LOOSE LEAF

TEMPLATES

ENCELADUS

Welcome to the **Enceladus** book template! This template kit is designed for science fiction and tech-related thrillers but may suit other books as well. This kit will have your book reader ready in no time: it includes cover designs and interior layout templates for three of the most common trim sizes and ebook code that displays smoothly across all major platforms. We chose the kit's fonts specifically for tech- and space-focused stories and specialty text options to support all the twists of your tale.

Before you get started, make sure you know some InDesign basics. If you know how to use threaded text boxes, paragraph styles, character styles, basic pages, master pages, and table of contents styles, this instruction manual can walk you through the rest.

CONTENTS

INSTALLING THE FONTS

Open the folder "01_Fonts."

Unzip the files in this folder. Each zipped file includes an entire font family and the appropriate license documentation. Not all files in each font family are used in the template you purchased, but the entirety

of each font family is included in the font folder in case you need the additional family styles for related projects or customizations.

Install each font according to your operating system requirements. Most of the time you can select the files (either by clicking an individual font file once or by clicking and dragging to select many files), right click, and select Install from the menu that appears.

SELECTING THE APPROPRIATE INTERIOR TEMPLATE FILE

Choose your trim size. A trim size is the size your book will be when it's closed. This template kit includes three common trim sizes: 5.25"x8", 5.5"x8.5", and 6"x9". If you aren't sure which to use, check the sizes of books you'd like yours to match. The sizes in this kit are especially appropriate for paperback books, so paperbacks make the best comparisons.

Verify your version of InDesign. There are two sets of files for this template kit: one for InDesign CC 2020 or later and one for InDesign CS4 through InDesign CC 2019. Check your current versions so you know which set to use.

Open the folder "02_Interior Templates."

Open the folder appropriate to your version of InDesign. For InDesign CC 2020 or later, use the folder "InDesign CC INDD Files"; for earlier versions, use "InDesign CS4+ IDML Files."

Open the file suited to your trim size.

SELECTING THE APPROPRIATE COVER TEMPLATE FILE

This template kit includes two types of cover templates: templates for print and templates for ebooks (and any promotion efforts that require only the front cover). There are multiple versions of each type to suit whatever situation you need your book to fit.

FOR PRINT

Choose your trim size. A trim size is the size your book will be when it's closed. This template kit includes three common trim sizes: 5.25"x8", 5.5"x8.5", and 6"x9". If you aren't sure which to use, check the sizes of books you'd like yours to match. The sizes in this kit are especially appropriate for paperback books, so paperbacks make the best comparisons.

Verify your version of InDesign. There are two sets of files for this template kit: one for InDesign CC 2020 or later and one for InDesign CS4 through InDesign CC 2019. Check your current versions so you know which set to use.

Open the folder "03_Cover Templates."

Open the folder appropriate to your version of InDesign. For InDesign CC 2020 or later, use the folder "InDesign CC INDD Files"; for earlier versions, use "InDesign CS4+ IDML Files."

Open the file suited to your trim size.

Choose your aspect ratio, either 1:1.5 or 1:1.6. The 1:1.5 ratio is called the Common Ratio in this kit. Publishers regularly use this ratio (common to many hardcover trim sizes) across many ebook distribution platforms. Although it is not always each platform's ideal size, it almost always works with the thumbnail views and other elements of different distribution and reading platforms. The 1:1.6 ratio is the ratio currently recommended by KDP (Kindle Direct Publishing). It will display particularly well on Kindles and in the Amazon ecosystem. However, it is narrower than most print trim sizes, which sometimes means trimming down cover art.

Verify your version of InDesign. There are two sets of files for this template kit: one for InDesign CC 2020 or later and one for InDesign CS4 through InDesign CC 2019. Check your current versions so you know which set to use.

Open the folder "03_Cover Templates."

Open the folder appropriate to your version of InDesign. For InDesign CC 2020 or later, use the folder "InDesign CC INDD Files"; for earlier versions, use "InDesign CS4+ IDML Files."

Open the file suited to your preferred aspect ratio.

UNDERSTANDING THE PARAGRAPH STYLES PANEL

The paragraph styles for this template kit are named in a way that makes them fairly easy to navigate. The cover templates have a smallish list of styles that are self-explanatory. The interior templates have a much longer list of styles, so we've organized these styles into groups/folders to help you navigate them. Only four styles are not in a group.

[Basic Paragraph]. This style is not used for this template, but we left it there for ease of use.

