DWS Book Template -- Tech

Your Very Long Keyword-rich Subtitle.

Edition: 1.0

Book 1 of Your Series Name

by

AuthorName

Your Book Description

This is the single most important page of text within your book! Only the cover is a more important page. This page should become the book description at Amazon KDP and other online book distributors. It should be written in third person, so that it appears to have been written by an unbiased expert. Amazon has a 4000 character or about 700-word limit and allows for simple HTML formatting such as bold, italics, h2, etc.

Since only the first few lines are visible online before you have to click *Read More* make that text really ***grab*** the reader's attention.

Whether you leave this section in your book when publishing is up to you. I keep it within the book while writing, and then save it as a separate file when publishing.

Publishing Metadata

- Categories:
- Keywords:

File MetaData

File: DWS-BookTempTech.odt **Title:** *DWS Book Template -- Tech* **Author:** David Snow
Last Modified: 2020-11-22 09:34 AM by David Snow — 11534 words 51 pages.

Dedication

To my loving spouse and partner who supported me and put up with me while I wrote this book.

Tip: This is a good section to duplicate if and use as a start for any additional front matter sections you might want in your book.

Table of Contents

This section is used as dummy text to see that the headers, footers and margins are correct for the front matter of a book. To see that the headers and footers are formatted to your liking you need a front matter section at least three pages long. Delete this section when you are sure that the headers and footers as too your liking.

Source

This text comes from: https://www.blindtextgenerator.com/lorem-ipsum and is about 1500 word from Kafka. This text has an extra "return/enter" for each paragraph.

Text

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me? " he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table - Samsa was a travelling salesman - and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad.

"How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!

" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder. He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told him just what I think, tell him everything I would, let him know just what I feel. He'd fall right off his desk!

And it's a funny sort of business to be sitting up there at your desk, talking down at your subordinates from up there, especially when you have to go right up close because the boss is hard of hearing. Well, there's still some hope; once I've got the money together to pay off my parents' debt to him - another five or six years I suppose - that's definitely what I'll do. That's when I'll make the big change. First of all though, I've got to get up, my train leaves at five. " And he looked over at the alarm clock, ticking on the chest of drawers. "God in Heaven! " he thought. It was half past six and the hands were quietly moving forwards, it was even later than half past, more like quarter to seven. Had the alarm clock not rung? He could see from the bed that it had been set for four o'clock as it should have been; it certainly must have rung. Yes, but was it possible to quietly sleep through that furniture-rattling noise? True, he had not slept peacefully, but probably all the more deeply because of that. What should he do now? The next train went at seven; if he were to catch that he would have to rush like mad and the collection of samples was still not packed, and he did not at all feel particularly fresh and lively.

And even if he did catch the train he would not avoid his boss's anger as the office assistant would have been there to see the five o'clock train go, he would have put in his report about Gregor's not being there a long time ago. The office assistant was the boss's man, spineless, and with no understanding. What about if he reported sick? But that would be extremely strained and suspicious as in fifteen years of service Gregor had never once yet been ill. His boss would certainly come round with the doctor from the medical insurance company, accuse his parents of having a lazy son, and accept the doctor's recommendation not to make any claim as the doctor believed that no-one was ever ill but that many were workshy. And what's more, would he have been entirely wrong in this case? Gregor did in fact, apart from excessive sleepiness after sleeping for so long, feel completely well and even felt much hungrier than usual. One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me? " he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table - Samsa was a travelling salesman - and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell! " He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold.

Introduction

My goals in developing this template were:

- Have a writing environment that my *work-in-progress* looks professional. That has a *reasonable* spelling and grammar checker, thesaurus and similar tools built in. I wanted to easily be able to adjust the styles of only a couple body-text styles so that I could have indented paragraph style, ragged-right, no hyphenation and slightly increased line spacing during the writing process and quickly adjust them to a more professional look for production of either a novel or light technical book.
- I could produce with just a few clicks: a print-ready PDF, a Kindle eBook and/or an EPUB eBook. I would be able to frequently check how my work-in-progress would look when complete and address any formatting issues as they occurred.
- I wanted a very complete set of sample text that could serve as an example for the more complex items like; images and tables with captions, multilevel lists, bibliography etc.
- Have check-lists for *software installation steps*, new *project setup steps* and *post-production steps* so that I could reproduce this effort for multiple books. I also wanted it to be simple enough that technology-challenged people could use it with minimal help.
- I wanted an easy method to create the JPEG and PDF art for covers for both an eBook and a printed paperback version.

