

# Book Production: Application Overview



# Schedule

## April 9–June 3

April 1	Application Deadline
April 9–15	Proofreading
April 16–22	Finalize Manuscript
April 23–29	Cover Proofs
April 30–May 6	Finalize Covers*
May 7–13	Interior Templates
May 14–20	Layout & Formatting
May 21–23	Final Text Edits
May 24–28	CLI Proofing
May 29–June 3	Printing

\* May be revisions made May 7–17  
following Book Production Team Review

# Book Production Application

1. General Information
2. Communications & Meetings
3. Your Book
4. Front Cover
5. Back Cover
6. Spine
7. Interior Layout
8. Content
9. Anything else to share?

# Application: GENERAL INFORMATION

You don't have to be great to get started, but you must get started to be great!  
-Zig Ziglar

## CLI Season 11 / Spring 2024 / Book Production Application

Thank you for the opportunity to help bring your book to life!

- Ⓞ Our hope in using this survey is to capture the essential elements to honor the book you've created.
- Ⓞ Examples of layouts are in the [Book Production Catalog](#) and the [Application Overview](#).
- Ⓞ For any questions, email [bookproduction@communitylit.org](mailto:bookproduction@communitylit.org).

*\* Quick reminder: This is an application and does not guarantee participation. If your tuition is not up-to-date or you have missed a substantial number of classes, you won't be able to participate in Book Production this cycle.*

[bookproduction@communitylit.org](mailto:bookproduction@communitylit.org) [Switch account](#)



The name, email, and photo associated with your Google account will be recorded when you upload files and submit this form

\* Indicates required question

Email \*

Your email

Your Name \*

Your answer

Your Pronouns

Your answer

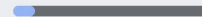
Phone \*

Your answer

Your Class \*

Choose

Next



Page 1 of 9

Clear form

# Application: COMMUNICATIONS & MEETINGS

## COMMUNICATIONS & MEETINGS

Answering these questions will help us best match you with your proofreader and designer(s), as well as confirm your commitment to the process.

What time zone are you in?

- Eastern
- Central
- Mountain
- Pacific

What are the best days of the week to for you to have meetings? (check all that apply) \*

- Monday
- Tuesday
- Wednesday
- Thursday
- Friday
- Saturday
- Sunday

When are the best times of day on weekdays for you? (if applicable; check all that apply) \*

- Morning
- Afternoon
- Evening
- N/A

What are the best times of day on weekends for you? (if applicable; check all that apply) \*

- Morning
- Afternoon
- Evening
- N/A

What is your preference for communications? \*

- Email
- Text
- Phone

Which do you prefer your proofreader makes suggestions in? \*

- Google Docs
- Microsoft Word

# Application: YOUR BOOK

**YOUR BOOK**

**Book Title \***

Your answer \_\_\_\_\_

**Book Subtitle (if applicable)**

Your answer \_\_\_\_\_

**Book Description \***  
Please include a few sentences about your book – content, theme(s), etc. This is for reference only, does not necessarily need to be used publicly.

Your answer \_\_\_\_\_

**Author Name (as will appear on cover) \***

Your answer \_\_\_\_\_

**Words Before Your Name \***

None

By

Poems by

Poetry by

Other: \_\_\_\_\_

**Size \***

Sizes below are the most common book sizes. You can choose another size if you'd like (such as an 8.5 x 8.5 square). If you'd like to do a different size, we advise you look at the cover template forms of [Ingram Spark](#) & [Amazon's KDP](#) to see what sizes are available on both. These platforms are used for print-on-demand printing by presses and if you self-publish. If you'd like a custom size not offered by these sites, please email [bookproduction@communitylit.org](mailto:bookproduction@communitylit.org) to ensure we can print you a proof.

