

*SUMMER SCHOOL*

*“DIGITAL TOOLS FOR HUMANISTS” - 2018*

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# Digital editorship/2

The ebook revolution is over,  
the major battles have been fought  
and won, and the ebook is here  
not only to stay but **to evolve**.

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**Nicoletta Salvatori -**

Corso Editing e scritture professionali - University of Pisa

# How to make a fluid layout eBook

*Let's try*

a good on line guide:  
<http://digitalpublishing101.com/>

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# Start with the manuscript

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- ❖ The most important thing you need to do to your text is to make the **formatting simple and consistent**. All of the body paragraphs must look the same, and all of the chapter titles and section heads must look the same.
- ❖ As we write, we extract text from various sources. Sometimes paragraphs begin with an indent, sometimes with a tab, sometimes with four spaces, and sometimes with two returns in a row. Maybe we try out different fonts to see how they look or we use different font size in different parts of the main text
- ❖ The manuscript must be uniform and the rule is **Styling with Styles**

- ❖ So we're going to strip the text to the essential. Make a copy of your original, save the file again under another name and then select the whole manuscript (press `ctl-A` in Windows and `command-A` on Mac). In the Styles tool, select the **Normal style**.
- ❖ Use the Styles (Heading 1, 2, 3 function...) to format all the different part of your manuscript (titles, subtitles, chapters titles, and so on). The only other formatting you can keep is italics, underline and bold

Even if it is possible to embed special fonts in ebooks to make them available to e-readers it involves both technical and licensing issues. Always remember that, whatever font you may use, the reader can (and many will) go to their settings menu and change it to their own preferred font.

If you want to decide a font do not use more than a couple of basic fonts (one family — typically a serif typeface for the body text and another, a sans-serif, for the headers and captions.

**Stay with Times New Roman, Arial, Helvetica or Garamond but remember they couldn't be what the reader will see:  
many fonts are not supported by the e-readers  
and will be changed by the device itself**

- ❖ You don't need to worry also about the way that the style looks, the letter-spacing and the line spacing. All the graphic design you would like to specify in a fluid layout **will be overridden by the e-reader's user preferences. What you must decide instead is this:**
- ❖ no page numbers in your file
- ❖ no footnotes (there are no pages in a fluid layout) but only endnotes
- ❖ no tab key or space bar to indent paragraphs (use format paragraph)
- ❖ no empty lines (only one if needed) and get rid of any extra white space (Use the Find and Replace dialog to change every double space to a single space)
- ❖ Always start a new chapter on a new page.
- ❖ **DO NOT JUSTIFY** your text; the device will do it for you. **Choose left alignment**

- ❖ You don't need to worry also about the way that the style looks, the letter-spacing and the line spacing. All the graphic design you would like to specify in a fluid layout **will be overridden by the e-reader's user preferences. What you must decide instead is this:**
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- ❖ Always start a new chapter on a new page.

This will leave a ragged right margin. Although this might not be as elegant as fully justified text, it will be more readable on most devices. And, in fact, many ebook readers will automatically add justification whatever setting you use.

## Other things to avoid

- Columns
- Tables (convert to images instead)
- Floating text boxes (text placed in boxes can be moved around a page)
- Floating images (images must be linked to the text or they could move around)
- Headers and footers (they tend to go wherever since there are no pages)
- Bullet lists with images instead of text bullet (older Kindles don't support these)

Many of these features will be rejected by the programs that convert a document into an ebook. The new ebook formats, EPUB3 and Kindle KF8, include support for most of these features but even if they get through the conversion process, they will still cause formatting problems on many e-readers.

This will leave a ragged right margin. Although this might not be as elegant as fully justified text, it will be more readable on most devices. And, in fact, many ebook readers will automatically add justification whatever setting you use.

# the cover

- ❖ It's worth putting some effort into producing a good cover.
- ❖ The cover appears in both the ebook itself and in all important selling situations, such as the search-results page of an ebookstore
- ❖ A book, even an ebook is judged by its **cover!**
  - ❖ At least 500 pixels horizontally and 800 pixels vertically
  - ❖ Ideal height/width ratio of 1.6
  - ❖ Maximum of 2000 pixels on the longest side
  - ❖ Save at 72 dots per inch (dpi) for optimal viewing on the web





Il famoso ultimo momento è il tempo giusto per i regali di Natale. Lo sanno anche gli eroi dei gialli pubblicati dalla casa editrice Sellerio, noti ai nostri lettori per averli già incontrati nei romanzi. Costoro, però, siano (a seconda dei loro autori) poliziotti professionisti o investigatori capitati per avventura, per senso di giustizia o per carattere intrigante, incappano nell'ultima indagine festiva, proprio mentre sono in corsa per gli acquisti dei regali. Le complicazioni, le considerazioni amare e gli umori neri insiti nella vistosa contraddizione esistenziale: caccia al criminale/caccia al regalo, finiscono con l'accentuare, stilizzare, potenziare ancor di più i tratti caratteriali che li hanno resi più familiari ai lettori che li amano.

In questa raccolta, affrontano l'indagine del regalo di Natale gli investigatori: Petra Delicado e il vice Fermín Garzón (autrice: Alicia Giménez-Bartlett); Gelsomina Settembre, assistente sociale (che Mau-

Internal cover: In the ebook itself, where its size will depend on the screen size of the e-reader

Marketing cover: a small thumbnail, displayed in an ebook retailer's store



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# Do not forget...

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- ❖ **Title page:** This is the page that follows the cover and includes the book title and author's name, usually centered on the page. It can also be combined with the Copyright Page.
- ❖ **Copyright page:** it can be combined with the Title Page. It can be located after the cover or title page or can be placed at the back of the ebook. It should include Copyright [Year] Author name “© 2012 Joan Smith”
- ❖ **Other front pages:** dedication, quotation, preface, reviews, acknowledgements, introduction or a prologue are optional
- ❖ **TOC Table of contents**

Maurizio de Giovanni,  
Alicia Giménez-Bartlett,  
Bill James, Marco Malvaldi,  
Antonio Manzini, Francesco Recami

## Regalo di Natale

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Palermo

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2013 novembre terza edizione

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[www.sellerio.it](http://www.sellerio.it)

*Per il racconto di Alicia Giménez-Bartlett «Princesa Umberta»*  
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COVER - TOC - NOTES

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## Nota dell'editore

*Il tema che unifica tutti i racconti di questa antologia è il regalo di Natale così come, in precedenti volumi proposti al lettore con lo stesso scopo narrativo, il tema fu il Natale, poi il Capodanno e Ferragosto. L'idea è dunque quella di immaginare i detective, resi popolari dai romanzi polizieschi, impelagati nelle preoccupazioni della vita quotidiana, in situazioni in cui questa gioca un ruolo nettamente più marcato di quanto si possa pensare. Un caso criminale, un vigili. Ma non potranno essere tutti d'un pezzo, non potranno avere la tendenza facile ad essere detective a una dimensione. Dovranno, come ogni mortale, avere più che una personalità, più lo contemporaneamente, perché mentre investigano saranno presi dall'incubo di dover accontentare nel libro i loro cari acquistando il tradizionale ricordo natalizio, senza deludere, fuori dal libro, il lettore che ha diritto a un colpevole. Dunque, uno stress speciale a cui sottoporre il personaggio, per vedere – quanto più severamente lo deciderà ciascun lettore – fino a che punto è personaggio; fino a che punto, cioè, riesce a impegnarsi con la variabilità della vita, restando riconoscibile e definito come personaggio.*

preface

*Una raccolta di questo tipo che unisce scrittori e lettori dentro una specie di gabbia del quotidiano è anche un modo per fare tendenza, per forgiare personaggi e situazioni nuovi, o per metterne a punto di già creati. Un esempio: in questo Regalo di Natale, per la prima volta aggiunge la sua tipica impronta letteraria alla nostra «scuola» giallistica uno scrittore di riconosciuto prestigio: Maurizio de Giovanni. Nel suo racconto esordisce un personaggio, Gelsomina Settembre, assistente sociale. Mina fa la sua prova generale, prova i costumi, le battute, il carattere, i movimenti. E questi dovranno essere tanto più puri e stilizzati proprio perché è una prova generale. Così che il racconto di de Giovanni ci indica verso dove si dirige la sua narrativa e con essa una parte significativa del giallo all'italiana (nel suo caso, un'evidente tendenza popolare e densa di critica sociale).*

*Però, allargando il discorso, immettere un personaggio del poliziesco (genere in se stesso così schematico, regolato, disciplinato e poco avvezzo – nel bene e nel male – alla variabilità della vita quotidiana) in una situazione ordinaria, di tutti i giorni, non è un modo efficace per vedere a che punto è arrivato, sotto il profilo letterario, quel personaggio? Come evolve? Quanto è ricco il suo rapporto con la realtà? Cioè quanto convincente lui sia come personaggio?*

*Quindi, valutare la tendenza riguarda anche la possibilità di verificare la qualità letteraria in se stessa della giallistica che ormai da molto tempo proponiamo ai nostri lettori.*

*E su questo versante dobbiamo notare che c'è in questi racconti un ritmo comune, un'unità di fondo, che noi ci per-*

Alicia Giménez-Bartlett  
La principessa Umberta

*A Umberta Echaniz, cui la mia ispirazione  
ha rubato solo il nome e la bellezza*

chapter headline

dedication

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# Ending parts

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- ❖ The pages at the back of the book can include the epilogue, appendices, bibliography, endnotes
- ❖ Footnotes won't work in an ebook due to the absence of pages. They can be replaced by endnotes at the end of the ebook **or at the end of the chapter (in this case the chapters must be divided not with a page break but with a section break).**
- ❖ The back of the ebook is also a great place to sell so consider using it for **self-promotion of past or forthcoming books..**

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# Prepare the pictures

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- ❖ do make sure that every image looks good in both colour and grayscale before you convert it. A picture that looks clear in brilliant color can lose its contrast when seen in black and white. Some e-reader devices use an eInk screen in black and white
- ❖ (Save the original, use a copy!) **Crop** to get the right proportions and to focus on the main subject, make the colour and light adjustments
- ❖ **Forget high resolution.** Remember that many ebook retailers won't even allow you to upload a file larger than 200MB. And even if they allow do not forget that on a wireless device **download speed is slow** and empty space is rare. Nothing frustrates a reader more than buying a book but not being able to download it because it is too heavy.
- ❖ Convert tables and mathematical formulas into pictures (even with the help of a screen capture command). This will let you take a snapshot of what's on your screen then save it to a file) and insert them into your document.
- ❖ Save each picture with meaningful file-names so you'll be able to remember its position in the book

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# Prepare the pictures

Some image-editing tools other than Photoshop:

## Pixlr Advanced Editor

Pixlr is an online editor. You go to the website and do all of your editing online — there's no software to install.