The result of this effort is:

1. LibreOffice Writer templates for both a novel and light technical books containing a style sheet and sample content for a book.
2. A step-by-step set of instructions (DWS-BookTemp-Instructions.pdf) for:
   (a) Setting up the environment on Mac or Windows PC.
   (b) Starting a book project and producing a PDF file for viewing and printing on US letter (8.5″ x 11″) paper, a MOBI file for Kindle and an EPUB 3 for viewing.
   (c) Creating both the JPEG cover for an eBook and a PDF file for the front cover, back cover and spine of a paperback book.
   (d) Final post processing for paperback printing and eBooks
3. A LibreOffice Calc Worksheet to calculate the dimensions for a paperback cover. (DWS-Book-Calc.ods).

Software Used:

- [LibreOffice](#) is the free open-source office productivity suite that I used to enter and edit the text. It also produced the print-ready PDF file for the paperback book.

- [Jutoh](#) is a one-time $45 LibreOffice Writer / MS Word to EPUB/MOBI tool for formatting eBooks. This is the only eBook formatting software that I have that works.
- [Affinity Photo](#) is a one-time $50 image editing program–frequently updated and frequently on sale. I use it for the covers; JPEGs for the eBooks and PDF for paperbacks. Gimp, Photoshop Elements or most other photo editing programs could work. I chose Affinity Photo be cause I was already using it.

Conventions Used

- Application menu commands are styled like:
  `File | Templates | Save As`
  If the command brings up a window that has tabs, I *may* also include the name of the tab in the command..
- On Windows the Menu Bar is part of the window. On macOS it is at the top of the screen. Screenshots taken on macOS have the window moved up to the left-hand corner at make it look similar to Windows.
- On macOS `Preferences` are under the `LibreOffice` label. On Windows they as called `Options` and are under the `Tools` menu.
- LibreOffice comes with several toolbars and icon sets. I chose the "colibre" icon set because its contrast and that it shows up the best in screen captures. You are free to use any one of the dozen icon styles. The setting is in `Preferences/Options | View` under icon styles.
- LibreOffice Writer's style names are shown inside of square brackets like [Body Text First Indent]
- Warnings are shown in bold red like: "`Warning:` Don't eat Tide pods."
- Tips are shown in bold blue like: "`Tip:` Backup your work offsite daily!"
- `Note:` In the black-and-white paperback version both the red and blue text looks gray. This is why I also use a monospaced font to make the text stand out.
- Headings that end with the § are included only used in the **DWS-BookTemp-Tech** template. Headings that end with the † should only used in novels.

1 - *Your First Chapter Title*

Add-remove optional "Chapter Subtitle"here.

Do not delete the example chapters that start with "DWS" until you have most of your content in the document. This will allow you to set the Styles Pane to "Applied Styles" and have a small list of styles to select from. Use [Heading 1] to start a new chapter.

2 - DWS Paragraph Styles[1]

[Chapter Subtitle][2] Optional

Paragraph styles affect entire paragraphs; font family, font size, spacing before and after, indentation, hyphenation, the "next" style and much more. In this style sheet style names are shown in square brackets. [Body Text] style is used for the first paragraph of a chapter, scene or subheading. The [Body Text] style is automatically the "next style" after several types of styles such as Headings. There are other places that you might want to manually force this style such as after an image, block quote, list, etc..

[Body Text First Indent] is used for most of the other of the paragraphs of a chapter. It *may* have the first line of the paragraph indented about 0.26 inches. Novels and technical documents typically format paragraphs differently. Novels use indents to separate paragraphs while technical documents use spacing between paragraphs.

While I am writing, I like to use indented paragraph with a little extra space between each paragraph. During the final draft I adjust these parameters to the correct format for the type of document I am writing. Since 90+% of a book's text is in these two paragraph styles, it only takes one minute adjust the whole document. If you are a double-spaced-while-writing kind of author, this is where you could easily adjust this. `Warning:` This template is currently set up how I like to write. You can and should change the paragraph parameters to your liking.

2.1   Dialog

Novels often have sections of dialog. This is sample dialog to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.

"Hello" said Jane.

"Back at you" was Tom's reply.

"Did you have a good time hiking this weekend?" came from Jane.

"Great"

`Warning:` Dialog looks ugly if you use "Spacing Below Paragraph" like you would in a technical book.

2.2   Block Quote

[Body Text] --- This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.

---

1   [Heading 1] is used for chapter titles.
2   In novels the [Chapter Subtitle] could be a place, date, time or other important piece of scene information.

> *[Quote Body] --- This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings. This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.*
>
> *—[Quote Attribution]*

[Body Text] --- `Tip:` I usually set the paragraph after a [Body Quote] to [Body Text] by hand by double-clicking on "Body Text" in the Styles Pane.

2.3   [Part] †

[Part] acts just like [Heading 1] below except that the font is styled as UPPERCASE and slightly larger type size. It shows up at the same level in the table of contents. This style is only used for multipart books.

