom of one of her drawings: "*J'ai passé tout l'hiver dans ma chambre d'hotel a peine la crâne, voulant le préciser . . .*"

Elisa had reached one of those impasses in her work where she knew that if she were going to break through she would have to redouble her efforts. She had become intrigued lately with the figures of Giacometti and, although she had no desire to paint as he painted, she was fascinated with his technique. With the portrait of Vogel, she felt she was climbing to a new plateau in her art. However, she had not been able to capture exactly what she wanted in the portrait. She had begun to think of Giacometti's statement, imagining the Italian in his room in Paris in the winter studying the human skull and drawing it repeatedly, his fingers numb from the cold, his breath visible in the unheated room. She studied her

291

DESIGN BY TLC GRAPHICS

TLC GRAPHICS AND NARROW GATE BOOKS



An Overview of Industry Standards for a Professionally Published Book



CHAPTER TWO

MEETING THE MAYA

I gazed and gazed but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude
DAFFODILS
William Wordsworth

Under brilliant sunshine we climbed the pine covered mountains. The small Indian villages along the way were not much more than clusters of homes, but this was where we did the first of our Mayan shopping.

There was a stall selling brightly colored woven fabric at the side of the road. John pulled over and there was just enough room for vehicles to pass. There were hand woven place mats of various colors with big bold embroidered pictures of local things like sunflowers, birds and lilies. The colors were predominately strong blues, greens and golds. Although they were individual they all had a similarity and I was able to select a dozen made by different hands in various colors that mixed and matched to create a set.

The Mayans are shy in this area, but this lady said she would show me how she did her weaving and walked us up the steep hill to her home. As we walked up we passed a piece of intricately woven fabric on the ground. I thought she had dropped it so I picked it up for her. She

laughed and returned it to the ground, as an artist might have cast a work of art into the trash can. All the ladies were wearing hand woven fabric with a glint of silver thread throughout. I purchased a very special piece that looked oriental in its design and detail. It is a shawl with silver thread in the weave and elaborate embroidery over the shoulders and two ties with long tassels. It is a work of art that could hang on a wall or be worn with an evening dress. Here it is everyday attire.

As we drove through other villages there was more of a mix of woven items, some in strong colors and others in the natural grays and browns of the un-dyed wool. Fresh tangerines and other citrus grown in the area were offered at road side stands in neat piles, their colors complementing those of the weavings.



Weaving a shawl, Chiapa de Corzo, Mexico

We arrived at the Hotel Bonampak in San Cristobal early in the afternoon and parked in their walled grass campsite. What a treat, they had all the hook-ups! There were four other motorhomes that were traveling

AMATEUR DESIGNER

CHAPTER 2

Meeting the Maya



SILVIA TOBI WITH A GIFT OF MAYA FOR US

UNDER BRILLIANT SUNSHINE we climbed the pine-covered mountains. The small Indian villages we stopped at along the way were not much more than clusters of homes, but this was where we did the first of our Mayan shopping.

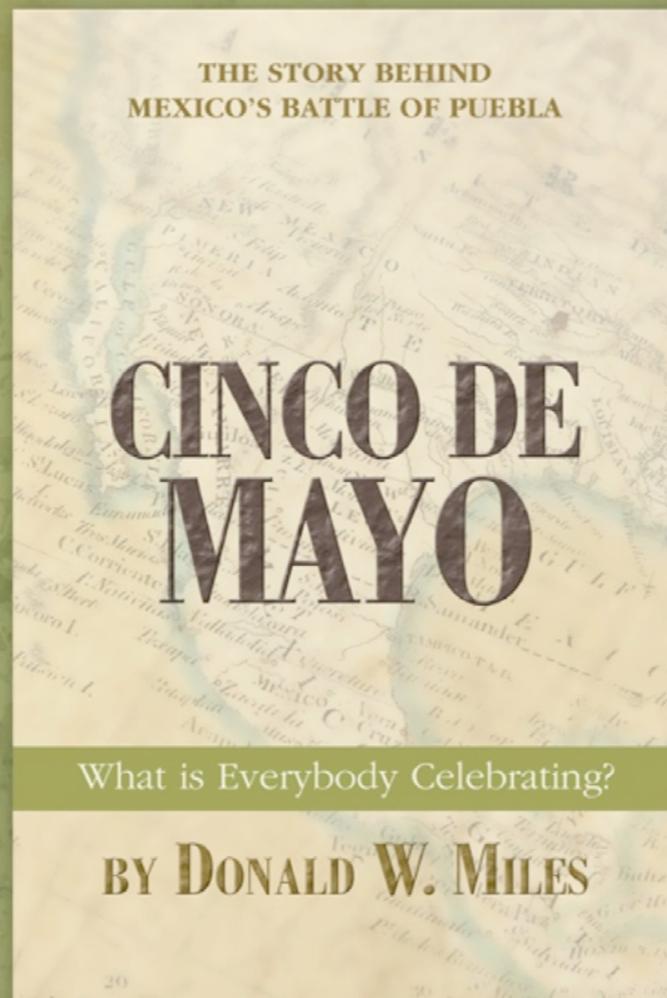
There was a stall selling brightly colored woven fabric at the side of the road. John pulled over and there was just enough room for vehicles to pass. There were hand-woven place mats of various colors with big bold embroidered pictures of local things