<http://pixlr.com/editor/>

## GIMP

This is Photoshop without the price tag.

Like Photoshop it is not very easy to use, you need to practice

<http://www.gimp.org>

## Google Photos

Editing takes place in the browser. There are no tools for retouching imperfections, only colours adjustment and filtering

<https://photos.google.com/>

The later versions of MS Word includes a very capable and easy-to-use picture editor and sometime Mac Preview could be enough for your needs.

- ❖ images in ebook have to be either **JPEG or PNG** (portable network graphics) files. No bitmap (.bmp) files, no vector (.eps or svg) files, no Photoshop (.psd) files, no raw camera (RAW or Exif) files. **Just .jpg and .png files.**
- ❖ **never work with the original file.** Always work with a copy, so that if something goes horribly wrong, all you've lost is a little time.
- ❖ The easiest way to decrease the file size of your image is to decrease the number of pixels — in other words, simply making the picture smaller. To do so you must work with a basic image editing program like PhotoScape, GIMP, or Apple Preview. If you have Adobe Photoshop (even an old version) it would be even better.

- ❖ find the menu item to resize the picture.
- ❖ You'll see the existing width and height (in pixels, inches, centimeters), with a box to fill in a new measurement. There is also a check box that reads "Preserve aspect ratio"; this will keep the height and width of the image proportional. Which is, usually, a good thing.
- ❖ The size you set depends on a number of criteria:
  - ❖ How important is the fine detail of the image?
  - ❖ How many images are there in the book?
  - ❖ Are the pictures the most important thing, or are they secondary to the text?
  - ❖ How sharp is the image to begin with?
  - ❖ Is the image a photograph, a painting, or line art?
- ❖ If the ebook is a picture book or a collection of photographs that you expect readers to examine closely, then keep the image as close to full-sized as you can. **But remember: there's no point in making the image bigger than the device allows you to see.**

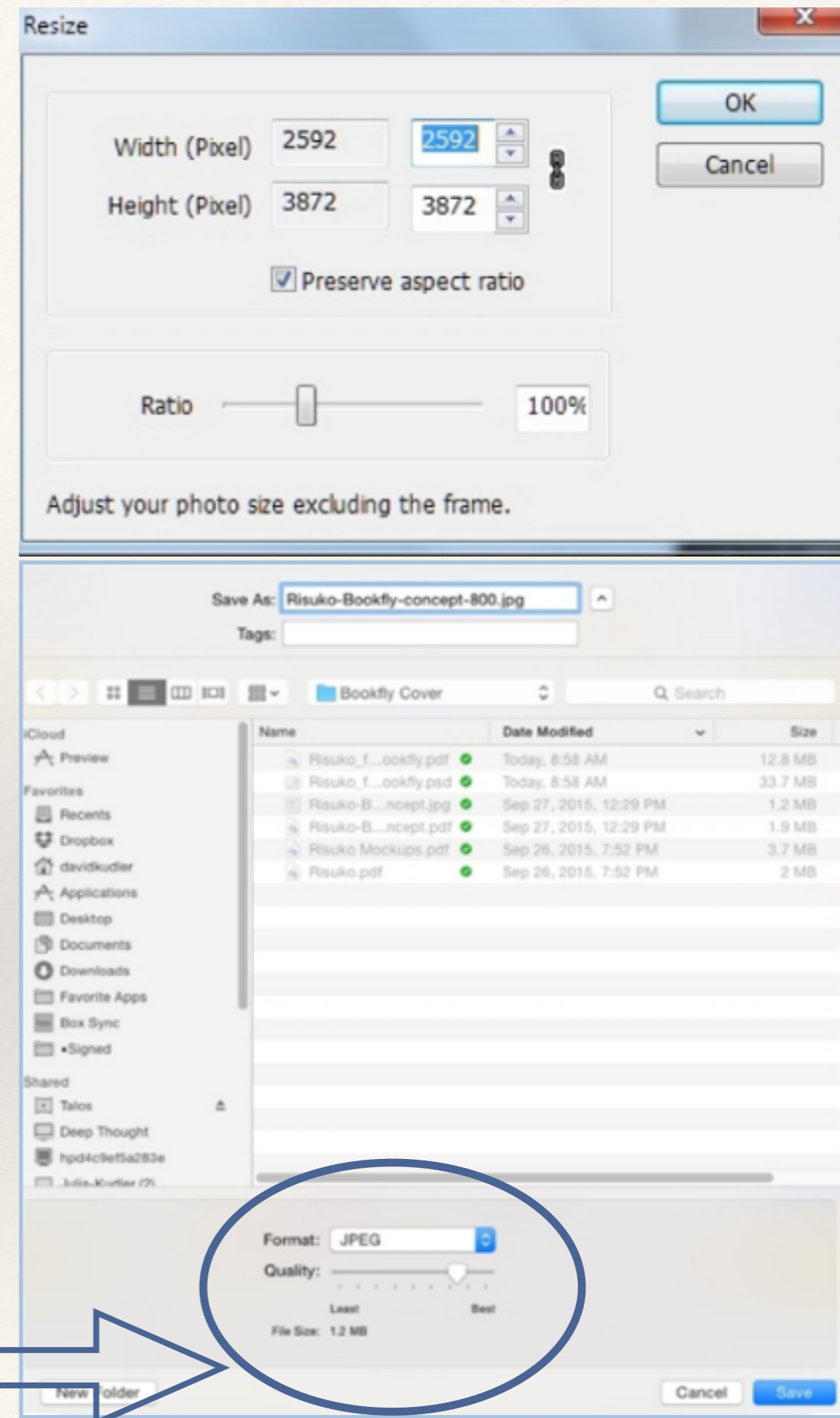
- ❖ find the menu item to resize the picture.
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- ❖ The short side on the largest current tablet screens (including the iPad and Kindle Fire HDX) is around 1600 pixels.  
If you're trying to keep your image as large as possible, then set the short side of your image to that size.  
If, on the other hand, your picture is more decorative than central, you might consider setting that short-side size to something closer to a standard smart phone or e-reader width — between 600 and 800 pixels.
- ❖ If the ebook is a picture book or a collection of photographs that you expect readers to examine closely, then keep the image as close to full-sized as you can. **But remember: there's no point in making the image bigger than the device allows you to see.**

## Here are some common screen sizes for ebook readers.

- ❖ 600 x 800 px for an original Amazon Kindle or Sony Reader
- ❖ 1024 x 600 px for a Kindle Fire 7"
- ❖ 1920 x 1200 pix for a Kindle Fire HD 8.9"
- ❖ 640 x 960 px for an iPhone 4 screen and cheaper smartphones
- ❖ 640 x 1360 px for an iPhone 5 screen
- ❖ 1080 x 1920 px for an iPhone 6 Plus and later screens
- ❖ 1080 x 2220 px for a Samsung Galaxy 6 and later screens
- ❖ 1024 x 768 px for an iPad 2 screen
- ❖ 2048 x 1536 px for the latest iPad screen (retina display)



- ❖ Another important characteristic of your image is the pixel density.
- ❖ The number of pixels doesn't necessarily relate to the physical dimensions of a screen. So, for example, 1024 pixels can span the width of a TV screen, a computer monitor, or an iPad screen. This is because the gaps among the pixels can be larger or smaller.
- ❖ The density of dots is usually expressed as **dots per inch (DPI)**. The optimal viewing on the web or on many ebook-readers, such as Kindle, is 72 or 96 DPI.
- ❖ In practice, this means that images should be 72 DPI to work well on a wide range of screens and the web. However, higher DPI (150–300 dpi) are often used now for screens with high resolutions such as Apple's retina displays.
- ❖ save files in the JPEG format with a file size in the 150 - 500 KB range



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# Inserting images

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- ❖ The best result in an ebook comes from a centered inline image. **Inline images sit between blocks of text so the text does not wrap around.** This won't look as neat as properly wrapped text but it will convert correctly and will work more predictably in e-readers.
- ❖ **Do not use copy and paste** command to place images into the document. Instead, you must **insert** the images into the document. **Insert > Picture > From File.**
- ❖ **Do not use 'floating images'**, Newer formats including EPUB3 and KF8 provide better support for floating images but in the meantime they're best avoided. **Format Picture > Layout > Inline with Text**

# Production and conversion

*Keep it simple*

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# on line services

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- ❖ One of the developments in the ebook industry has been the emergence of **online services** for ebook conversion. These 'self-service' sites allow a publisher and also a self-publisher to upload a manuscript, metadata and cover image, and to receive back — in some cases almost instantly — an ebook ready for distribution.
- ❖ **Online ebook conversion services** are one of the main reasons that **ebook self-publishing is booming**. But they're also used by many small publishing Co. because they free them from much of the complexity of the production process.