2.4   [Heading 1] Chapter Titles

[Heading 1] is used for chapter titles in the main body of the book. It will force a page break to a right-hand odd-numbered *recto* page of "Body Recto" page style.

- [Heading 1FM] is used for the title of front matter sections. It will force a page break to a recto page of "FM Recto" style.
- [Heading 1BM] is used for the title of back matter sections. It will force a page to a recto page of "BM Recto" style.
- `Note:` The reason that I use different Heading Styles in the different sections of a book is to force the correct header/footer styles and page numbering styles. This also make `Tools | Chapter Numbering` work in the technical template.

`Warning:` Do not apply and direct styling to [Heading 1-4] text. It may look ok in the actual heading but will look funny on the Table of Contents.

2.5   [Heading 2] Subheadings

[Body Text] --- This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.

   `Note:` There are styles [Heading 2FBM] and [Heading 3FBM] for use ONLY in the front or back matter sections.

2.5.1 [Heading 3] §

[Body Text] --- This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.

2.5.1.1[Heading 4] §

I do not recommend using [Heading 5-7]. If your work is so complex that it requires that many levels you might want to rethink. The Table Contents in the template only show the top 4 levels.

2.5.2 [Heading 8] Scene Break †

This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.

<div align="center">* * *</div>

I use [Heading 8] for "scene breaks" in novels. I make my scene break text `* * *`, but you can use text that you like. By adjusting the before and after vertical spacing of this style you can may the space as big or small as you like. By making this a "heading" it shows up in the Navigator Pane and so that scenes can easily be reordered with just a click-of-the-mouse.

Don't get too fancy with the scene break text. eReaders have limited fonts, characters like Asterism ⁂ may not be included in all fonts.

`Tip:` I recommend using an autocorrect sequence to enter your choice if scene break characters and styling (bold, italic, etc.) in [Headings 8] parameters. This way all of your scene breaks should look the same.

[Heading 9] Outline Entry

[Body Note] I use these styles when outlining a novel. I use [Heading 9] as single line entries that will show up in the Navagator Pane. I use [Body Note] for more details on the scene. The Navagator Pane allows for very easy reordering of chapters, subheadings and scenes!

Both [Heading 9] and [Body Note] should be deleted after the final text is entered.

2.5.3 [Heading 10] Copyright Page Break

[Heading 10] is used on the copyright statement of the copyright page to force Jutoh to add a page break for the copyright page for eBooks. Jutoh should be set to split pages on "Heading 1*". It is the asterisk that catches [Heading 10] along with [Heading 1]

2.6   Formatting Marks

There are several formatting marks that you should consider. They are available under `Insert | Formatting Mark`. **Remember in eBooks line breaks can occur almost anywhere** because the reader has control of the width of the screen and the size of the type.

- **Non-breaking Space**—This is used when you want to insure two words are always on the same line, like the space between Dr. and the doctor's name. "Dr. Tom Smith"
- **Non-breaking Hyphen**—Used went you want to insure that a hyphenated name isn't split at the end of line. "Ms. Mary Smith-Jones"

- **Soft-Hyphen**—This is a hint too the typesetting software to tell it where it could hyphenate a word when it needs to. These look like very short hyphens on LibreOffice Writer's screen. When printed, they don't show, or look like a hyphen when needed. `Note:` The word typesetting here has a soft-hyphen here.

In LibreOffice Writer these marks show in gray to distinguish them from regular spaces and hyphens.

LibreOffice Writer has keyboard shortcuts for formatting marks.

2.7 Typographic Characters

There are several special characters that are used in typesetting. I will only list the most common:

- **Figure Dash**—This is a dash the same width as the monospaced numbers 0–9. It is the correct width for a minus sign. It is –6 degrees outside.
- **En Dash**—This is a dash the width of the letter "N". It is used for a range of numbers. He drew 2–5 cards each hand.
- **Em Dash**—This dash has the width of the letter "M". It is used to separate two parts of a sentence. I used an em dash to at the beginning of each item in this list.
- **Ellipses**—It is used when something is left out of a sentence… Don't use three periods.
- **Prime**—Prime is used for feet or minutes ′
- **Double Prime**—Double Prime is used for inches or seconds ″
- **Degree**—The degree sign –5°C

`Tip:` You are not supposed to have a space before or after En dash, Em dash or Ellipses.

These and many more symbols are available via **Insert | Special Character** or the Symbols Icon on the icon bar. If you use these a lot, you can assign **Tools | Autocorrect** sequences to them. As an example, you might assign :***: to the Asterism ⁂ character.

2.8 Bibliography Entries

LibreOffice Writer[LOW64] has tools for maintaining a bibliography database. Add Books etc. via **Tools | Bibliography Database**. Add entries via **Insert | Table of Contents Index | Bibliography Entry**. *Master Digital Publishing With Jutoh 3* [JutohBook] is a great book.