Text. This style is the style for standard, main body text. The bulk of your book will be in this style, and most of the other styles are based on it. This is the style to edit if you decide to change the body font of the book.

Text (1st paragraph). This style is for the first paragraph in a chapter. For most templates, it has no indent. It may also have some additional styling or spacing.

Text (after scene break). This style is for the first paragraph after a scene break within a chapter. For most templates, it has no indent. It may have some additional styling or spacing.

The remaining paragraphs styles fall into one of the following groups/folders. To find the styles, open the Paragraph Styles panel and click the > arrow next to the appropriate group.

Copyfitting Aids. This group includes copies of the **Text** paragraph style with a variety of different keep options. For more information on these styles, check out the "Using the Copyfitting Aids" section of this manual.

Special Text. This group includes styles for block quotes/letters, poetry/songs, code, digital communication, and other special text for your genre. These styles appear within the main text, not at a chapter start or part break.

Chapter Starts. This group includes the styles for part or section breaks and the styles for all variations of the chapter breaks/starts for this template kit. If it belongs at the beginning of a chapter, it's in here.

Table of Contents Page. This group has all the styles for the table of contents, and these styles are built in to the table of contents style definitions for the template.

Frontmatter. This group includes all the styles for frontmatter text. This includes various title stylings, author name formatting, copyright text, and dedication styles. If you want to edit the display font, edit the "Title (full page title)" font and most (if not all) the display fonts will update.

Master Pages. If a bit of text is on a master page, the styling for it is in this group.

REPLACING INTERIOR TEMPLATE TEXT WITH YOUR TEXT

Once you've opened the book interior file in your trim size, it's time to pour your book text into the template!

FRONTMATTER

All the paragraph styles for the frontmatter elements are in the paragraph style group called **Frontmatter**. To find them, open the Paragraph Styles panel and expand the folder called **Frontmatter**.

Not every book needs every frontmatter page included in the template. Delete and rearrange pages as appropriate for your book.

For the half-title page, simply replace the placeholder text on the very first page with your book's title.

For the copyright page, replace the placeholder text with your book's information and any additional disclaimers or contact information appropriate for your book. Make sure the first paragraph of the copyright page has the **Copyright (1st line)** style applied and all the other paragraphs on the copyright page have the **Copyright** style applied. This will ensure your book's page breaks are appropriate in print and ebook formats.

For the full-title page, replace the placeholder text at the top with your book's title and the placeholder text at the bottom with the book author's name. To retain appealing spacing for books with multiple authors, you may need to adjust the space before the author name by editing the **Author name** style in the Frontmatter style group folder.

The table of contents for this template can display in two ways: one prepped for print (**[Default]**) and one prepped for ebooks (**TOC for Ebook**). You can tell the difference visually because the Default style includes page numbers and the TOC for Ebook style does not. If the style you want is already placed on the table of contents page, leave it as it is until you have placed your main text. Then come back to this page and click on the text box containing the table of contents. Then go to the top menu in InDesign and select Layout > Update Table of Contents. If your table of contents needs more space than what one page can provide, you can flow the overset text onto the last blank page of the frontmatter. Add extra pages as necessary.

For more details on using the TOC for Ebook style, go to Exporting for EPUB & Other Ebook Formats later in this manual.

The basic template doesn't have a page set aside for the dedication. If your book needs a dedication, use or add a blank page in the frontmatter portion of the template (with the Frontmatter master page applied), place a text box that fills the margins, paste in the dedication, and apply the "Dedication" paragraph style from the Frontmatter paragraph style group.

RUNNING HEADERS & FOOTERS

This template arrives with placeholder text in the header or footer for the author name and book title. To replace the placeholder text with your book's information, open the master page "A-Basic Text Spread." It has a green label.

Edit the appropriate text boxes.

Any other pages with running headers and/or footers will update automatically.

MAIN TEXT

The threaded text boxes for the primary text frame begin on the page with the first part or section break. To replace this text, click into the text box, press Ctrl/Cmd + A, then delete all the selected text. Select the **Text** paragraph style. Now you can copy and paste (or place) your text in this text frame and it will autoflow enough pages to hold your entire text.

After the text is placed, go through and place part or section dividers, chapter breaks, and special text as appropriate. Make sure the paragraph styles are applied without overrides to ensure the best results.