PROFESSIONAL BOOK DESIGNER

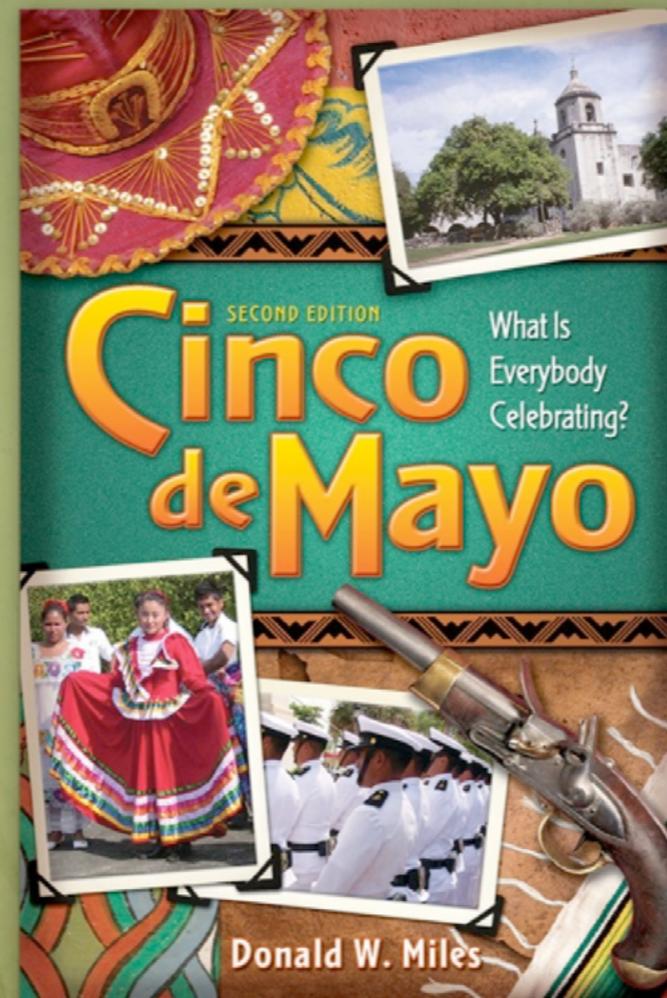
TLC GRAPHICS AND NARROW GATE BOOKS



An Overview of Industry Standards for a Professionally Published Book



DESIGN BY AUTHOR

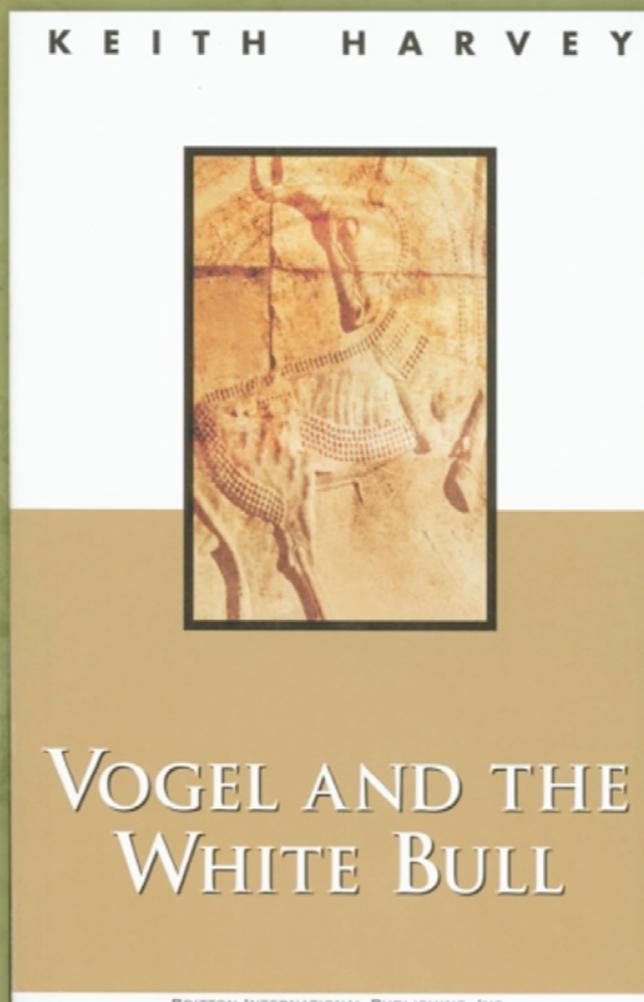