2.9 Footnotes & Endnotes

LibreOffice Writer does footnotes at the bottom of the page for paperbacks and at the end of the chapter for eBooks.[3] Use `Insert |Footnote and Endnote | Footnote` to insert a footnote.

You can also do endnotes as the very last text in your book. I find this problematic, as I would like to place those endnotes after the end of the text, in their own section, but not as the very last printed words. I only use footnotes.

2.10 Comments

Writer can `Insert | Comment.` You can use these to make notes to yourself since they do not show up in PFD files or eBooks. `Tip:` If you send an ODT file to someone for review their comments will show up in a different color and include their name, if they add the comments via LibreOffice Writer.

2.11 Hyperlinks

Internet links (hyperlinks) in paperback books and eBooks behave very differently. You can actually click on the link in an eBook and go to the site that the link points to. Paperbacks not so much. When using a common source for both types of books, I recommend handling links the following styles:

- For ***home pages*** of well-known sites like Google, Amazon, Microsoft, it is ok just to use the name with or without the link because the print reader should easily be able to find it—**be consistent!**
- For less well known sites like LibreOffice (www.libreoffice.org), I recommend that you show the hyperlink as I have here. I have left off the "http://" since it is redundant. In a paperback the reader can read the link and enter it into their browser. In an eBook it is clickable.
- For longer links, like those that might list a product on Amazon, I recommend that you first shorten the URL using TinyURL (https://tinyurl.com).

2.12 Bookmarks And Cross References

LibreOffice Writer allows you to insert Bookmarks in your document. It automatically inserts them for Chapters, Headings, Tables, Images and some other items. You can insert a named bookmark with `Insert | Bookmark`. You can refer to a bookmark via `Insert | Cross Reference`. Example: See chapter DWS Paragraph Styles on page 17 for …

`Note:` When producing an eBook, Jutoh appears to convert the actual page number to a link with the text "here". So the example above would look like on page here for…

---

3   This is a sample footnote. Clicking on the number at the left will get you back to where you started.

2.13 Code Or Typewriter Font

The code below is of [Code] style.

```
#include <stdio.h>
// This section is formatted as "Code"
int main() {
// printf() displays the string inside quotation
printf("Hello, World!");
return 0;
}
```

Note: In a novel this might be used for a telegram or other printed message that would be displayed in a monospaced font.

2.14 Handwriting Font

[Handwriting] — Novels often need a love-note, suicide-note or other type of handwritten text. You have three options: use an italic block quote [Block Quote], handwrite the text and scan it in as an image, or download the font and do the font-magic to make the eReader display it. The [Handwriting] style is indented, ragged-right, in bold italics similar to a block quote so that it will look ok if the eReader doesn't have the font or ignores the font-magic. In a paperback it will look like handwriting.

The handwriting font that I use is Google's Handlee. It only has one style—upper and lower case plus numbers and punctuation, but appears to have diacritics.

Note: eReaders rarely-if-ever have a *Cursive* font built-in. If you want to have this look cursive on an eReader, you will have to embed the font in your eBook. In my experience embedding a font and getting eReaders to display it is VERY DIFFICULT and error prone.

2.15 Body Text San-Serif

Some authors use slightly smaller sans-serif font to distinguish notes and messages. This works ok in print, but in eBooks you need to use generic font names or embed the font. See the fonts chapter in the template instructions.

This is sample text to check the paragraph indent, inter-paragraph spacings, hyphenation, justification, font selection and other settings.

2.16 Accented Characters

I **assume** that if you are writing a book that includes lots of words with diacritics and non-english punctuation that you know how to enter them on your computer's keyboard. English speakers like myself still need to be able to type some accented characters. The Symbols icon on the toolbar is great for occasional use.

My 4'11" fiancée had a tête-à-tête with the naïve maître d'hôtel about 200 ℃ jalapeños at the €10 smörgåsbord. It was déjà vu all over again. ¿Qué pasa?.

Warning: If you are writing in a language other than US English and you want Spell Checking to work, you may have to check the language attribute of paragraph styles. I created a [Body Text No Spell] for text that I wanted to turn off spell checking selecting a language of "None."

2.16.1 Common Latin-1 Diacritic Characters

àáâãäåæ çćč đ èéêëē ìíîï ñ òóôõöøœ š ùúûü ýþÿ ž
ÀÁÂÃÄÅÆ ÇĆČ Đ ÈÉÊËĒ ÌÍÎÏ Ñ ÒÓÔÕÖØ Œ Š ÙÚÛÜ ÝÞŸ Ž

2.17 Title Page Styles

I have several styles: **[Book Author]**, **[Book Publisher]**, **[Book Subtitle]**, **[Book Title]** that are used only to style the title page. You may have to change the font size and paragraph spacing to meet your needs. These were created to allow you to adjust the inter-paragraph spacing without using multiple enter/return characters.