PART OR SECTION DIVIDERS

Not all books need part or section dividers, but if your book does, here's what you need to know. The **Section break** style is in the **Chapter Starts** group in the Paragraph Styles panel. The paragraph you apply it to will start on the next available right-hand page.

CHAPTER STARTS

This template has four options for your book's chapter breaks. The styles for all four options are in the **Chapter Starts** folder/group in the Paragraph Styles panel.

Option 1

The Heat-Ray
Near the Pit, 8 Weeks Later

After the glimpse I had had of the Martians emerging from the cylinder in which they had come to the earth from their planet, a kind of fascination paralysed my actions. I remained standing knee-deep in the heather, staring at the mound that hid them. I was a battleground of fear and curiosity.

I did not dare to go back towards the pit, but I felt a passionate longing to peer into it. I began walking, therefore, in a big curve, seeking some point of vantage and continually looking at the sand-heaps that hid these new-comers to our earth. Once a leash of thin black whips, like the arms of an octopus, flashed across the sunset and was immediately withdrawn, and afterwards a thin rod rose up, joint by joint, bearing at its apex a circular disk that spun with a wobbling motion. What could be going on there?

Most of the spectators had gathered in one or two groups— one a little crowd towards Woking, the other a knot of people in the direction of Chobham. Evidently they shared my mental conflict. There were few near me. One man I approached—he was, I perceived, a neighbour of mine, though I did not know his name—and accosted. But it was scarcely a time for articulate conversation.

"What ugly brutes!" he said. "Good God! What ugly brutes!" He repeated this over and over again.

"Did you see a man in the pit?" I said; but he made no answer

22

Option 2

The Falling Star

Then came the night of the first falling star. It was seen early in the morning, rushing over Winchester eastward, a line of flame high in the atmosphere. Hundreds must have seen it, and taken it for an ordinary falling star. Albin described it as leaving a greenish streak behind it that glowed for some seconds. Denning, our greatest authority on meteorites, stated that the height of its first appearance was about ninety or one hundred miles. It seemed to him that it fell to earth about one hundred miles east of him.

I was at home at that hour and writing in my study; and although my French windows face towards Ottershaw and the blind was up (for I loved in those days to look up at the night sky), I saw nothing of it. Yet this strangest of all things that ever came to earth from outer space must have fallen while I was sitting there, visible to me had I only looked up as it passed. Some of those who saw its flight say it travelled with a hissing sound. I myself heard nothing of that. Many people in Berkshire, Surrey, and Middlesex must have seen the fall of it, and, at most, have thought that another meteorite had descended. No one seems to have troubled to look for the fallen mass that night.

But very early in the morning poor Ogilvy, who had seen the shooting star and who was persuaded that a meteorite lay somewhere on the common between Horsell, Ottershaw, and Woking, rose early with the idea of finding it. Find it he did, soon after dawn, and not far from the sand-pits. An enormous hole had been made by the impact of the projectile, and the sand and

10

Option 3

1. The Eve of War
Earth, 1894, Before the Martians

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. It is curious to recall some of the mental habits of those departed days. At most terrestrial men fancied there might be other men upon Mars, perhaps inferior to themselves and ready to welcome a missionary enterprise. Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment.

The planet Mars, I scarcely need remind the reader, revolves about the sun at a mean distance of 140,000,000 miles, and the

3

Option 4

2. The Cylinder Opens

When I returned to the common the sun was setting. Scattered groups were hurrying from the direction of Woking, and one or two persons were returning. The crowd about the pit had increased, and stood out black against the lemon yellow of the sky—a couple of hundred people, perhaps. There were raised voices, and some sort of struggle appeared to be going on about the pit. Strange imaginings passed through my mind. As I drew nearer I heard Stent's voice:

"Keep back! Keep back!"

A boy came running towards me.

"It's a-movin'," he said to me as he passed; "a-screwin' and a-screwin' out. I don't like it. I'm a-goin' 'ome, I am."

I went on to the crowd. There were really, I should think, two or three hundred people elbowing and jostling one another, the one or two ladies there being by no means the least active.

"He's fallen in the pit!" cried some one.

"Keep back!" said several.

The crowd swayed a little, and I elbowed my way through. Every one seemed greatly excited. I heard a peculiar humming sound from the pit.

"I say!" said Ogilvy; "help keep these idiots back. We don't know what's in the confounded thing, you know!"