- ❖ Smashwords

- ❖ Lulu

- ❖ BookBaby

- ❖ Kindle Direct Publishing

- ❖ Ilmiolibro ...



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## STEPS

- Go to an online conversion service (i.e. [lulu.com](http://lulu.com)) and sign up for a free account.
- Upload your marked-up manuscript to the ebook converter.
- Produce a simple cover and create the ebook.
- You'll have an ebook ready to download and read

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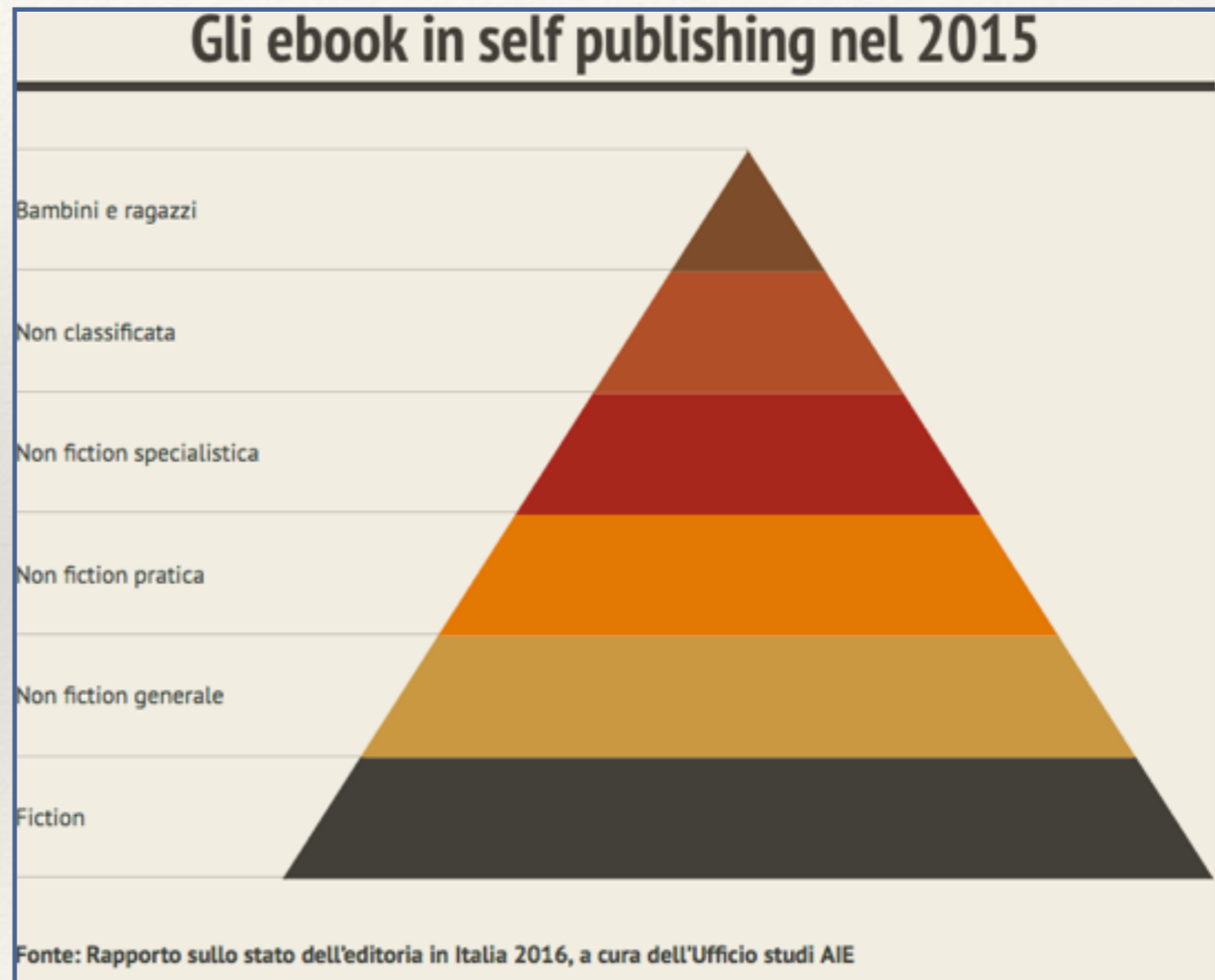
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# Self - publishing

Almost one title in two (41.4% to be precise) of the published ebooks is self-published. We are talking about 26.000 titles (they were 146 in 2010).

The self-published titles in hard covers or paperbacks represent only 9% of the total production. The rest are ebooks of course.

According to the e-Kitab database, self-publishing in Italy has an estimated market value of at least 17 million euros.



# Ebook creators and editors

These programs allow you to convert a manuscript to an ebook by yourself

- ❖ Calibre
- ❖ Stanza
- ❖ Sigil
- ❖ iBooks Author
- ❖ Adobe Indesign
- ❖ Pubcoder
- ❖ epubeditor ...



# SIGIL

ePubEditor



pubcoder



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# PubCoder

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WYSIWYG and ePub3 oriented, PubCoder is a brilliant ebook editor realized in Italy by a start-up (the Company is based in Turin). It is a proprietary brand and you need to subscribe to use it. The cost is around 100 euro a year. You can have 30 days free trial. <https://www.pubcoder.com/>

PubCoder is an active member of IDPF (the international organization dedicated to the development of the EPUB standard), of the Radium Foundation (the global consortium responsible for the promotion of the EPUB3 standard format).

With ePubCoder you can create animations, image galleries, videos with ease. A set of tools allows you to exploit the typical gestures of a mobile device: touch, swipe, pinch, shake, tilt: for each of these events you can trigger an animation, a sound, a video and all sorts of effects.

You can publish your project as:

- ❖ EPUB and then deliver it on iBookstore, Kobo, Google Play Books
- ❖ MOBI/KF8 for Amazon
- ❖ iOS App for the App Store
- ❖ Android App for Google Play Store

The logo for PubCoder, featuring the word "pub" in black, a small colorful icon of three circles (pink, blue, green) to the right, and the word "coder" in black. The entire logo is enclosed in a thin blue rectangular border.

pubcoder

# PubCoder

WYSIWYG and ePub3 oriented, PubCoder is a brilliant ebook editor realized in Italy by a start-up (the Company is based in Turin). It is a proprietary brand and you need to subscribe to use it.



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# Sigil

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This eBook editor is available free for all Mac, Windows and Linux platforms. Through a WYSIWYG (What You See Is What You Get) interface it is possible to create an ePub file, even from scratch but to realize a good product some skills in html programming is required.

The program provides two interfaces, a preview, through which you can edit the page, and a code, where you can manage the HTML structure. This program allows you to change every aspect of the digital book, from the title to the contents up to the metadata and the styles.

Sigil supports ePub2 and some ePub3 specifications

The logo for Sigil, featuring the word "SIGIL" in a large, ornate, serif font with a dark red color and a white outline, set against a dark red background.

When you first start Sigil you will be shown a screen with several windows

# Sigil

The screenshot displays the Sigil software interface. The main window, titled "Rudolph.txt\* - Sigil", contains a text editor with the following content:

Capitolo 1

Era una notte da cani se pure non si vedevano neppure le zampe sotto la pioggia battente. Fortunatamente io e Rudolf stavamo al riparo in casa, lontani dal nostro acerrimo nemico il quale senza dubbio alcuno meditava di catturarci in un modo meschino, subdolo e alquanto complicato.

Capitolo 2 Nella mente del nostro acerrimo nemico il tenerci segregati in casa ha fatto sì che Rudolf diventi sempre più inquieto. la sua coda si muove sempre più ansiosamente. Ma lui, da stoico, cerca di distrarmi e di rilassarsi.

Giorni Sono giorni ormai. Non usciamo, puziamo di lettiera e il nervoso è alle stelle. Piove. Piove sempre. Sul campo sono caduti un divano, due poltrone, una sedia di paglia, le tende, un angolo della carta da parati e... il nostro peluche mikey. Una lacrima per michey. Ci mancherai.

Capitolo 3

Rudolf ormai è fuori di testa. IMMAGINE Ho dovuto imporre l'ordine. «Forza ragazzo, non potrà durare per sempre. Sangue freddo e sfogati su quel bracciolo!»