I recommend that the title page be a full-page JPEG black-and-white image. This way it will scale to fit an eReader and still looks good in a paperback.

Character styles are applied to only a small section of a paragraph, while paragraph styles are applied to the whole paragraph. *[Emphasis]*, **[Strong]**, ***[Strong Emphasis]***, [Small Caps], Underline, [Internet Link] and `[Menu-Shortcut]` are all named character styles. It is much better to use these than the **Bold** and *Italic* direct formatting icons on the standard toolbar. You should NEVER use the font-family and font-size drop-downs to style a paragraph—Use or create a named style. Watch this YouTube video (tinyurl.com/y9hmxcje) about the issues with direct formatting. In the video MS Word is used, but the issues are the same for any word processor.

3.1 First Paragraph Styles For Chapters

The first paragraph of a chapter, and sometimes scenes, is often styled different from the rest of the text. It is not normally indented. In some books a Drop Cap is used. In others the first few words are in SMALL CAPS or **ALL CAPS**. When using fancy styles to decorate the first paragraph of each chapter you should make sure to start each chapter with paragraph that is over 7 words long. Short dialog look terrible in an of these styles!

3.1.1 Small Caps

LIBREOFFICE WRITER DOESN'T have the hooks to automatically do small caps for the first three words, so you must select the words and apply the [Small Caps] character style manually. Warning: eReaders often don't handle Small Caps uniformly.

3.1.2 All Caps

I ALSO CREATED [All Caps] for the same purpose.

3.1.3 Larger Text

Often authors put the first 3–5 words of a chapter in large text. I created [Larger Text] as a character style for this purpose.

3.1.4 Large First Letter

Making he first letter of the first paragraph larger looks the best in my opinion. This works well in eReaders. I use [Larger Text] just on the first character.

3.1.5 Drop Cap (A paragraph style)

T his paragraph is styled as [Drop Cap]. Drop Cap paragraphs must be styled manually, look terrible when beginning with a quote symbol, and must be at least two lines long. Personally I don't like drop caps and don't use them.

3.2   *Notes, Tips & Warnings §*

I have created three character styles for Notes, Tips and Warnings.

`Note:` Notes are a good idea.

`Tip:` Avoid direct formatting.

`Warning:` Don't eat Tide pods!

Be advised that the colors will show up as gray when viewed in black-and-white, like a paperback or an ePaper display.

3.3   *Latin-1 Characters*

Below is the minimum set of Latin-1 characters that I want to see in a font for Titles, Headings and Body text.

Regular, **Bold**, *Italic*, ***Bold-Italic*** (weight/style)

Underline, ~~Strikethrough,~~ SMALL CAPS, X^1, X_2

abcdefghijklmnopqrstuvwxyz $12,345,678.90

ABCDEFGHIJKLMNOPQRSTUVWXYZ % ©®™

àáâãäåæ çćč đ èéêëē ìíîï ñ òóôõöøœ š ùúûü ýþÿ ž

ÀÁÂÃÄÅ ÇĆČ Đ ÈÉÊËĒ ÌÍÎÏ Ñ ÒÓÔÕÖØ Œ Š ÙÚÛÜ ÝÞŸ Ž

(-,:;.) '¿?' "¡! " [#] {@} «/» ‹*› `&′ "~″ (punctuation)

_ ‑ ‒ – — ― … (underscore, hyphen, figure, en & em dashes, H bar, ellipses)

| | |‑| | (space, NB space, NB hyphen, soft hyphen)

¢$€£¥°|`^§†‡¶ ⁂✱ (misc)

+÷×•·√∫ʃ∑ =≈<>≤≥± °∞∂∏ΜΩΔßΘ ←↑→↓ (math optional)

When considering a new font, I copy-and-paste the above example—then style it with the new font and look at it for:

1. Any missing characters. These are often shown as tofu—little white rectangles.
2. If the numbers 68 have ascenders and 34579 have descenders. I don't like these "old style" numbers like the Georgia font has.
3. Overall appearance—very subjective. I try to find a Serif and Sans-Serif font that look good together.
4. How many styles/weights that the font-family has. To be used for body text or headings it must have at least Regular, **Bold**, *Italic*, ***Bold-Italic***, but more weights and a condensed style help with headings and titles.

Figure 1: Good Looking Girl

eBooks prefer images to be in JPEG format. You should look at any color images and check them out in blank-and-white to see what the will look like in a paperback version or on Amazon's Paperwhite eReaders. Shades of red and blue can both look the same in black and white. Most screen captures are about 100 dots per inch. Paperback book distributers want at least 300 DPI because 100 DPI can look fuzzy.