I saw a young man, a shop assistant in Woking I believe he was,

18

Option 1: Chapter Title or Number + Time or Location Stamp

To use this option, apply the **Chapter title w/ stamp** paragraph style to the chapter title and **Time & location stamp** to the subtitle or time/location stamp. If your chapters have no titles and are simply called "Chapter 1," "Chapter One," "One," etc., use this style and put the chapter numbers in the **Chapter title w/ stamp** style.

Option 2: Chapter Title or Number

To use this option, apply the **Chapter title** paragraph style to the chapter title. If your chapters have no titles and are simply called "Chapter 1," "Chapter One," "One," etc., use this style and put the chapter numbers in the **Chapter title** style.

Option 3: Automatically Numbered Chapter Title + Time or Location Stamp

This option automatically adds a numeral in front of your chapter title and automatically updates the numbering when you change the order of chapters or add a new chapter break in the middle of the book. To use this option, apply the **Numbered chapter w/ stamp** paragraph style to the chapter title and **Time & location stamp** to the subtitle or time/location stamp. If your chapters have no titles and are simply called "Chapter 1," "Chapter One," "One," etc., consider one of the unnumbered chapter start options.

Note that this option can cause minor hiccups in an ebook export. See Exporting to EPUB & Other Ebook Formats for details.

Option 4: Automatically Numbered Chapter Title

This option automatically adds a numeral in front of your chapter title and automatically updates the numbering when you change the order of chapters or add a new chapter break in the middle of the book. To use this option, apply the **Numbered chapter** paragraph style to the chapter title.

Note that this option can cause minor hiccups in an ebook export. See Exporting to EPUB & Other Ebook Formats for details.

On any page with a chapter start, make sure to apply the **B-Chapter Start** master page.

SCENE BREAKS

This template kit uses a simple chapter break with no ornament. The last paragraph in a scene should have the **Text** paragraph style applied. The first paragraph in the new scene should have the **Text (after scene break)** paragraph style applied. There should be no paragraph between these two styles.

ITALIC TEXT

This template has several character styles for italic text, so any italicized parts of the book can be done in styles rather than in local overrides. This makes for a cleaner ebook export and makes style changes and text reflow easier and cleaner. These are the italic character styles in this template:

- **Italic** (this makes text italic)
- **Italic + small caps** (this makes the text italic and small caps; this is not a necessary style for all books)
- **No break + italic** (this makes the text italic and makes it impossible for a line break to interrupt the selected text; see more on this in the Using Copyfitting Aids section of this manual)

You can apply italic styles in two ways.

1. You can manually apply the italic style to each instance of italic text throughout your book.
2. When you have replaced the placeholder main text with your own, you can run a Find/Change search.

    1. To do so, press Ctrl/Cmd + F to pull up the Find/Change menu in InDesign.
    2. Click in the empty box below "Find Format."
    3. In the Find Format Settings window that pulls up, click "Basic Character Formats," and in the "Font Style" field, type "Italic," then click "OK" at the bottom of the menu.
    4. Click in the empty box below "Change Format."
    5. In the Change Format Settings that pulls up, click "Style Options" if it isn't already selected, then in the "Character Style" field, type "Italic," then click "OK" at the bottom of the menu.
    6. In the main Find/Change menu, click "Change All." (If your book has no italics, the "Change All" option will be grayed out.)

SPECIAL TEXT

This template kit includes specially styled text for block quotes or letters, for computer code or other digital communications, and for poetry or songs.

Block Quotes

If the block quote or letter is a single paragraph long, use **Block quote (solo)**.

If the block quote is two paragraphs long, use **Block quote (1st paragraph)** for the first paragraph and **Block quote (last)** for the second.

If the block quote is three or more paragraphs long, use **Block quote (1st paragraph)** for the first paragraph, **Block quote (last)** for the last paragraph, and **Block quote (middle)** for all the paragraphs in between.

Computer Code & Digital Comms

If the digital text is a single paragraph or line long, use **Computer code (solo)**.

If the digital text is two paragraphs long, use **Computer code (1st line)** for the first paragraph and **Computer code (last)** for the second.

If the digital text is three or more paragraphs long, use **Computer code (1st line)** for the first paragraph, **Computer code (last)** for the last paragraph, and **Computer code (middle)** for all the paragraphs in between.

If you need additional indents in your lines of computer code to make it more closely resemble tabbed computer coding, simply hit the Tab button on your keyboard at the beginning of the line you need indented. The Computer Code styles have tabs at regular intervals. However, these tabs do not translate to ebook. If the indents are important to the form of your story, this may require some custom coding in your ebook's CSS.