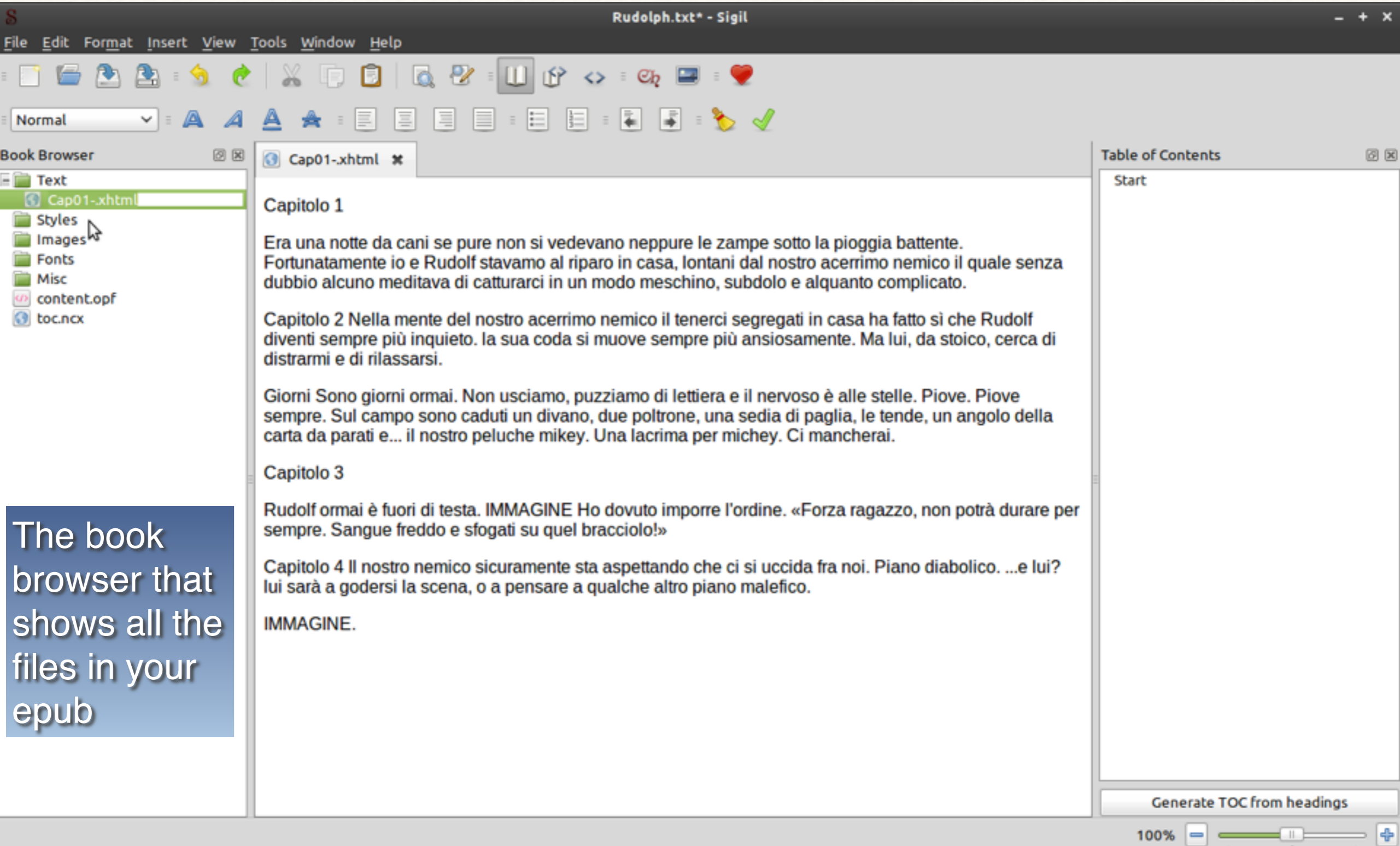
Capitolo 4 Il nostro nemico sicuramente sta aspettando che ci si uccida fra noi. Piano diabolico. ...e lui? lui sarà a godersi la scena, o a pensare a qualche altro piano malefico.

IMMAGINE.

The interface also features a "Book Browser" on the left with a tree view containing "Text", "Cap01-.xhtml", "Styles", "Images", "Fonts", "Misc", "content.opf", and "toc.ncx". A "Table of Contents" window on the right shows "Start". A "Generate TOC from headings" button is located at the bottom right of the main window. The status bar at the bottom indicates a zoom level of 100%.

When you first start Sigil you will be shown a screen with several windows

# Sigil



The book browser that shows all the files in your epub

When you first start Sigil you will be shown a screen with several windows

# Sigil

The screenshot displays the Sigil software interface for editing an EPUB file named 'Rudolph.txt\*'. The interface is divided into several panels:

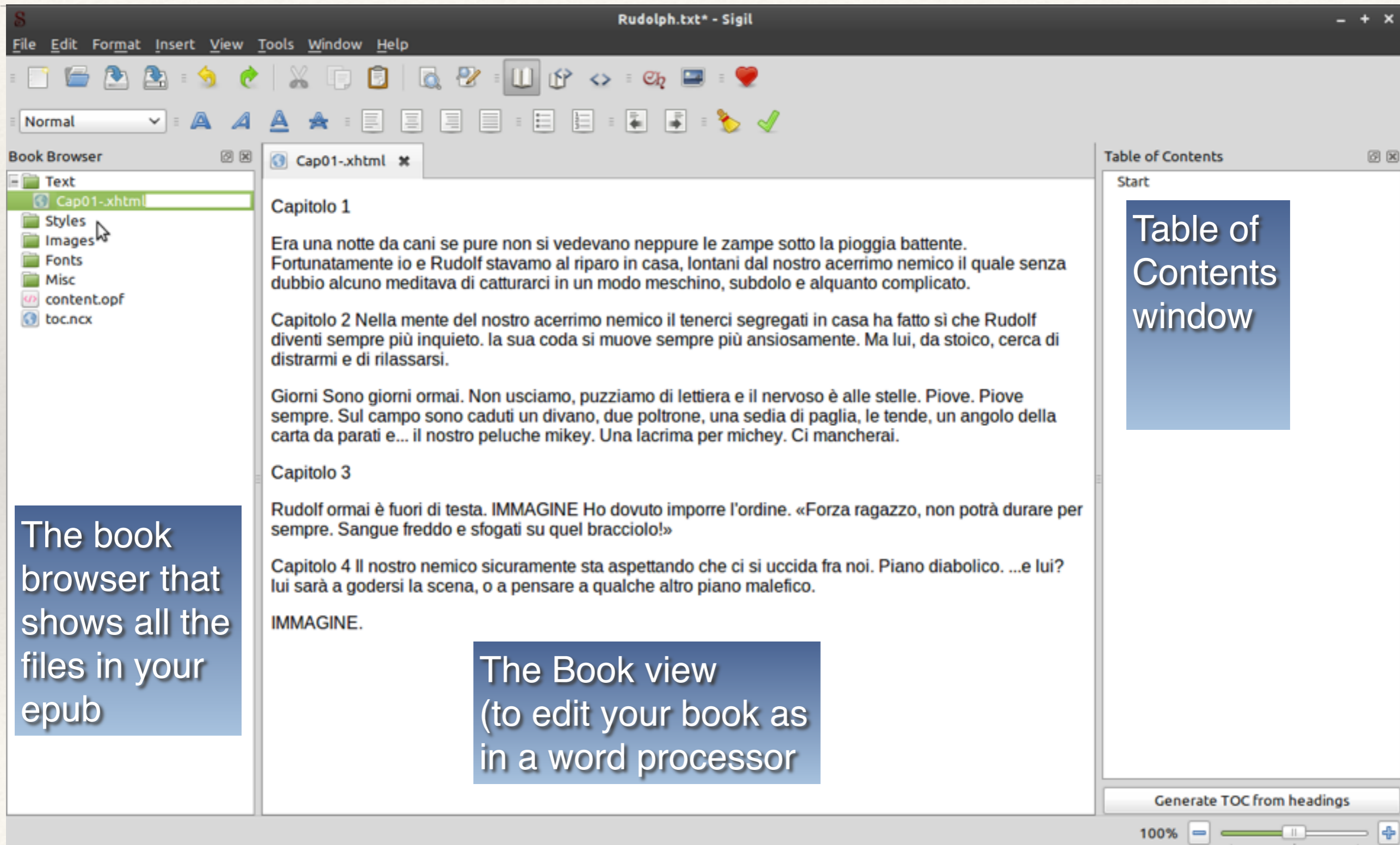
- Book Browser:** Located on the left, it shows a tree view of the book's structure. The 'Text' folder is expanded, showing 'Cap01-.xhtml' selected. Other folders include 'Styles', 'Images', 'Fonts', and 'Misc'. Files 'content.opf' and 'toc.ncx' are also visible.
- Main Editor:** The central area shows the content of 'Cap01-.xhtml'. It contains several paragraphs of text, including chapter headings like 'Capitolo 1', 'Capitolo 2', 'Capitolo 3', and 'Capitolo 4'. The text is formatted with bold and italic tags.
- Table of Contents:** Located on the right, it shows a 'Start' button and a 'Generate TOC from headings' button at the bottom.
- Toolbar:** At the top, there is a menu bar (File, Edit, Format, Insert, View, Tools, Window, Help) and a toolbar with various icons for editing, navigation, and formatting.

The book browser that shows all the files in your epub

The Book view (to edit your book as in a word processor)

When you first start Sigil you will be shown a screen with several windows

# Sigil



The book browser that shows all the files in your epub

The Book view (to edit your book as in a word processor)



Book Browser

- Text
  - cover.xhtml
  - chapter-1.xhtml
  - chapter-2.xhtml
  - chapter-3.xhtml
  - chapter-4.xhtml
  - chapter-5.xhtml
  - chapter-6.xhtml
  - chapter-7.xhtml
  - chapter-8.xhtml
  - chapter-9.xhtml
  - chapter-10.xhtml
  - chapter-11.xhtml
  - chapter-12.xhtml
  - chapter-13.xhtml
  - chapter-14.xhtml
  - chapter-15.xhtml
  - toc.xhtml
- Styles
- Images
- Fonts
- Audio
- Video
- Misc
  - toc.ncx
  - content.opf