- 5 x 8
- 5.5 x 8.5
- 6 x 9
- Other: \_\_\_\_\_

**Cover Finish \***

- Matte (soft, velvety feel)
- Gloss (smooth and shiny)

**Interior Paper \***

- White
- Cream

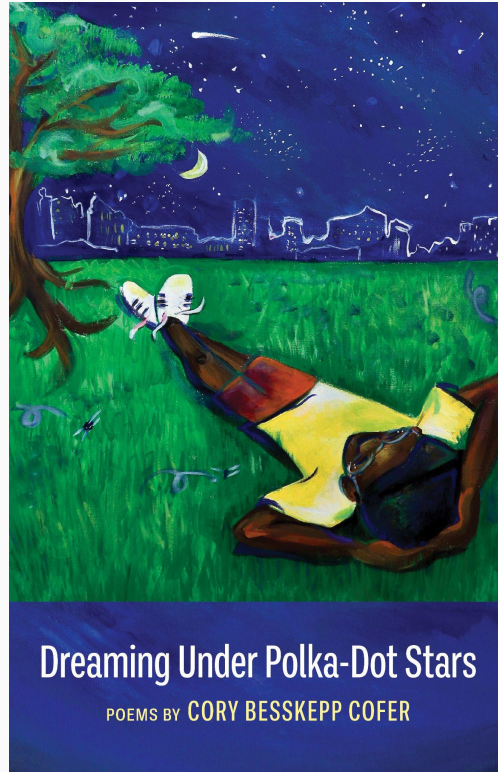
**How many pages are currently in your manuscript? (as a Google/Word doc with each poem starting on a new page) \***

Your answer \_\_\_\_\_

# Application Options: Book Size



5x8



5.5x8.5



6x9

# Application: FRONT COVER

## FRONT COVER

Answering these questions will help make the front cover design process go as smoothly & efficiently as possible. Refer to pages 7-15 in the [Book Production Catalog](#) for samples.

### Cover Layout \*

Select up to three options of how you want your cover laid out.

- Art + Text Overlay
- Photograph + Text Overlay
- Art on Top + Text Box on Bottom
- Art + Text Box Over Art
- Text Only with Design
- Designer's Concept (let designer do their own thing)
- Other (upload samples below)

### Cover Concept \*

Please include a few sentences about your current concept for your cover. This idea is not locked in; however, it will be especially helpful in helping to match you with a designer.

Your answer

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### Cover Samples \*

Please upload up to 10 covers you like. It can be a photo of a book you have, pulled from the web, or a screenshot of a cover in the [Book Production Catalog](#).

Please include your name in the file name.

[Add file](#)

### Cover Art

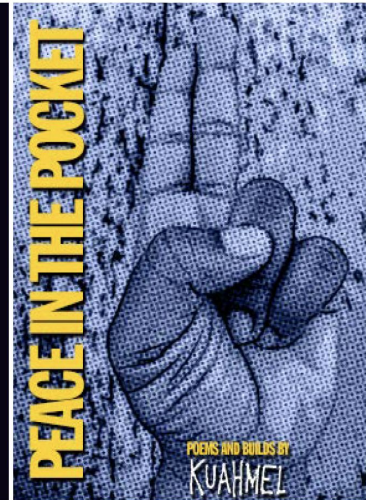
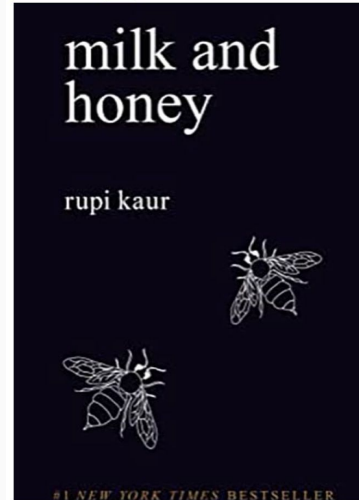
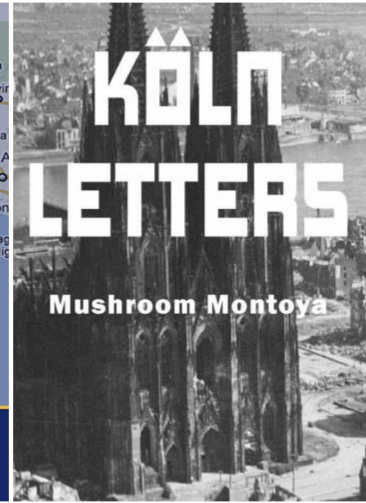
If applicable, upload art for your cover. Please include your name in the file name.