DESIGN BY TLC GRAPHICS

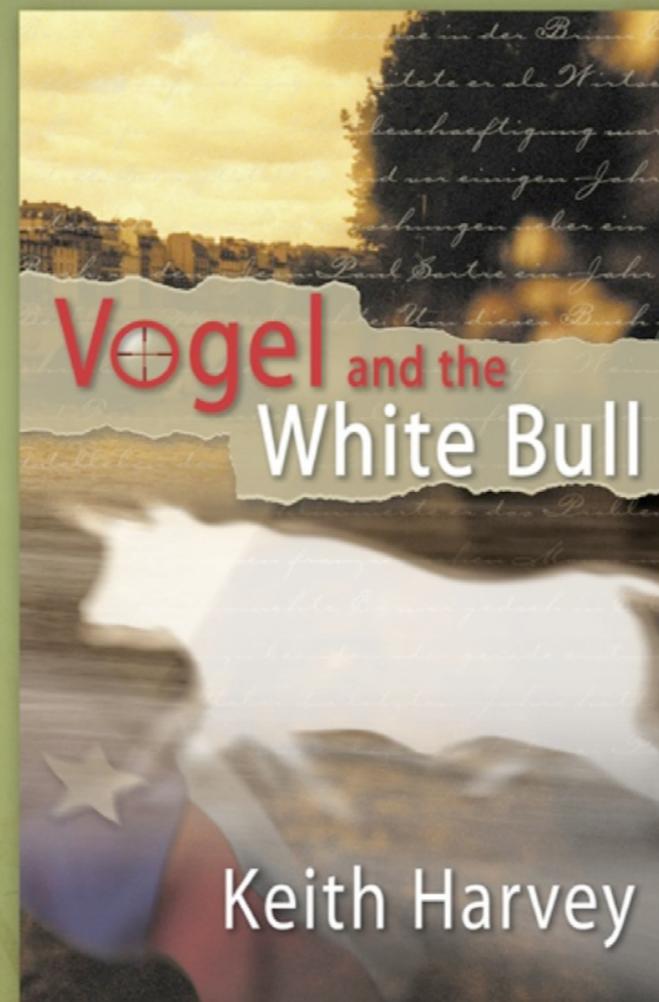
TLC GRAPHICS AND NARROW GATE BOOKS



An Overview of Industry Standards for a Professionally Published Book



DESIGN BY VANITY PRESS

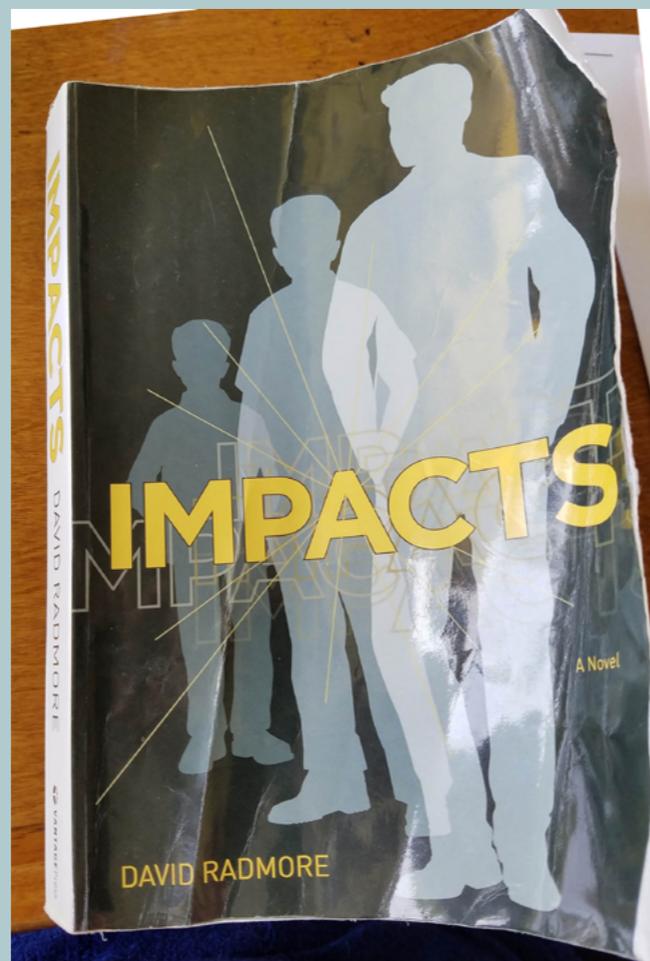