cover.xhtml chapter-2.xhtml chapter-6.xhtml

```

4 <html xmlns="http://www.w3.org/1999/xhtml" xml:lang="it">
5 <head>
6   <title>6 Il Pastore Scozzese oggi | COLLIENic</title>
7   <link href=" ../Styles/book.css" rel="stylesheet" type="text/css" />
8   <meta content="9026415F-3FAF-4E05-9F1E-AE11284CA925" name="EPB-UID" />
9 </head>
10 <body>
11
12 <div class="body" style="white-space:pre-wrap; line-break:strict;">
13   <span id="chapter-6"></span>
14
15   <p class="s8">Il Pastore Scozzese oggi</p>
16
17   <p class="s8" style="text-align:left;text-indent:0;"><span style="display:inline-block;margin-bottom:2.4917%;margin-left:20.5705%;margin-right:0.0000%;margin-top:2.4917%;text-indent:0px;vertical-align:baseline;width:10.179em;"></span></p>
18
19   <p class="s8"></p>
20
21   <p class="s12">&nbsp;</p>
22
23   <p class="s12">Il successo del Rough Collie come cane da compagnia arrivò al culmine dopo che, nel 1940, la <a href="https://it.wikipedia.org/wiki/Metro-Goldwyn-Mayer"><span class="c3" dir="ltr">Metro-Goldwyn-Mayer</span></a> trasferì sul grande schermo il romanzo dello scrittore <a href="https://it.wikipedia.org/w/index.php?title=Eric_Knight&action=edit&redlink=1"><span class="c3" dir="ltr">Eric Knight</span></a> <span class="c2">Torna casa Lassie</span>, che raccontava la storia del legame affettivo instauratosi tra un ragazzo inglese e la sua cagnolina. Nel testo originale non si faceva alcun riferimento a una precisa razza (la storia inizia in un paese dello Yorkshire, e la cagnolina semplicemente viene descritta come "di colore nero, bianco e oro") ma fu Pal, un maschio di Rough Collie privo di pedigree, a superare tutti i provini imposti dal regista e a trasformarsi in Lassie. E questo nonostante il copione prevedesse l'impiego di una femmina di razza di non più di due anni di età per conservare il proprio aspetto per tutta la durata delle riprese.</p>
25
26   <p class="s3">La protagonista femminile del film fu una giovanissima Elisabeth Taylor scelta anche lei quasi per caso perché la candidata inizialmente proposta era cresciuta tanto da superare in statura l'attore che doveva sostenere la parte del giovane protagonista maschile e inoltre aveva paura dei cani.</p>
27
28   <p class="s3">Così fu Pal a diventare celebre, e trasformato in Lassie fece la fortuna del proprietario che ottenne un ricco contratto nel quale figuravano la disponibilità di un appartamento riservato, un truccatore esclusivo e l'impiego di controfigure canine per le scene più impegnative. Il creatore del personaggio, lo scrittore Eric Knight (diventato nel frattempo maggiore delle Forze Speciali degli Stati Uniti) invece non ebbe fortuna: morì in un incidente aereo prima che terminassero le riprese del film che fu infatti a lui dedicato.</p>
29
30   <p class="s3">La pellicola riscosse vastissimo consenso di pubblico, tanto che negli anni Quaranta MGM produsse altri sei film con Lassie come protagonista e si registrò un vertiginoso aumento dei Collie venduti negli Stati Uniti, passato dai circa 3.000 esemplari del 1940 a oltre 10.000 alla fine del decennio.</p>
31
32   <p class="s3">Lo stesso trend si ripeté quando, alla fine della guerra, la pellicola fu presentata in Europa. Tuttavia, non tutti i neo-proprietari dei Collie si dimostrarono in grado di gestire un cane dalla personalità e dalla sensibilità tanto particolare, e furono in molti ad accorgersi che il loro bellissimo mantello era decisamente impegnativo da mantenere in ordine.</p>
33
34   <p class="s3">Inoltre la popolarità (almeno stando ai cinofili più intransigenti) non fece bene alla razza, "addolcita" per ottenere mansueti cani da appartamento.</p>
35
36   <p class="s3">Una volta "passata di moda", la razza ha potuto tuttavia recuperare quanto di meglio aveva in serbo e oggi il

```

Find:  Find Replace/Find

Replace:  Replace Replace All

Mode: Normal Current File Down

Table Of Contents

- Pagina titolo
- Premessa
- La Collana
- L'autore
- C'era una volta...
- Il seguito della storia
- Il Pastore Scozzese oggi
- In passerella
- Lavorare non stanca
- In casa
- Come averlo
- La parola all'esperto
- La scheda
- Per finire
- APPENDICE
- La parola all'educatrice cinofila