[Add file](#)



# Front Cover Layout

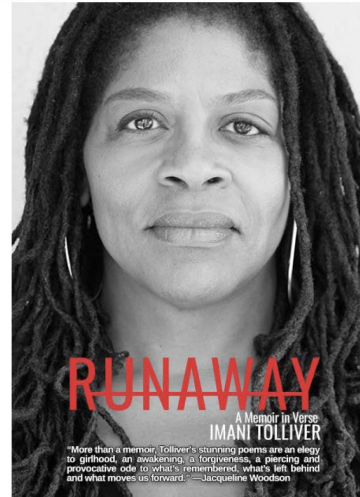
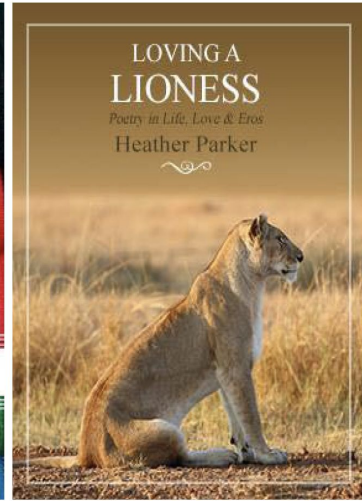
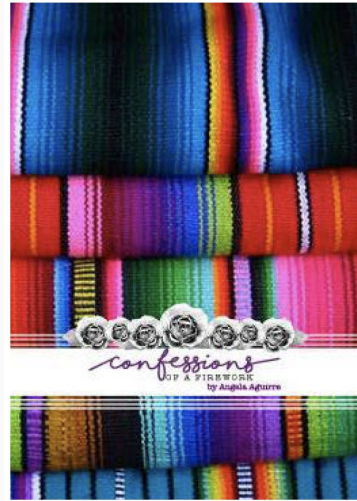
Art + Text  
Overlay



# Front Cover Layout

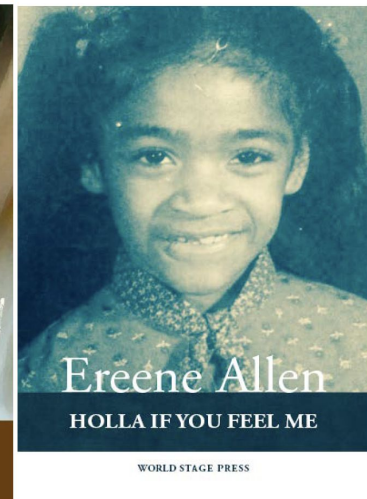
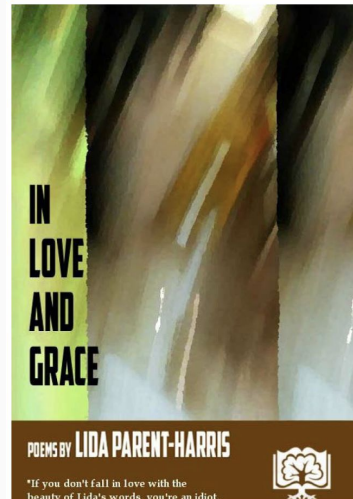
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Photograph +  
Text Overlay