DESIGN BY TLC GRAPHICS

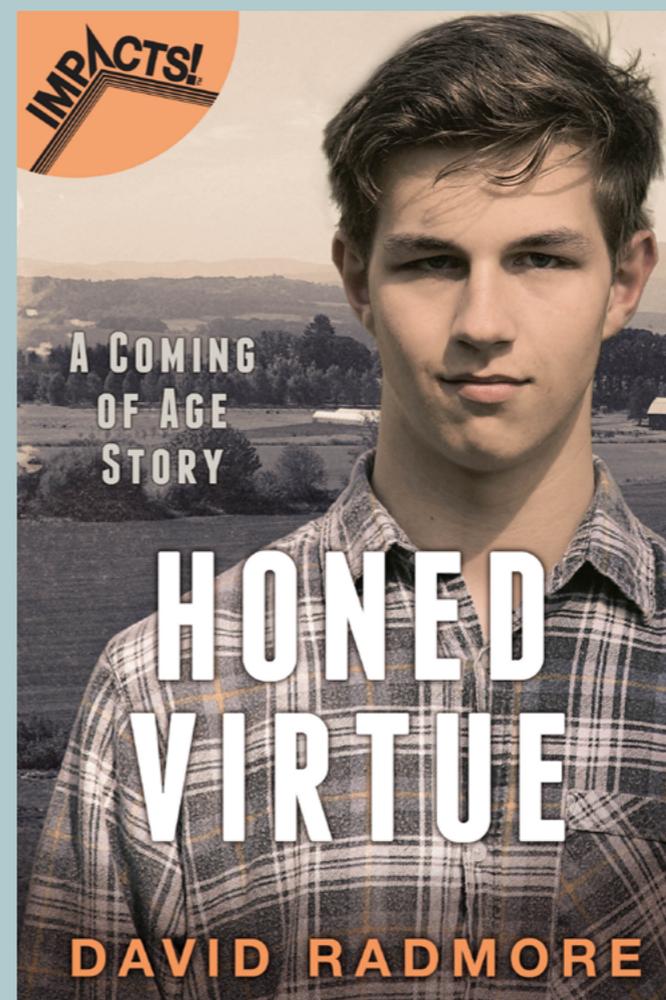
TLC GRAPHICS AND NARROW GATE BOOKS



An Overview of Industry Standards for a Professionally Published Book

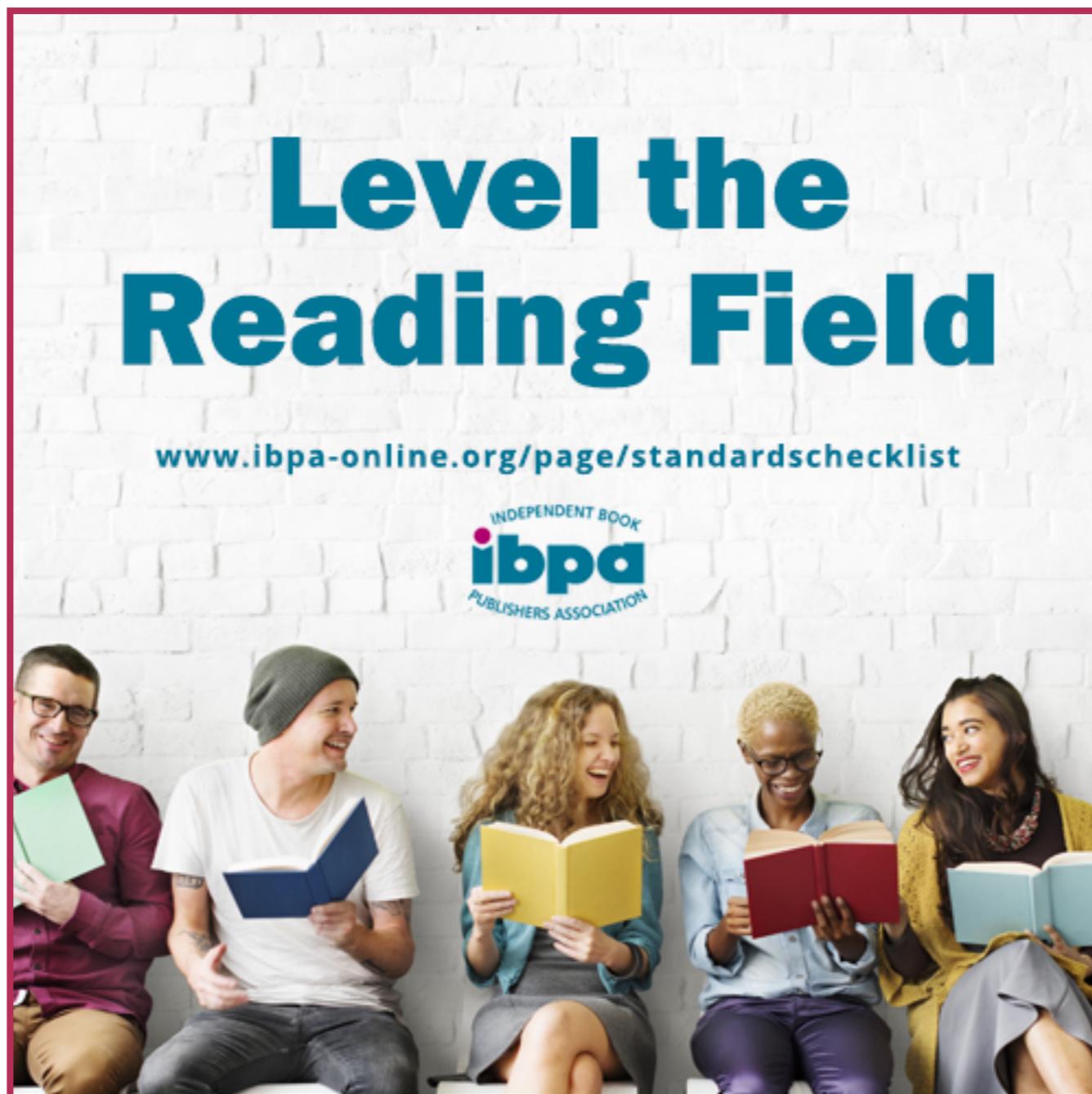


DESIGN BY AUTHOR



DESIGN BY TOP READS







Teri Rider
Top Reads Publishing
Teri Rider and Associates

760-458-9393
teri@teririder.com

facebook: topreadspublishing
instagram: topreadspublishing
www.topreadspublishing.com