Poetry

If the poem or song is a single line long, use **poetry (single line)**.

If the poem is two lines long, use **poetry (1st line)** for the first line and **poetry (last line)** for the second.

If the poem is three or more lines long, use **poetry (1st line)** for the first line, **poetry (last line)** for the last line, and **poetry (middle line)** for all the lines in between.

If the poem has one or more stanza breaks, apply **poetry (stanza end)** to the last line in each stanza.

RESIZING A PRINT COVER TEMPLATE

The print cover templates in this kit are set up for a half-inch spine. This spine width is unlikely to match your book. Before replacing the placeholder text on the cover with text tailored for your book, adjust the page size for your book's spine width.

1. Determine the number of pages your book's interior will have. Use the number of pages to calculate your spine width according to your printer's specifications.
2. In the cover template document for your trim size, click File > Document Setup. Make the width of the page 2 × your trim size width + your spine width. (Each cover document has 2 × your trim size width defined in the gray help box next to the page.)
3. Then click Layout > Margins and Columns. Keep the column number set to 2. Replace the gutter width with your new spine width.
4. The gutter lines mark where your spine is. You can adjust the placement of the cover text to fit your book's new layout. Note that short books may be too small for text to fit on the spine. Try to leave at least 1 pica of space on the spine to the left and to the right of the spine text to account for margins of error in printing and trimming.

USING THE COPYFITTING AIDS

This section has a video tutorial that demonstrates the use of all these elements. It is available here: LooseleafEP.com/copyfitting-aids-demo/.

PARAGRAPH STYLES TO AVOID ORPHANED LINES & UNEVEN BASELINES

To see a demonstration of the method outlined below, watch this copyfitting tutorial: LooseleafEP.com/copyfitting-aids-demo/.

This template kit is set up to avoid widowed lines at the ends of paragraphs. (A widowed line is a final line of a paragraph that appears alone at the top of a page.) This template setting means that, occasionally, a spread will have one page that ends a line earlier than the other page, and this can make the spread's margins look uneven. Fixing this is simple enough but can get obnoxious without paragraph styles set up for this purpose.

KEEP OPTION STYLE VARIATIONS

This template kit has a variety of styles based on the Text paragraph style (the basic text style for this template) with different keep options so you can adjust each spread so both pages end on the same line. It is common for some spreads in a book to end a line early on both pages to facilitate this clean, even baseline.

To fix an uneven baseline, if you can't find a way to lengthen or shorten paragraphs on the page to make the text fill the margins top to bottom, simply force a spread to end a line early by using a combination of these Keep Option style variations:

- **Text (keep first 2):** keeps the first two lines of a paragraph together
- **Text (keep w/ next):** keeps a paragraph with the paragraph that follows it
- **Text (keep last 3):** keeps the last three lines of a paragraph together
- **Text (keep last 4):** keeps the last four lines of a paragraph together
- **Text (keep last 5):** keeps the last five lines of a paragraph together
- **Text (keep last 6):** keeps the last six lines of a paragraph together
- **Text (keep last 7):** keeps the last seven lines of a paragraph together

This method is also useful for expanding a chapter that ends without enough lines on the final page to look balanced. A good rule of thumb is to include at least 6–7 lines whenever possible on the final page of a chapter.

SPECIAL TEXT WITH EXTRA SPACE AFTER

The specialty text paragraph styles in this template kit (e.g., poetry, block quotes, and code) are set up to have half a line's leading extra space above them and half a line's leading below. This ensures a clean look when all the specialty text appears on the same page. However, if the specialty text begins at the top of a page or is split across two pages, this spacing can force one page to end half a line too early.

To fix this, simply use one of the styles from the Special Text paragraph styles group labeled **[Type of Text] (last, extra space after)**—for example, **Block quote (last, extra space after)**. This style will correct the baseline. Most readers will not notice the extra space below the special text (optical illusion eye tricks help hide it), and fewer of them will notice it than will notice an uneven baseline.

CHARACTER STYLES TO AVOID WORD & LETTER STACKS OR SHORTEN/LENGTHEN PARAGRAPHS

To see a demonstration of the method outlined below, watch this copyfitting tutorial: LooseleafEP.com/copyfitting-aids-demo/.

This template kit includes two character styles to speed up copyfitting: **No break** and **No break + italic**.