# Front Cover Layout

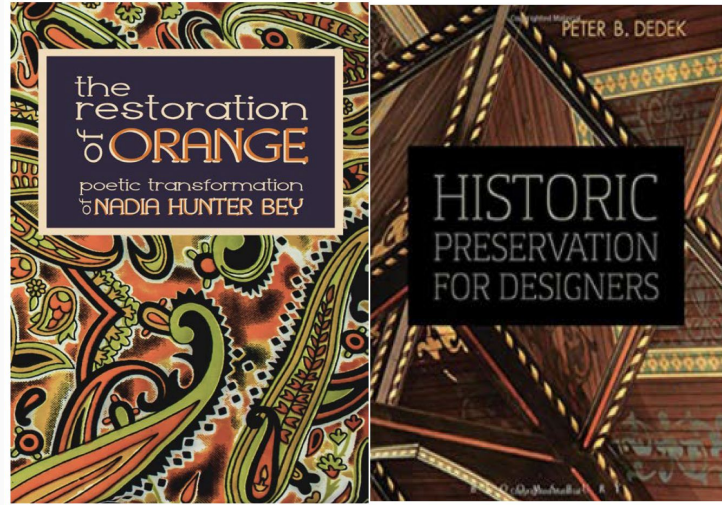
Art on Top +  
Text on Bottom



# Front Cover Layout

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Art + Text Box  
Over Art



# Front Cover Layout

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Text Only with  
Design

SP  
AC  
ES



# Application: BACK COVER

## BACK COVER

Answering these questions will help make the back cover design process go as smoothly & efficiently as possible. Refer to pages 17-25 in the [Book Production Catalog](#) for samples.

### Back Cover Layout \*

Select up to two options of how you want your back cover laid out.

- Art without Text
- Art + Text Overlay
- Art + Text Box Over Art
- Solid Color Background(s) + Text
- Designer's Concept (let designer do their own thing)
- Other (upload samples below)

### Back Cover Content (check all that apply; best to have no more than 3) \*

- Art
- Book Title
- Book Description/Summary
- Blurbs/Praise
- Short Bio with Author Photo
- Short Bio without Author Photo
- Short Poem
- Poem Excerpt

### Back Cover Samples \*

Please upload up to 10 covers you like. It can be a photo of a book you have, pulled from the web, or a screenshot of a back cover in the [Book Production Catalog](#).

Please include your name in the file name.

 [Add file](#)

### Back Cover Art

If applicable. Please include your name in the file name.

 [Add file](#)

### Back Cover Text \*

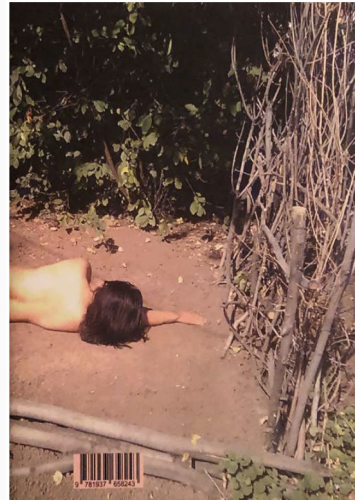
Please upload a Word doc with the text you would like included on your back cover. If you only want artwork on your back cover, upload a doc that says "Art only" to be able to proceed.

Please include your name in the file name.

 [Add file](#)

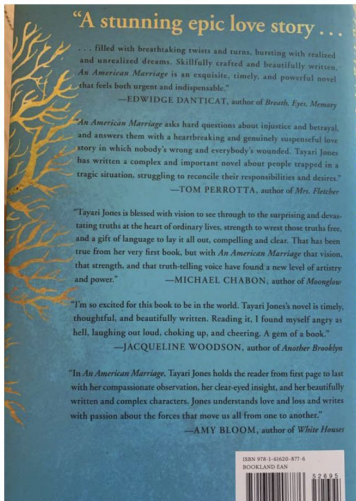
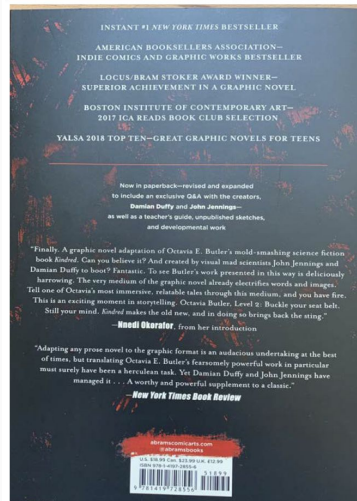
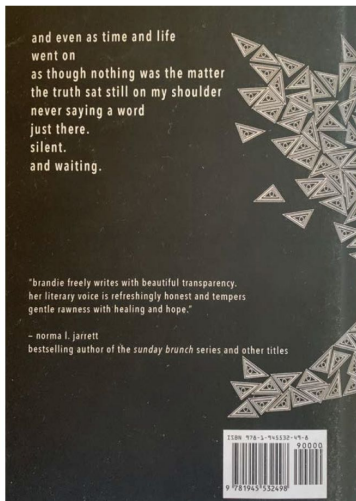
# Back Cover Layout