COLLIENic.epub - Sigil

Book Browser

- Text
  - cover.xhtml
  - chapter-1.xhtml
  - chapter-2.xhtml
  - chapter-3.xhtml
  - chapter-4.xhtml
  - chapter-5.xhtml
  - chapter-6.xhtml
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  - chapter-12.xhtml
  - chapter-13.xhtml
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```
4 <html xmlns="http://www.w3.org/1999/xhtml" xml:lang="en" >
5 <head>
6 <title>6 Il Pastore Scozzese oggi | COLLIENic</title>
7 <link href="Styles/book.css" rel="stylesheet" type="text/css" />
8 <meta content="9026415F-3FAF-4E05-9F1E-AE11284CA925" name="generator" />
9 </head>
10 <body>
11 <div class="body" style="white-space:pre-wrap; line-height:1.2; font-family:serif; font-size:1em; margin:0px; padding:0px; border:none; border-collapse:collapse;">
12 <span id="chapter-6"></span>
13 <p class="s8">Il Pastore Scozzese oggi</p>
14 <p class="s8" style="text-align:left;text-indent:0.5em; margin-left:20.5705%;margin-right:0.0000%;margin-top:2.4917%;margin-bottom:0.0000%;font-size:0.8em;vertical-align:baseline;white-space:pre-wrap;"></p>
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19 <p class="s3">Così fu Pal a diventare celebre, e il ritorno in Lassie fece la fortuna del proprietario che ottenne un ricco contratto nel quale il cane era pagato molto più di quanto un cane per lo sceriffo di un villaggio. Il film fu un successo e l'impiego di controfigure montate nel frattempo maggiore delle <span class="c3" dir="ltr">Forze Speciali del </span> terminassero le riprese del film che fu infatti a <span class="c3" dir="ltr">paranza MGM produsse altri sei film</span>
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23 <p class="s3">Una volta "passata di moda", la razza ha potuto tuttavia recuperare quanto di meglio aveva in serbo e oggi il
```

The Code View

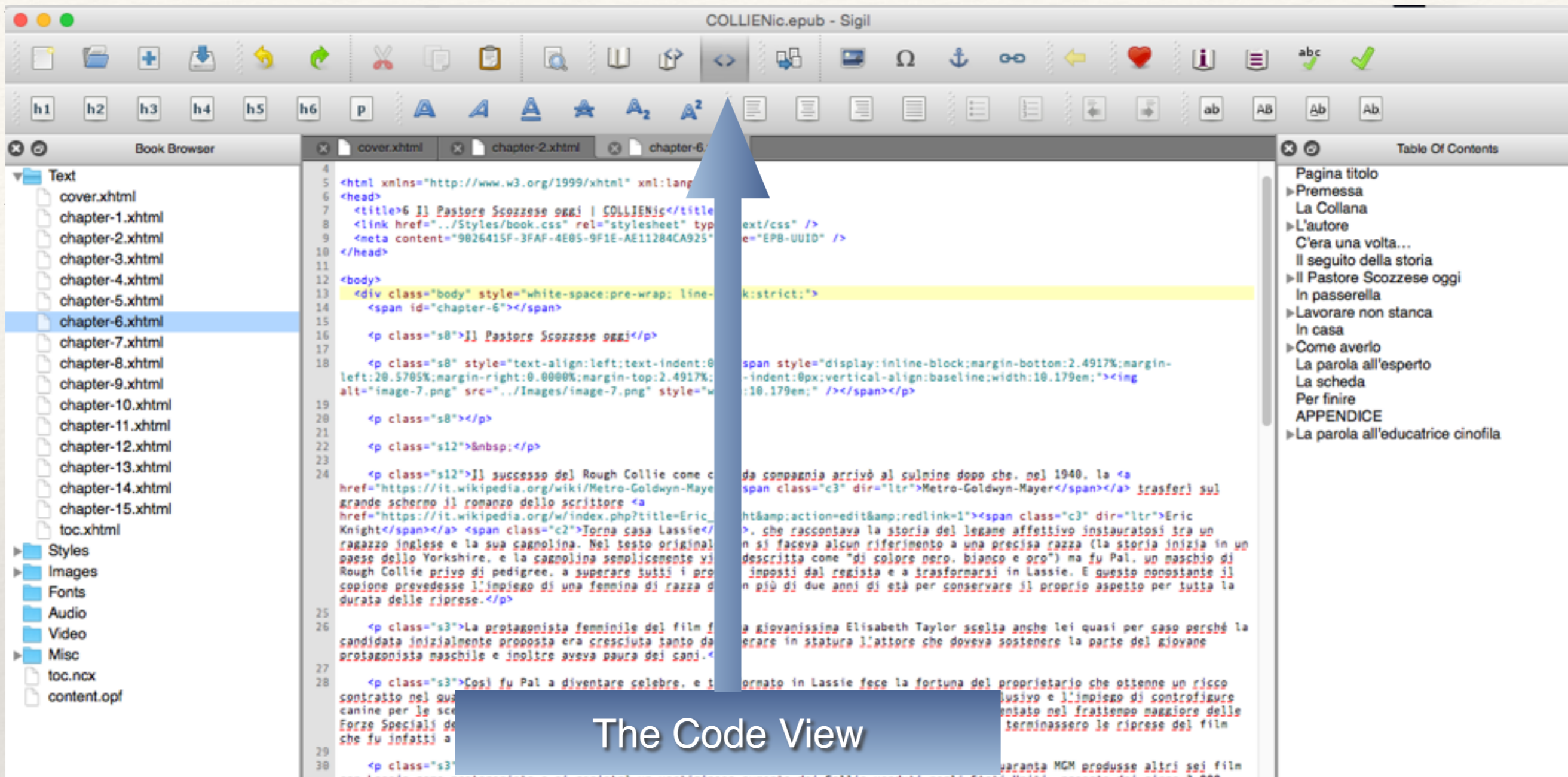
Find:  Find Replace/Find

Replace:  Replace Replace All

Mode: Normal Current File Down

Line: 13, Col: 70 100%

100%



The Code View

The official location for downloading Sigil is:

<https://github.com/Sigil-Ebook/Sigil/releases/tag/0.9.7>

The latest version of the Sigil User Guide can be downloaded from:

[https://github.com/Sigil-Ebook/Sigil/raw/master/docs/Sigil\\_User\\_Guide\\_0\\_7\\_2.epub](https://github.com/Sigil-Ebook/Sigil/raw/master/docs/Sigil_User_Guide_0_7_2.epub)

# Let's make an eBook fluid layout with Sigil

*hands-on*

a very good guide in pdf or epub in:  
<http://sq9jdo.com.pl/eBook/0.7.2%20-%20Sigil%20User%20Guide.pdf>  
[https://github.com/Sigil-Ebook/Sigil/blob/master/docs/  
Sigil\\_User\\_Guide\\_0\\_7\\_2.epub](https://github.com/Sigil-Ebook/Sigil/blob/master/docs/Sigil_User_Guide_0_7_2.epub)

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# Let's use Sigil now

---

The step you must follow:

1. Convert your document so it can be loaded into Sigil.
2. Edit your document
3. Enter book details including Author and Title. (Metadata)
4. Add a cover image.
5. Create a Table of Contents, notes, links.
6. Validate your ebook against the EPUB standards.

## TUTORIALS ON YOUTUBE

<https://www.youtube.com/channel/UCue5MIOlez9upAOsYwVIXZQ>

<https://www.youtube.com/channel/UCGzsHEUKj8dMvOkhob5shBw>

- ❖ Unless you are writing in Sigil or you already have an EPUB or HTML file you need to convert your document **to HTML o EPUB** so that you can import it into Sigil.
- ❖ Sigil can read also plain text **.txt.** or text files (These files must have a blank line between paragraphs so that Sigil can split them into separate paragraphs).
- ❖ Some word processors can generate EPUB files as output. You can also convert to HTML or EPUB using software such as **Calibre or an online converter** like <https://word2cleanhtml.com/> - <https://wordhtml.com/>
- ❖ All these operations have their pro and cons. Sometimes it is faster to add styles to a clean document in Sigil than to try to clean up a converted file.
- ❖ Once you have a htlm file, it's time to load it into Sigil
- ❖ **Save** (you should save often)

- ❖ Unless you are writing in Sigil or you already have an EPUB or HTML file you need to convert your document to **HTML** or **EPUB** so that you can import it into Sigil.
- ❖ Sigil can read also plain text **.txt.** or text files (These files must have a blank line between paragraphs so that Sigil can split them into separate paragraphs).
- ❖ Some word processors can generate EPUB files as output. You can also convert to HTML or EPUB using software such as **Calibre** or an **online converter** like <https://word2cleanhtml.com/> - <https://wordhtml.com/>
- ❖ All these operations have their pro and cons. Sometimes it is faster to add styles to a clean document in Sigil than to try to clean up a converted file.
- ❖ Once you have a html file, it's time to load it into Sigil

#### conversion programs:

There are many on line sites that can do the job like [Online-Convert.com.](https://www.onlineconvert.com/) or <https://www.textfixer.com/html/convert-word-to-html.php>, [word2ceanhtml.com](https://word2cleanhtml.com/), etc.



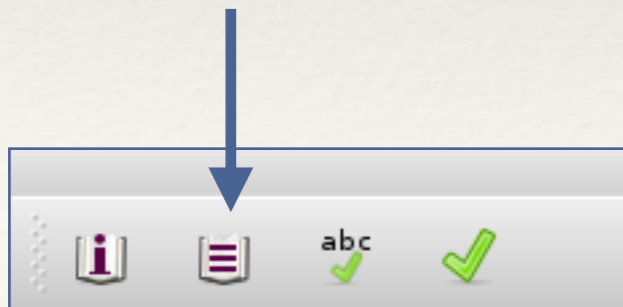


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# Cover and TOC

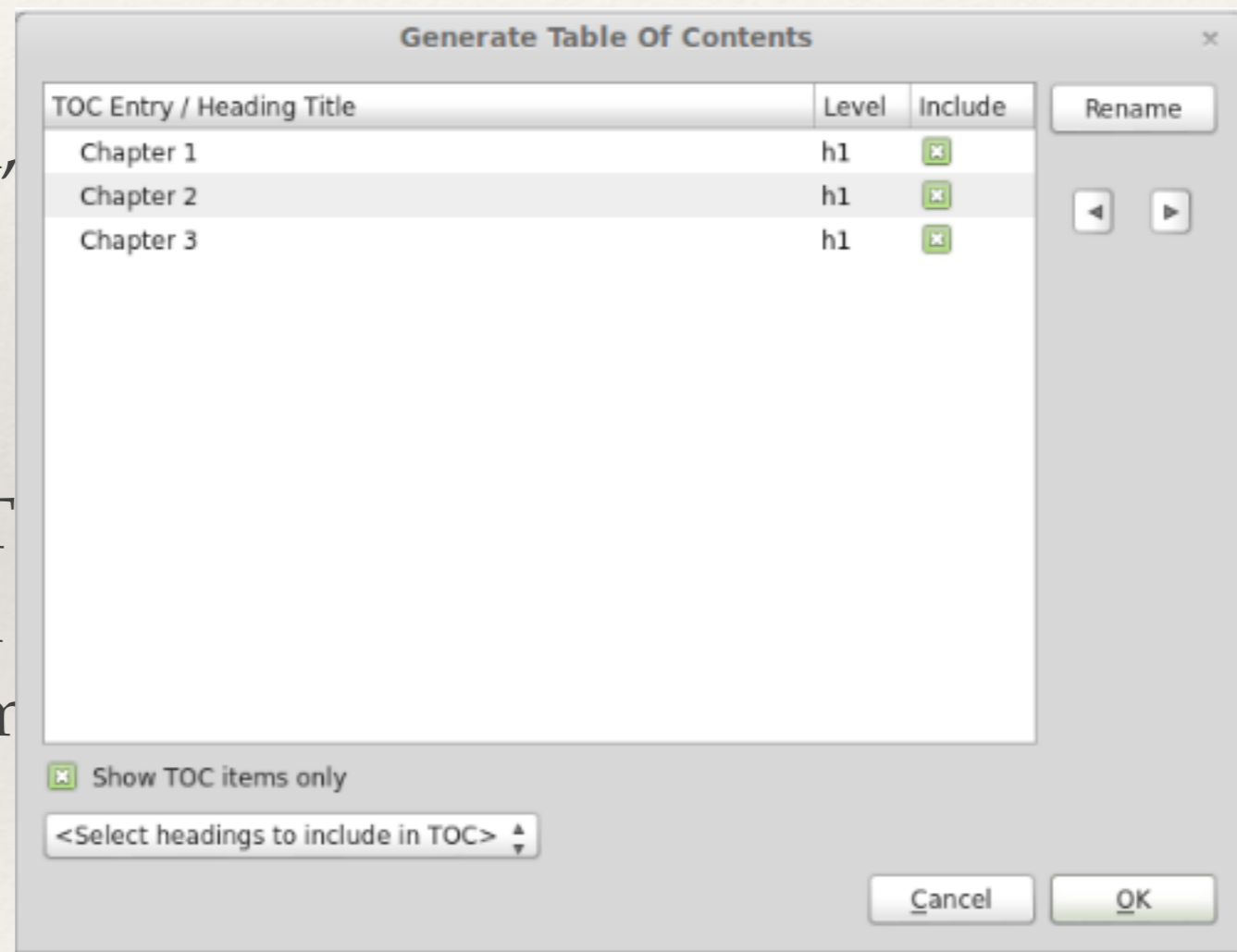
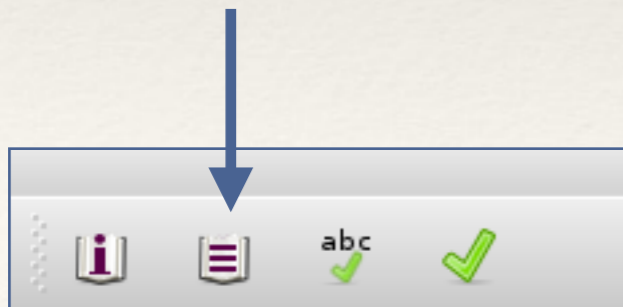
---

- ❖ ADD COVER IMAGE that you have already prepared (800x600 px - 72 dpi)
- ❖ use a new section, name it "cover" and use semantic to give it the right tag
- ❖ import the image and give the semantic to the image too
- ❖ TABLE OF CONTENTS (Once you have marked all your chapter headings you can click the **Generate Table Of Contents button** or use the menu item Tool→Table Of Contents→Generate Table Of Contents



# Cover and TOC

- ❖ ADD COVER IMAGE that you have already prepared (800x600 px - 72 dpi)
- ❖ use a new section, right tag
- ❖ import the image
- ❖ TABLE OF CONTENTS headings you can use the menu item Contents

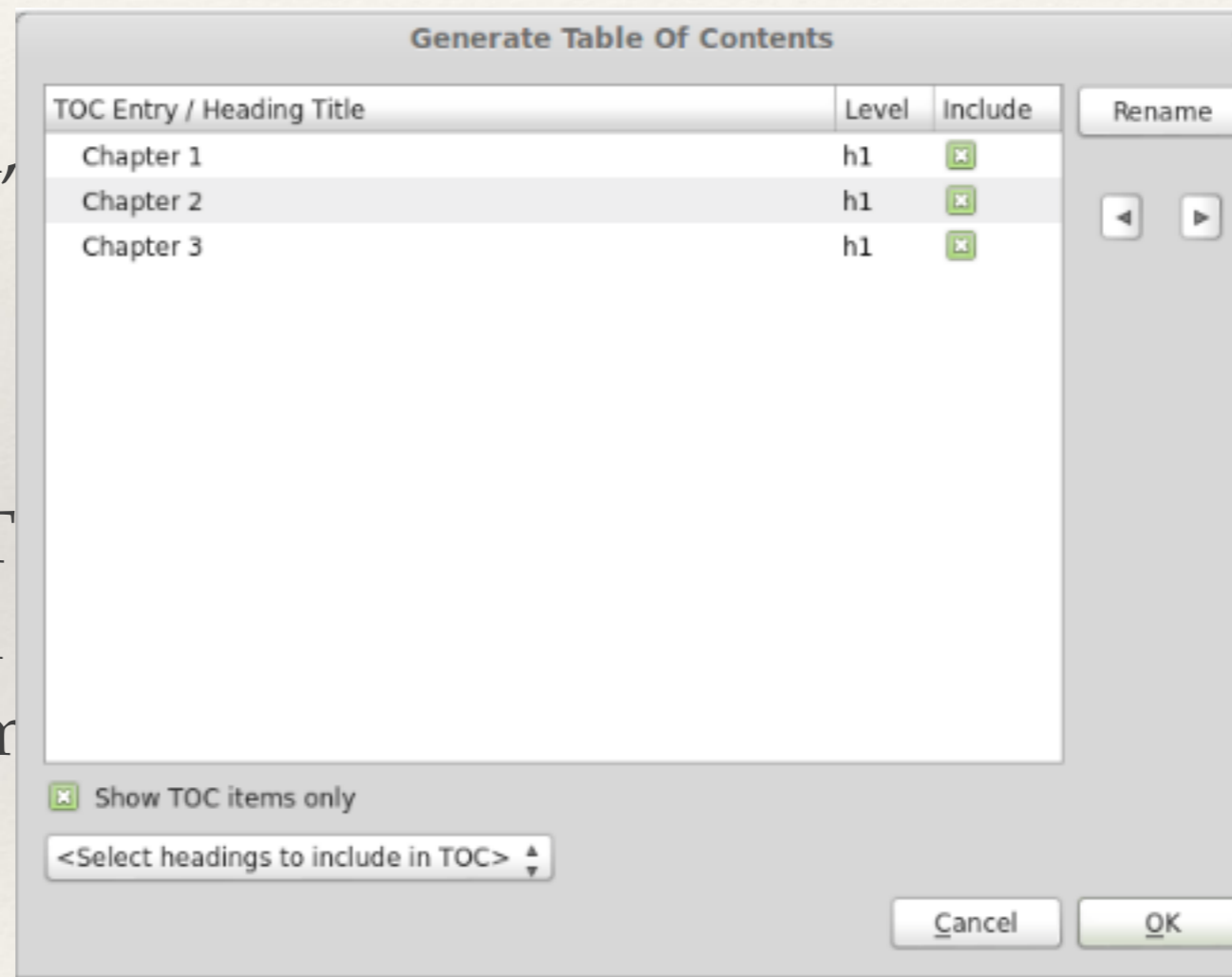
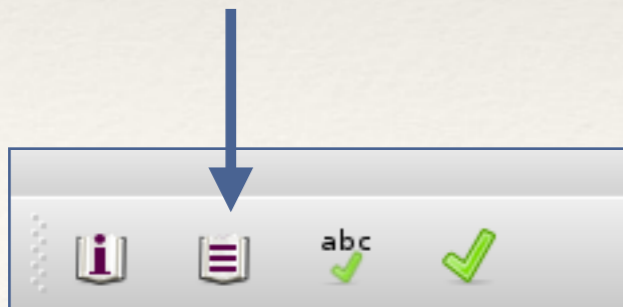


the dialog window allows you to decide what you like to have in your TOC

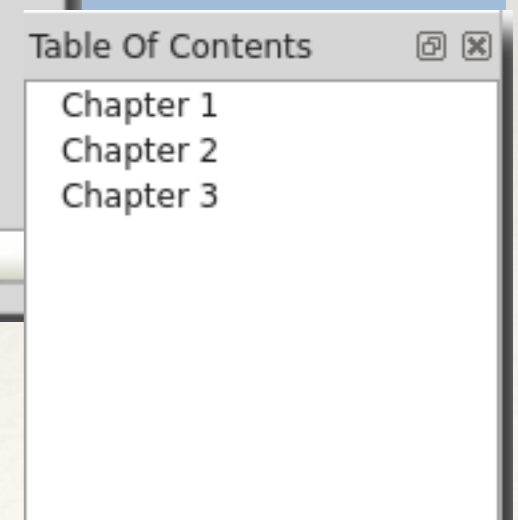
able to

# Cover and TOC

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- ❖ use a new section, right tag
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- ❖ TABLE OF CONTENTS headings you can use the menu item Contents



the dialog window allows you to decide what you like to have in your TOC



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# Table of contents

---

- ❖ The Table of Contents plays an important role in an ebook. Ebooks can have two Table of Contents: Navigational and Linked
- ❖ **Navigational TOC** is the main navigation system for an ebook, similar to the menu of a website. It is accessed from the Contents button which every e-reader has. This button is accessible from any page in an ebook. This TOC is compulsory.
- ❖ It is generated automatically by the program that you use from chapter headings.
- ❖ What you have to do is to decide what you want to include. You can list two or three levels : Chapter, Sub-chapter and Sub-section, or Part, Chapter, Sub-chapter. Some conversions will not display all of the sub-levels.
- ❖ **Linked TOC** (also called HTML TOC) is just an **ordinary page in the front or at the end of the ebook** in the same way that a Table of Contents appears at the start of a printed book. The reader will only see this TOC when they page through the early pages of the ebook — unlike the navigational TOC, it's not accessible from the Contents button. This TOC is usually optional.
- ❖ **Avoid including page numbers since these will be meaningless in the ebook and you'll never know where they can show off, maybe in the middle of the text.**

## Indice

Copertina	1
Risvolto	2
Collana	4
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Copyright	6
Nota dell'editore	7
Regalo di Natale	10
Alicia Giménez-Bartlett. La principessa Umberta	11
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## Malvaldi La tombola dei troiai

«“... la parte denominata quota variabile è rapportata alle quantità di rifiuti, al servizio fornito e all’entità dei costi di gestione. A differenza della quota fissa, l’entità...”».

Sulla sua seggiola preferita, il basco ben calcato in testa, il Rimediotti stava leggendo a voce alta da un foglio piegato in tre, con tutto l’aspetto di una bolletta; intorno a lui, gli altri vecchietti lo seguivano con la distratta attenzione da ventotto dicembre, giorno tradizionalmente riempitivo e privo di significato. Dietro il banco, chino sul tagliere, Massimo stava operando un limone con calma concentrata.

Il Rimediotti si interruppe, dette due o tre colpi di tosse e li fece seguire da un rumore preoccupante, a metà fra una tela strappata e un frullatore. Non che fosse raffreddato, intendiamoci; il Rimediotti questi rumori li faceva anche d’agosto. Ma, se fosse stato costipato in qualche modo, avrebbe avuto le sue brave ragioni: il Natale, quell’anno, aveva deciso di presentarsi in adeguate condizioni climatiche, e da una settimana faceva un freddo assurdo, punteggiato qua e là da sporadici tentativi di nevicata. Flocchi rari, che provavano di quando in quando a farsi vedere, inadeguati come turisti in infradito a dicembre e destinati a squagliarsi tra gli aghi dei pini senza nemmeno attecchire.

«“... l’entità di detta quota variabile”» continuò il Rime-

## Navigational TOC

to, e sono costretta a sequestrargliela».

Gli occhi del barbone si velarono, per un attimo.

«In cambio, le avrei portato questo».

E, dal bustone, la commissaria estrasse un giaccone impermeabile della polizia, porgendolo all'uomo con delicatezza non priva di orgoglio.

«Bello» disse l'uomo, palpandolo. «Questo sì che è impermeabile. Senti vi che tela. E me lo regala?».

«Omaggio del corpo di polizia».

Ochei rimase con l'oggetto in mano, per qualche secondo.

«Certo, come cambiano i tempi» disse con aria burbera, dopo un attimo. «Quand'ero giovane i poliziotti erano òmini, e ti cariavano di legnate. Ora sono donne, e ti fanno i regali per Natale».

Massimo, guardando Alice che sorrideva, sorrise di sponda.

Be', direi che c'è un certo miglioramento, no?

## Indice

Nota dell'editore

### *Regalo di Natale*

Alicia Giménez-Bartlett

La principessa Umberta

Maurizio de Giovanni

Un giorno di Settembre a Natale

Francesco Recami

Scambio di regali nella casa di ringhiera

Antonio Manzini

Buon Natale, Rocco!

Bill James

Arriva Natale eccetera eccetera

Marco Malvaldi

La tombola dei troiai

[Linked TOC](#)

- ❖ In Sigil you can have notes at the end of the book or at the end of every chapter (because every chapter is a separate file)
- ❖ To link text and notes use the **anchor symbol** and then the **link symbol**. Most e-readers have a **Back button** that you can select once you follow a link to take you back to the original linked text. But for those that don't, you can create a link from your destination back to your original source text. This is often called **reverse linking**. Here are the steps to follow:
  - ❖ Select your note at the end of your book (or chapter) and assign an ID to it, e.g. note1.
  - ❖ Select your text in the book and assign an ID for it, e.g. text1.
  - ❖ Select the same text again and create a link to the note's ID.
  - ❖ Select your note again, and create a link pointing to your text's ID.
  - ❖ Test if everything works.



---

# Metadata and validation

---

- ❖ ADD METADATA (Author, Title, Language)
- ❖ distributors such as Apple require that the ePub file be validated. This includes setting the metadata properly. If you do not set the metadata then the file will not validate and you will not be able to publish your book
- ❖ VALIDATE
- ❖ to check for validation errors in your ePub go up to the menu and select “**validate**”. Some elements could pop up in the validation window: those are warnings. They usually mean that you have an image that is not being used in your ebook or there is invalid code or elements missing in your ePub file
- ❖ your book is validated when the final message is: “no problem found”

# Metadata and validation

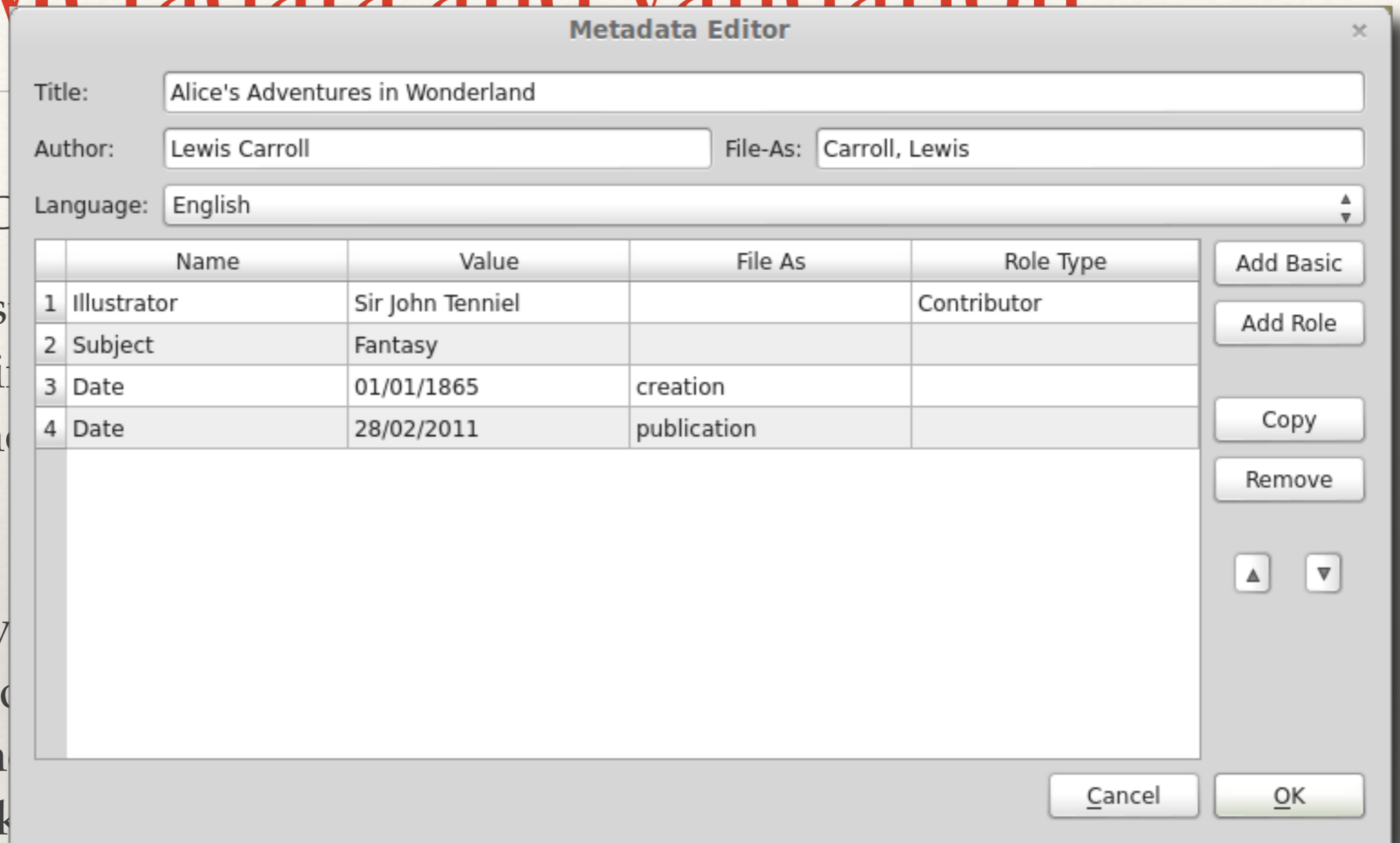
- ❖ ADD METADATA

- ❖ distributors such as Amazon.com includes settings for metadata. If you do not set the file will not be accepted.

- ❖ VALIDATE

- ❖ to check for validation errors. Some distributors have a “validate” button. Some will show warnings. This is not a problem in your ebook.

- ❖ your book is validated when the final message is: “no problem found”



# Metadata and validation

## ❖ ADD METADATA

❖ distributors such as Amazon  
includes setting metadata  
the file will not be accepted

## ❖ VALIDATE

❖ to check for validation errors  
“validate”. Some errors result in  
warnings. They will not be  
in your ebook

❖ your book is validated when  
the final message is: “no problem found”

Metadata Editor

Title: Alice's Adventures in Wonderland

Author: Lewis Carroll File-As: Carroll, Lewis

Language: English

	Name	Value	File As	Role Type
1	Illustrator	Sir John Tenniel		Contributor
2	Subject	Fantasy		
3	Date	01/01/1865	creation	
4	Date	28/02/2011	publication	

Buttons: Add Basic, Add Role, Copy, Remove, Cancel, OK

Validation Results

Message

**No problems found!**

---

# An ebook with a certain style

---

- ❖ For designing your eBooks using different and sophisticated styles you need to know how to use **CSS cascading style sheets**
- ❖ Cascading style sheets were developed as an addition to HTML. They expand the capabilities of HTML and allow us to manipulate and format almost every element of our code. So it's possible to add a huge amount of styling to your ebook but not all the e-reader could support them.
- ❖ There are many free tutorial that explain how to work with CSS the most reliable is **w3schools** <https://www.w3schools.com/Css/>
- ❖ **Here are some template ready and free**  
[https://www.w3schools.com/Css/css\\_rwd\\_templates.asp](https://www.w3schools.com/Css/css_rwd_templates.asp)

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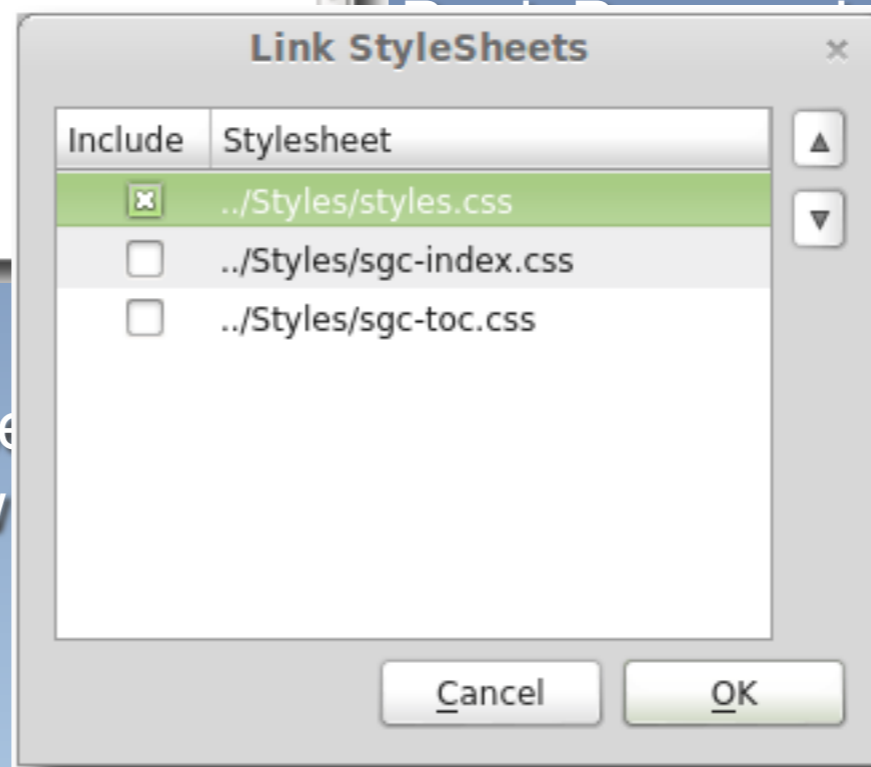
# An ebook with a certain style

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- ❖ It is possible to apply a style to a single part of the text but the right thing to do is to create a separate file (.css) to hold all your style rules so they can apply to the entire book. They are also much easier to find and edit, and updates are much easier to manage as you add and remove files. A CSS file also helps to ensure your book is formatted consistently as you can see all your styles in one place.
- ❖ In Sigil, external stylesheets are stored in the Book Browser in the Styles folder.
- ❖ Then to tell your HTML files which CSS file to use you need to link the stylesheet to your HTML file
- ❖ The best way to learn how to use styles is to find an EPUB that contains formatting you like and look at what its CSS files contain and how it uses those styles in the book

# An ebook with a certain style

```
styles.css
55
56 h1 {
57   font-family: 'SmallCaps', sans-serif;
58   font-size: 2em;
59   font-weight: bold;
60   font-variant: small-caps;
61   text-align: center;
62   margin-top: 1.0em;
63   margin-bottom: 0.5em;
64 }
65
66 h2 {
67   font-family: 'SmallCaps', sans-serif;
68   font-size: 1.6em;
69   font-weight: bold;
70   font-variant: small-caps;
71   text-align: center;
72   margin-top: 1.0em;
73   margin-bottom: 0.5em;
74 }
75 }
```



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r style rules so they can apply to the  
d and edit, and updates are much  
s. A CSS file also helps to ensure  
n see all your styles in one place.

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