WORD STACKS

When you encounter a word stack (the same word appearing twice or more in a row at the beginning or end of a line), you can use the No Break styles to manually tell InDesign which words to keep together. This lets you force words onto particular lines without adjusting a paragraph's tracking (tracking is a change that can get very visible very quickly). Simply highlight the words you want to keep on the same line and apply the **No break** character style (or the **No break + italic** style if you're dealing with italic text).

You can also use the No Break styles to correct word stacks in the middle of a line by adjusting how lines around the stack begin and end.

PARAGRAPH SIZE ADJUSTMENT

When you run into a page with an uneven baseline or a chapter that ends without a good-looking amount of lines, you can correct this by expanding or contracting the size of some of the paragraphs in the chapter. One way to do this uses the No Break–based styles.

To condense a paragraph with a short last line, select the final line and a significant portion of the line above it, then apply the **No Break** and/or **No break + italic** styles as appropriate. This will often force the paragraph to contract. InDesign will reflow other portions of the paragraph for its best guess at good spacing for the paragraph at the new size. (Check your H&J Violations to make sure the paragraph doesn't end up too tight as a result.)

To expand a paragraph with a long last line, select the first word or two of the last line as well as the last word or two (or more, if needed) of the second-to-last line. Apply the **No Break** and/or **No break + italic** styles as appropriate. InDesign will reflow other portions of the paragraph for its best guess at good spacing for the paragraph at the new size. (Check your H&J Violations to make sure the paragraph doesn't end up too loose as a result.)

GREP STYLES IN TEXT TO AVOID ORPHAN WORDS

This template kit's **Text** paragraph style is the core style for all body text. All the other body text fonts are based on it and will adjust when it is edited. This style's definitions include a GREP adjustment to automatically avoid orphaned words at the end of paragraphs. The out-of-the-box definitions for this style force every line at the end of a paragraph to be at least four letters long plus ending punctuation (three letters long if the ending punctuation is a terminal mark + a closing quotation mark). This means a minimum of 5 characters appears on the final line of every paragraph.

If you want a stricter definition of an orphaned word, you can adjust this automatic style by opening up the **Text** paragraph style and selecting "GREP Style" from the options on the left of the paragraph style pop-up menu.

In the main box of this portion of the menu, click on the portion that says "To Text: (.){5}$." This lets you edit the definition for the GREP style. Change "5" to whatever number of characters you want to be the minimum on your paragraphs' final lines. Then click "OK" at the bottom of the paragraph style pop-up menu to finish editing the style.

EXPORTING TO EPUB & OTHER EBOOK FORMATS

To export your book as a valid EPUB with custom styling to make it reader ready, you'll need to use In-Design's basic EPUB export options and add the additional CSS included in this template kit.

An EPUB file is compatible with most ebook retailers and platforms (Apple, B&N, Kobo, etc.). EPUB files can also be converted easily to Kindle-compatible formats for the Amazon ecosystem.

BEFORE EXPORTING

Before exporting to EPUB, we recommend saving a separate copy of your book's interior and replacing the table of contents with one generated using the **TOC for Ebook** table of contents style. This style removes elements of the table of contents that are irrelevant to an ebook (page numbers, for example)

and elements that don't display well across all platforms. This style also generates internal links between your table of contents and the chapter breaks in your book.

EPUB EXPORT MENU

To export your book as an EPUB, select File > Export or hit Ctrl/Cmd + E.

In the "Save as type" portion of the save menu, select "EPUB (Reflowable) (*.epub)."

Choose somewhere to save your file and give it an appropriate file name using the save menu, then click Save.

InDesign will open the EPUB – Reflowable Layout Export Options menu.

GENERAL

This kit works best with the following options in the "General" section of the EPUB Export Menu.

Version. Choose EPUB 3.0.

Cover. If you have set up your book file with the cover as the first page, choose "Rasterize First Page." If your cover is a separate file, choose "Choose Image," then navigate to your cover image in the File Location selection menu. (You may need to adjust the file types your computer looks for. It defaults to look for GIFs, but JPGs and GIFs both work. PNGs usually work, but occasionally have hiccups on some reading platforms.)

Navigation TOC. Choose "Multi Level (TOC Style)." For TOC Style, choose "TOC for Ebook." This style is tailored for ebook exports.

Content Order. The default ("Based on Page Layout") should be fine, but if you have included images or other non-text elements in your book, you may need to anchor your images to get them to display at appropriate places in the book.

TEXT

The settings you use in the "Text" section of the EPUB Export Menu will depend on the content of your book, but below are some guidelines and things to consider.

Options. If you have used forced line breaks to control the look of your chapter headings, checking the option to Remove Forced Line Breaks usually gets you a cleaner look in the EPUB.

Footnotes. This template kit is not set up for footnotes. Look to more general tutorials if you have added footnotes, and make sure to review the latest guidance for "roundtripping endnotes" to make sure they'll work for your reader across as many platforms as possible.

Lists. Generally, leaving these at the default settings will work. If you are using a template that has an option for automatically numbered chapter title paragraph styles (for example, our Enceladus template), pause for a moment.

If you are not comfortable editing EPUB files and HTML, then in this ebook-prepared version of your interior, use the unnumbered version of the paragraph style. You'll need to type the numerals manually.

If you're comfortable editing EPUB files and HTML, then adjust Numbers to "Covert to Text." On

some platforms, this can create a line break after the numeral because InDesign inserts a <span> tag around the numeral that's been converted to text. Manually removing this <span> tag (both the opening tag and the closing tag) from the ebook's HTML will resolve the issue.

OBJECT, CONVERSION SETTINGS, JAVASCRIPT

This template is not designed to include images, other non–text box objects, or JavaScript code. If you include elements of this sort, look to more general tutorials to guide you through the process of exporting them.

HTML & CSS

This template kit is set up to require "Include classes in HTML."

Generate CSS. Keep "Generate CSS" checked.

Page Margin. No additional margins should be necessary, so keep those options at 0 pixels unless you have a good reason not to.

Local Overrides. If you have used a lot of local overrides, you may want to preserve them. However, each local override generates custom CSS code for that local override, and that can make your CSS styles much more bloated than necessary. Try to use styles whenever possible.

Embeddable Fonts. The fonts included in this template's styles have licenses that allow them to be embedded in ebooks (this includes the body text font, the display font(s), and any fonts relevant to the special text styles). However, not all ebook reading platforms will display custom font choices. You are free to choose to embed the fonts or not as suits you and your readers—the template will create a smooth, readable ebook either way.

Additional CSS. Click "Add Style Sheet." Navigate the Open a File dialog box to the template kit, then open "04_Ebook Additional CSS." Select "EbookModifications.css" and click Open. This style sheet includes CSS styles that replicate design elements that InDesign can't export. (Not all stylistic elements from InDesign translate well across ebook platforms. If an element required platform-specific customizations to work well, we've omitted it from the ebook to simplify your workflow.)

METADATA

In the metadata section, include at least the title of your book, the creator, the date, and the publisher. The date must be formatted according to current EPUB standards. These standards are evolving, but it's always safe to just list the four-digit year (e.g., 2020).

VIEWING APPS

Use or ignore this part of the menu as you prefer. None of it will affect how the template works. This is where you can select which apps will automically open to display your EPUB after export.

KINDLE-READY FILES

The previous instructions will get you an EPUB file. To prepare that file for sale through Amazon, the file will need to be converted. Amazon will take EPUB uploads through its KDP interface and convert them automatically for you, but if you want to check the files first or if you want a version of the file you can sell directly to Kindle users, you can use Kindle Previewer to convert your EPUB.

Download the most recent version of the program from Amazon (the location for the download page for this program changes, so we recommend running a web search for its current location).

In Kindle Previewer, click Open > Book and navigate to your EPUB file.

Kindle Previewer will convert the book and let you view it on various Kindle platforms using the Kindle Previewer interface.

When you are satisfied with your book, click Export Book, then save the book to an appropriate location. The book will save as a MOBI file, which is slightly different from Amazon's proprietary ebook file format, but the Amazon format is mostly a MOBI file with a special Amazon coat wrapped around it. Kindle devices will be able to read this format, and you can sell it directly to Kindle users.

UNDERSTANDING YOUR LICENSE

Each template license includes unlimited personal uses and rights to use for a single commercial book or other published product. If you want to license this template for a series of books, email details about your project (number of books, etc.) to production@looseleafep.com to get a discounted quote on additional licenses.

Personal use: Anything you make for yourself or for others with no commercial motives.

Commercial use: Anything you make for yourself or for others that has a commercial purpose. This includes items an individual or company sells as well as items an individual or company gives away for free to promote a commercial enterprise. For example, if a company provides a free download to anyone who joins its email list, that free download serves a commercial purpose.