To wrap text around a narrow photo you have to mess with the image properties and set the wrap to "after". Since eReaders can be very small, for most images I don't wrap the text and set the image properties on the "crop" tab to scale the image to 90% of the paragraph width, then "center" the image.

A line of sample text. The quick brown fox jumped over the lazy dogs back. A line of sample text. The quick brown fox jumped over the lazy dogs back. A line of sample text. The quick brown fox jumped over the lazy dogs back. A line of sample text. The quick brown fox jumped over the lazy dogs back. A line of sample text. The quick brown fox jumped over the lazy dogs back. The quick brown fox jumped over the lazy dogs back. A line of sample text. The quick brown fox jumped over the lazy dogs back. The quick brown fox jumped over the lazy dogs back. A line of sample text. The quick brown fox jumped over the lazy dogs back.

4.1   Caption, Figure, Illustration, Table, Table Caption Styles

This template has styles for the above elements. They are all similar to this.[Caption]

Lists in both LibreOffice Writer and Microsoft Word are fragile and a pain. They also behave differently.

5.1   Bulleted Lists

A line of sample text. The quick brown fox jumped over the lazy dogs back.

- One [DWS Bullet List]
- Two
  - Two a
    - Two 3rd level
  - Two b
- Three

A line of sample text. The quick brown fox jumped over the lazy dogs back.

5.2   Numbered Lists

A line of sample text. The quick brown fox jumped over the lazy dogs back.

1. One [DWS Numbered List]
   (a) One a
       (i) One roman
           (I) One ROMAN
2. Two

A line of sample text. The quick brown fox jumped over the lazy dogs back.

`Notes:`

- You Must check the paragraph style of the list entries. And make sure that they are the same in all lists. It looks really bad if some entries are [Body Text] and others are indented via [Body Text First Indent]. **I use [Body Text].** If you need to you could create a [List Entry] style.
- With numbered lists, you will see that the numbers continue from the first list. You must right-click and select restart numbering.

6.1   Simple LibreOffice Writer Tables

Name	Age	Gender
Dave	75	Male
Dotti	**74**	**Female**

Table 1: Simple Table with Caption

Warning: DO NOT try to use LibreOffice Writer's ability to insert worksheets from LibreOffice Calc as an object. It looks good except that they are blank when exported to an eBook.

If you have a complex table you may do better making it in LibreOffice Calc or Excel, printing it and scanning it in as an image.

6.2   Table Of Figures, Index Of Tables, Bibliography & Index

Table of Figures

Index of Tables

Bibliography

LOW64: LibreOffice Documentation Team, LibreOffice Writer Guide, 2020
JutohBook: Dr. Julian Smart, Master Publishing with Jutoh 3, 2020

Notes:
1. LibreOffice Writer's "Alphabetic Indexes" do not support hyperlinks like the TOC does. Jutoh doesn't handle LibreOffice Writer's indexes. These two things make indexes useless in an eBook.
2. If you use Table of Figures, Index of Tables, Bibliography in you book you will want to put them on separate pages and apply some styling.

6.2.1 Helper Files

In the ExtraBits/TableStyles directory are ODT files with Table of Contents (TOC), List of Tables (LOT) for both print and ebooks. The print version has page numbers while the eBooks ones have links and no page numbers. Be sure to `Tools |Update | Update All` after replacing one or more. These files are aids to easily producing print books and eBooks from almost the same source.

DWS-BookTemp* templates have several page styles. Some paragraph styles force a specific page style. For example, [Heading 1] forces a new page of style [Body Recto]. This is for the first page a chapter in the body of the book. [Heading 1 FM] does this for the each section of the front matter and [Heading 1BM] does this for the back matter.

7.1   Front Matter

The front matter of a book includes all of the sections *before* the first numbered chapter of the book. LibreOffice Writer wants the first page of the book to be of the [**First Page**] page style. We often think of this as the *Title Page*. It is always a right-hand odd-numbered *recto* page. The back-side of the title page is the Copyright page. It is always on a left-hand even-numbered *verso* page and is of the **[Copyright]** page style.

The remaining sections of front matter use two styles: **[FM Recto]** for the first page of each section. The style **[FM Default]** is *mirrored* and is used for the remaining pages of a section. The paragraph style **[Heading 1 FM]** is used to indicate the title of the front matter section and to cause the page style to be forced to **[FM Recto]**. The page numbers in the front matter are in lower-case Roman numerals.

The subheadings styles: **[Heading 2 FBM]** and **[Heading 3 FBM]** may be used either the front matter or the back matter of the book. The reason that you should use these rather than [**Heading 2**] and **[Heading 3]** is that if you use automatic chapter numbering, theses headings would also be numbered.