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Art without Text



# Back Cover Layout

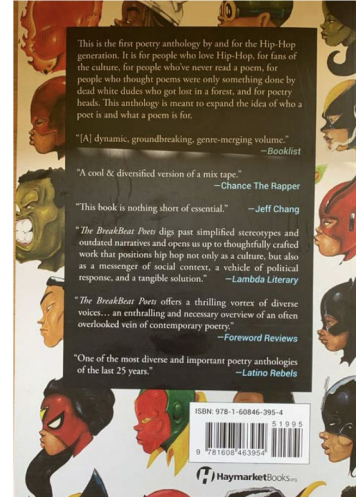
# Art + Text Overlay





# Back Cover Layout

## Art + Text Box Over Art



# Back Cover Layout

# Solid Color Background(s) + Text

POETRY 813.00

## THE BOOK OF LIGHT



LUCILLE CLIFTON

Lucille Clifton's *The Book of Light* reveals her already formidable powers of revelation, her necessary ability to locate the eternal within the midst of common mundane experience, and her transformation that vision into something representative, using language "the desire to speak," she "dis-covers" "the stillness that is god." *The Book of Light* bears witness to a wonderful poet's awe and gratitude for a world of passionate discovery, compassionate anger, and devotion.

"These are poems of fierce joy, made as if under the pressure of passionate witness. They are faithful to the witness, the present, the inner heart, and they are heroic, speaking truths less spoken before about the moral life of our species. They have the exactness and authority of laws of nature—they are principles of life." —Sharon Olds

"In the extraordinary work of *The Book of Light* the lines higher and strikes deeper than ever. From their poem exhilarates and inspires awe as the manifestation of such artistic and spiritual powers." —Doris Lessing



Copper Canyon Press

## SWITCHES, HOT WHEEL TRACKS, + EXTENSION CORDS

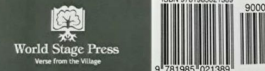
is a collection of poems, observations and spoken word pieces all written between the periods of 1997 to 2007. The concepts behind the title is based on common forms of punishment in the black community. *Switches, Hot Wheel Tracks + Extension Cords* is a journey in the cathartic process of carving a man's soul on paper. This self-proclaimed bluesman masquerading as a poet, a reluctant performer, lists a tapestry of hard life lessons through dark corners not always leading to solutions, but exemplifies the redemptive healing process of prose. This work is a manifesto of a creative spirit breathing life into the struggles against prejudice, inequality, ignorance and hypocrisy with the purpose healing troubled souls.

*Switches, Hot Wheel Tracks + Extension Cords* is a soundtrack to growing up in a black house hold through the 80's & 90's. "Switches aren't just tree branches, hot wheel tracks is not just a toy and extension cords just provide power at a further distance. There are useful tools parents used for rearing their children. Tommy Domino used these tools to guide through his life experiences, you will have an exciting trip going down memory lane with how he tracks the switches, connect the tracks and plug into his power."

—*ArtfulPeeceOfWork, author of The Weather Report*

Tommy Domino stands out from today's pack of writers as a man's poet. Two prior Poetries, Long Beach, and Black America securing from what he writes and speaks. Coming to this practice to be a cathartic need, Tommy has since humbly emerged as a craft talent like no other from Southern California. Pick up this poetic suboptimal dishes to the rest of the world of poetry and you will be an inspired fan the way I am.

—*Kashner, author of Peace In The Pocket*



## HYMN

A hymn is defined as a song of praise or honor to God. The word in the song gives rise to a sense of rhythm and emotions that bring us closer to and in touch with Heaven. These lyrics, if you will, are composed by the circumstances of a life cycle when you are fully self-expressed, when others are necessary in prayer. The offering "Hallelujah-hubb," sends, closer to the writing "Hallelujah-hubb," but more from the blues, unto be the blues.

In these pages, I define most hymns to be a man that loves you or a man like you that loves an lover. Because the line between the sacred and the human is the sand that shifts all the time. I draw no borders, no parameters are of no need. We don't have to like all the hymns in the book to know that they are important on our heart. For that I am grateful. Every hymn wants to be beautiful, to be remembered, to be used and most of all to be sung. In the hymns ones, I bow down and ask forgiveness. To the ones I can't stand, they're another book, but my father always told me, "baby, it's all good..." and I still believe "Hymn."

"A Kall is a force of nature. Her work and it's sensibilities are organically formed, connecting the dots on all the observed humanity and maximum of harsh cruelty that have formed through her prism. But having passed through her, the world is made more richly, beautiful, and connected. If you care about your heart, you must read V. Kall." —*Jerry Quickley*

"To the quiet pulse of V.Kall's Hymn, listen in, and commune with the echoes of Danny Hartman's longing to cradle the sound of tender love-making down the hall. We should heed her advice: immersion into the truth suffices of our own heart." —*Patrice J. Hartman*

"If heaven had a laundry room where women worked or sang hymns, these poems would be heard among the mixing water." —*Pam Ward*

"Mama V's words, like her touch, hold us. They risk us beyond ourselves, beyond any all-American." —*Ruth Forman*

"V. Kall is a singer of the community. Those of us who have been fortunate to know the Hallelujah Woman know that her poetry is a dialogue between the ancestors, which we are pulled out into this world, and the tenderness with which we are sustained. Here is not speaking truth to power, here is the power of art." —*Jorge Moncarron*



IN THE NEW COLLECTED POEMS, Wendell Berry revisits the death two hundred pieces from his earlier *Collected Poems*, together with the poems from his most recent collections—*Enter, Green*, and *Erasmus*—to create an expanded compilation showcasing the work of a man heralded by the *Wallpaper* as an "a well-timed, philosophical poet in the line descending from Emerson and Thoreau... a master poet of our time."

WENDELL BERRY is the author of more than fifty books of poetry, fiction, and essays. For more than fifty years he has lived and farmed with his wife, Tanya Berry, in Kentucky.

"Berry's poems show with a gentle wisdom of a craftsman that he has thought deeply about the personal and the universal dimensions of our life." —*The Christian Science Monitor*

"Wendell Berry is one of those rare individuals who works in a direct responsibility of the individual cultivation of an active and aware participation in the arts of life, he has shown of composing a poem, preserving a hill for planting, raising a family, working for the good of mind and one's neighbors, living." —*The Washington Post*



# Application: SPINE

## SPINE

Answering these questions will help make the spine design process go as smoothly & efficiently as possible. Refer to pages 27-31 in the [Book Production Catalog](#) for samples.

### Spine Layout \*

- No Text
- Art + Vertical Text
- Color Background + Vertical Text
- Horizontal Text
- Designer's Concept (let designer do their own thing)
- Other (upload samples below)

### Spine Samples

If applicable, upload spines you like. Please include your name in the file name.

[Add file](#)





# Application: INTERIOR LAYOUT

## Poem Layout \*

Check all styles that appear in your manuscript.

- Text Only
- Text + Art
- Text + Embellishments
- Multiple Poems on One Page
- Intentional Spacing (tabs, etc.)
- Special Formatting (text different sizes, at an angle, in shapes, etc.)
- Prose Blocks
- Footnotes
- Numbers as Titles
- Poem Title on Bottom
- Bilingual
- Other: \_\_\_\_\_

## Author Bio Layout \*

- Include photo
- Do not include photo

## Integrity of Line Breaks – if line(s) extend beyond the page size: \*

- Allow line(s) to break naturally against margins
- Indent the rest of the line(s)
- Change poem orientation to vertical
- Contact me for editing

## Integrity of Stanza Breaks – if a stanza breaks between pages: \*

- Move entire stanza to next page
- Allow natural break in stanza to split between pages
- Contact me for editing

# Interior Layout

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## Text Only

### THE PASSED AROUND CHILD

A passed around child  
never knows hugs  
or peppermint kisses  
fostered in misty tears  
abandoned before leaving  
her crib.

No pink beads to adorn  
new braids just a dark  
scary room "how long  
will I be here?" She  
ponders "a week month  
year?"

Defiled de-camped tagged  
government check a meal  
ticket treated with scorn

7

Court room arena from  
pillow to post a toy box  
filled with fear

Coping skills reborn  
surviving nightmares  
where Boogey men  
wait at your door

There is little mercy  
for a passed around  
child love bears harsh  
illusions

Corrupt institutions soil  
innocence dimming hope  
in trusting souls  
Stones tossed souls broken

social justice removed and  
humanity walks away sleep

Pretentious aunts stained by  
greed flossing gingerbread  
cookies and Tupperware  
smiles to heist new money  
schemes

Personally I can't  
speak for you  
but apathy makes  
me scream

### A MOTHERS WAR

Mothers war  
son's story  
pain that wrought  
little glory  
Another man-child snatched  
from a mother's arms  
fear took flight  
courage was born

Freedom and justice  
a new found mission  
faith plus truth  
her ammunition  
A mother's war  
a tragic plight  
once she stood  
for another's rights  
choice to grow  
become a man  
freedom to excel  
best he can

Young cub demeaned  
his mother scorned  
no shame or grief  
was ever earned  
Stripped of innocence  
locked in a cage  
injustice bred a  
blinding rage  
Universal test to  
save all sons  
my war won't  
cease until  
it's done

GRANDMOTHERS

WITH VOICES

# Interior Layout

Text + Art



Lori Ebermaw  
Illustration, 2021

## Hurricane

The grief comes in waves and tonight I'm drowning.  
Dragged under by eyes-closed memories, flooding dull senses.

Salt-water tears burn trails down to quivering  
jawline before joining their surroundings.

Jagged regrets, long overdue for disturbing, jab into puckered feet.

Murky anger floods cease-fire lungs, suppressing silent apologies.

This wealth of emotions threatens to overflow,  
consume every aspect of my entire being.

The depths of these waters, connected to ancestors,  
cycles, every shift and tide of Luna;

They overwhelm me.

Algae memories impossibly tangle themselves between  
flailing toes, and fights to grip slippery ankles.

Getting tugged into undertow, icy tendrils wrap  
themselves around me, pulling slowly but steadily.

Dragging me further and further underneath.  
To deafening silence...  
Incredibly deep, powerful isolation.

I alone need to confront these entities.  
Each emotion, each question. Each revelation a

reflection of internal dialogue, battle of wills, histories  
of my family trauma that can only be resolved by

*Listening.*

# Interior Layout

Text +

Embellishments





# Interior Layout

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## Multiple Poems on One Page

dear fan,

Future rooted in this  
story. Each sea layer, crowd.  
desire elsewhere.  
Wild pepper seed and women, this city

leads to  
burn, mirage.  
Two towns countries at war  
with all their street finery  
on display 125 voyages

and still.

yours,  
basket

\*

basket,

this town, you speak

hey. Sweet calf

, soft freckle  
lace. A stomach

disease,  
gentleman's white lies

the road. Who we  
in meantime.

# Interior Layout

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## Intentional Spacing

### DEAR BRAIN BULLET

Because of you, we danger into feralness,

open our mouths wide—  
speak to the dead.

We think Bullet  
might be calling our name, we might

also belong to the dead. How else do we speak

so clearly to them?

Bullet, because of you we clean—

the blood from porch,  
Brother's copper red scent. We clean and clean,

but can't rid ourselves of the taste

of metal to tongue. Still—we try to patch the gape

in the door, fill it

with density. Memory becomes

archeology. We search for lost

city because of you, always moving, wandering



# Interior Layout

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## Prose Blocks

### 53. Church Poets

IT MIGHT BETRAY something about my religiosity that when I saw the announcement on the church's marquee (somehow I think *marquee* is the wrong word) FORBIDDEN FRUIT CREATES MANY JAMS, I did not for even half a second consider jam meaning problem, jam meaning blockage, jam meaning trouble (nor did I immediately consider jam meaning party or celebration). I thought they were having a jam sale fundraiser. Which, in retrospect, I've never seen, though it's a good idea.

(Mar. 11)

# Interior Layout

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## Footnotes

### Eephus Pitch\*

*We obey the coaxings of our end*

WALLACE STEVENS

when gaps are looming ahead and the wrong  
hand floats up, oily, a widespread profile  
knocking and pinging; when people begin  
to say, “this is a jam, a dead weighbridge,  
a balk,” the catch is that the end distills  
meaning from a jealous move, from the nature  
of the pitch (the Eephus pitch.) It is not  
so much that you can’t see the lob or that

a jubilant fanning smothers the utterance,  
the gnawing and its indelible reasons; it is  
the harmony of the parts that interferes,  
the rust and the lift-off of a variant:  
and the borders of the center, and the  
dampened view at once discoloring and  
exonerating. I admit to having lifted

\* The original title of this poem was “Alla Puskás”. It alluded to a trick-style kick made famous by the Hungarian soccer player in the fifties. The “Eephus pitch”, a blooper pitch developed by baseball player Rip Sewell in the forties has been chosen as a cultural equivalent [tr. note]

# Interior Layout

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## Numbers as Titles

### 11:59.

she knew what she had to do  
and as the clock counted down  
the new year would stare her  
right in the face  
urging and pleading for her  
to make the necessary changes  
to bring forth the love  
she desired and deserved

# Interior Layout

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Poem Title on  
Bottom

I know there will come a day,  
if I'm here to see, when  
you'll have been lost from my life  
longer than you were ever in it.

And I know there will come a day,  
I'm unlikely to see, when  
you will have been dead longer  
than you were ever living.

How dare the Earth turn without your morning hellos.  
How dare the Earth burn without you holding the bellows.

I know there will come a day,  
the one everyone sees, when,  
there will no longer be a me  
to grieve the missing you.

My pain will be forgotten,  
my flame will lay and rot.  
And the Earth will dare to turn.  
And the Earth will dare to burn.

The Rules of Linear Time Apply

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# Interior Layout

Bilingual

## A MATÉRIA O MATERIAL

*3 estudos de som, para ritmo*

arco  
artefato  
vivo  
auriverde  
sirv  
o  
a  
fê  
(ri?)  
da fa  
da, moça  
in  
feliz:

## MATTER MATERIAL

*3 studies in sound, for rhythm*

arch  
artifact  
living  
greengold  
i ser  
ve  
the  
faith  
(laugh?)  
of the fair  
y, un  
happy  
lady:



# Application: CONTENTS

## CONTENT

**Manuscript \***

Upload a Word Doc (for text) and a PDF (for formatting reference) that include the mandatory contents below (in black), along with any of the optional components (in gray) you'd like to include. Please include Draft and your name in the file name.

**Front Matter**

- Praise Pages (short reviews of your book)
- Dedication
- Epigraph/Quote
- Contents (page numbers added later)
- Foreword (written by someone else about your book)
- Preface (give context to why created, written by you)

**Body**

- Introduction (about the theme/subject, written by you)
- Poems (may include section title pages)

**Back Matter**

- Afterword (impact of book, typically by someone else)
- Notes
- Acknowledgements (may be in front matter instead)
- Author Bio

*Gray = Optional Content*

[Add file](#)

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**Interior Images**

This includes your author photo (if applicable). Upload individually to ensure quality uploading. If you have more than 10, please send to [bookproduction@communitylit.org](mailto:bookproduction@communitylit.org). Please include your name in the file name.

[Add file](#)

## CLI Sample Manuscript

File Edit View Insert Format Tools Extensions Help Accessibility

New Open Make a copy Share Email Download Approvals

Normal text Lato

Microsoft Word (.docx)

---

## CLI Sample Manuscript

File Edit View Insert Format Tools Extensions Help Accessibility

New Open Make a copy Share Email Download Approvals Rename Move

Normal text Lato

Microsoft Word (.docx)  
OpenDocument Format (.odt)  
Rich Text Format (.rtf)  
PDF Document (.pdf)

## Application:

*Is there anything else the Proofreaders, Designers, or CLI Team need to know?*

- For example:
  - Provide additional details about special formatting
  - Notify us you are working with an outside designer
- Include all info about cover in “Cover Concept” answer
- Email questions to [bookproduction@communitylit.org](mailto:bookproduction@communitylit.org)