7.2   Body Of The Book

The main body of the book uses two page styles: **[Body Recto]** and **[Body Default]**. These work in a similar fashion to the two FM page styles in the front matter. The paragraph style **[Heading 1]** forces the page to be [**Body Recto**]. Page numbers in the body of the book are in Arabic numerals. If you are using subheadings in the body of the body of the book, you should use **[Heading 2]**, **[Heading 3]**...

7.3   Back Matter

The back matter contains anything after the last numbered chapter. These could be appendixes, About the Author, References, etc.

Paragraph style **[Heading 1 BM]** forces the page to **[BM Recto]**. Further pages are styles as **[BM Default]**. Should you need subheading use [Heading 2 FBM] and [Heading 3 FBM].

Having these page styles allows you to have different numbering for the back matter of your book.

In the pre-online-sales era, authors put lots of stuff in the front matter of printed books. If a potential reader wanted to browse the book they could easily skip over this stuff. With online sales, the readers can only see a sample of the first part of a book online. As a result, many modern authors have moved some of marketing content to the back matter of their books.

7.4   Page Size & Margins

Page size, margins, headers & footers only apply to printed books! LibreOffice Writer requires that you set the page size and margin for each page style. This template is set up for US Letter size pages. If you want to change the page size or margin then you will need to change them in several page styles—about 8 are *applied* in this template. I left a large enough outer margin so that the reader's hands have room. If you are trying to be more space-efficient, you can reduce this.

7.5   Gutter Margin

Printed books need margin space for the binding. If you create a thick book you may have to increase this value. On recto pages this is the left margin, on verso pages this is the right margin. On mirrored pages, with *default* in the name, this is the inner margin. I picked a margin size that would work for books up to 350 pages.

7.6   Paperback Headers And Footers

Paperback novels usually have the authors name in the header of the verso page and the book title in the recto header. Technical books usually have the title in the verso header and the chapter title in the recto header. Normally there is no header on the first page of a chapter. Page numbers are in the footers.

I like the verso header and verso footer left-justified — The recto header and recto footer right-justified. This places them at the outside edges of the book.
This line is styled as [Header]
This line is styled as [Footer]
You can use a two-column table to format more complex headers and footers.

7.7   EBook Headers And Footers

Headers in eBooks are totally created by the eReader.

8 - DWS Avoid These Styles & Features

LibreOffice Writer has a number of features that should be avoided if you are writing an eBook. If you are writing just a paperback you may use these.

- **Tabs or Multiple Spaces for Horizontal Alignment** - eBooks are actually webpages and HTML has no function like a tab. Also multiple spaces are treated as a single space.
- **Multiple Enter/Returns for Vertical Spacing** - If you really need to control the vertical spacing, set the "above paragraph" or "below paragraph" spacing in the paragraph style.
- **Direct Formatting** - Use named styles instead, except for bolding or italicizing a word or or short phrase. Watch this YouTube video (tinyurl.com/y9hmxcje) about the issues with direct formatting. In the video MS Word is used, but the issues are the same for any word processor.
- **Low-resolution Screenshots** – All graphics should be 300 dots per inch or as close as you can get. Make screenshots on a 4K display rather than an HD 1080 display.
- **Tables / Objects from LibreOffice Calc** – LibreOffice Writer allows you to import worksheets from Calc. They don't work in eBooks.
- **LibreOffice Writer's Automatic Chapter Numbering** – If you have no text in the [Heading 1] then the Table of Contents drops the entry. If every heading has text then this feature works. `Note:` I use this feature in DWS-BookTempTech, but DO NOT use it in DWS-BookTempNovel.
- **Emoji, Wingdings or Odd-ball Characters** – eReaders have very limited fonts.
- **Horizontal Line** – Jutoh does not handle LibreOffice Writer's horizontal lines very well.
- **Alphabetical Index** – This relies on page numbers and eBooks don't have page numbers.
- **Fontwork** – No HTML equivalent.
- **LibreOffice Writer Math Formulas** - No HTML equivalent. Print the formulas and scan it in as an image.
- **LibreOffice Writer Master Documents** – Too complex to use!

This chapter is used as dummy text to see that the headers, footers and margins are correct for the body of a book. To see that the headers and footers are formatted to your liking you need a chapter at least three pages long. Delete this chapter when you are sure that the headers and footers as too your liking.

9.1   Source

The text comes from: https://www.blindtextgenerator.com/lorem-ipsum and is about 1500 word from Kafka. This text has an extra "return/enter" for each paragraph.

9.2   Text[4]

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me? " he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table - Samsa was a travelling salesman - and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad.

    "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections,

---

4   This shows how footnotes affect the margins.

bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!

" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder. He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told him just what I think, tell him everything I would, let him know just what I feel. He'd fall right off his desk!

And it's a funny sort of business to be sitting up there at your desk, talking down at your subordinates from up there, especially when you have to go right up close because the boss is hard of hearing. Well, there's still some hope; once I've got the money together to pay off my parents' debt to him - another five or six years I suppose - that's definitely what I'll do. That's when I'll make the big change. First of all though, I've got to get up, my train leaves at five. " And he looked over at the alarm clock, ticking on the chest of drawers. "God in Heaven! " he thought. It was half past six and the hands were quietly moving forwards, it was even later than half past, more like quarter to seven. Had the alarm clock not rung? He could see from the bed that it had been set for four o'clock as it should have been; it certainly must have rung. Yes, but was it possible to quietly sleep through that furniture-rattling noise? True, he had not slept peacefully, but probably all the more deeply because of that. What should he do now? The next train went at seven; if he were to catch that he would have to rush like mad and the collection of samples was still not packed, and he did not at all feel particularly fresh and lively.

And even if he did catch the train he would not avoid his boss's anger as the office assistant would have been there to see the five o'clock train go, he would have put in his report about Gregor's not being there a long time ago. The office assistant was the boss's man, spineless, and with no understanding. What about if he reported sick? But that would be extremely strained and suspicious as in fifteen years of service Gregor had never once yet been ill. His boss would certainly come round with the doctor from the medical insurance company, accuse his parents of having a lazy son, and accept the doctor's recommendation not to make any claim as the doctor believed that no-one was ever ill but that many were workshy. And what's more, would he have been entirely wrong in this case? Gregor did in fact, apart from excessive sleepiness after sleeping for so long, feel completely well and even felt much hungrier than usual. One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into

a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me? " he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table - Samsa was a travelling salesman - and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell! " He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold.

About The Author

Note: This is the start of the Back Matter section.

Add your information and photo here.

Tip: This is a good section to duplicate if and use as a starting point for any additional back matter sections you might want in your book.

Legal, Credits & Copyright

Contact Information

The author may be contacted at YourEmailAddress@gmail.com.

Credits & Attributions

- This book was formatted using a **DWS-BookTemp** book template (github.com/DavidWSnow/DWS-BookTemp) and the paperback version of this book uses Google's *Noto Sans*, *Noto Serif* , *Noto Mono* and *Handlee* fonts.
- The cover was designed by David W. Snow.
- eBook formatting was done using Jutoh (www.jutoh.com)

This section is used as dummy text to see that the headers, footers and margins are correct for the front matter of a book. To see that the headers and footers are formatted to your liking you need a back matter section at least three pages long. Delete this section/chapter when you are sure that the headers and footers as too your liking.

Source

The text comes from: https://www.blindtextgenerator.com/lorem-ipsum and is about 1500 word from Kafka.

Text

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me? " he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table - Samsa was a travelling salesman - and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad.

"How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!

" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder. He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told him just what I think, tell him everything I would, let him know just what I feel. He'd fall right off his desk!

And it's a funny sort of business to be sitting up there at your desk, talking down at your subordinates from up there, especially when you have to go right up close because the boss is hard of hearing. Well, there's still some hope; once I've got the money together to pay off my parents' debt to him - another five or six years I suppose - that's definitely what I'll do. That's when I'll make the big change. First of all though, I've got to get up, my train leaves at five. " And he looked over at the alarm clock, ticking on the chest of drawers. "God in Heaven! " he thought. It was half past six and the hands were quietly moving forwards, it was even later than half past, more like quarter to seven. Had the alarm clock not rung? He could see from the bed that it had been set for four o'clock as it should have been; it certainly must have rung. Yes, but was it possible to quietly sleep through that furniture-rattling noise? True, he had not slept peacefully, but probably all the more deeply because of that. What should he do now? The next train went at seven; if he were to catch that he would have to rush like mad and the collection of samples was still not packed, and he did not at all feel particularly fresh and lively.

And even if he did catch the train he would not avoid his boss's anger as the office assistant would have been there to see the five o'clock train go, he would have put in his report about Gregor's not being there a long time ago. The office assistant was the boss's man, spineless, and with no understanding. What about if he reported sick? But that would be extremely strained and suspicious as in fifteen years of service Gregor had never once yet been ill. His boss would certainly come round with the doctor from the medical insurance company, accuse his parents of having a lazy son, and accept the doctor's recommendation not to make any claim as the doctor believed that no-one was ever ill but that many were workshy. And what's more, would he have been entirely wrong in this case? Gregor did in fact, apart from excessive sleepiness after sleeping for so long, feel completely well and even felt much hungrier than usual. One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. "What's happened to me? " he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table - Samsa was a travelling salesman - and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer. Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before. "Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell! " He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold.