

Make your own origami book

A checklist

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Before you Start

1. **Ask yourself the big questions:**
 - a. The essence of the book.
 - b. Publisher: self-publishing vs publisher
 - c. Layout: DIY/hire a professional

Once you answer that, you can read the relevant parts of this guide.

First Things First

2. Concept and practicality check
 - a. Choose your concept. What is the essence of the book?
 - b. Who is your target audience?
 - c. What is your price target?
 - i. Derive the number of pages from the target price.
 - ii. Derive the number of models from the number of pages.
 - iii. Color vs black and white.
 1. Full color
 2. Insert of color pages
 3. Black and white
 - iv. Decide binding, paper, and print quality.
3. Content
 - a. Chapters vs no chapters.
 - b. List of models=Table of content,
 - i. Names and images
 - c. Extra material:
 - i. Intro:
 1. About the author
 - a. Links FB, IG, YT...)
 - b. Previous books
 2. Your approach to origami as an artist
 3. Origami history – avoid unless you are sure that you do not proliferate urban legends.

- 4. Copyright exclaimer
 - ii. Symbols in Use
 - iii. Annexes (how to...)
 - iv. Any additional material (examples):
 - 1. Paper recommendations
 - 2. Making paper
 - 3. ...
- 4. Choose a publisher:
 - a. Third-party publisher.
 - b. Self-publishing with a print-on-demand publisher (like Amazon's KPD)
 - c. Self-publishing (DIY)

Publishing with a Third-party Publisher

- 5. Find and choose a publisher - see a separate article by Ilan Garibi.
- 6. Proposal for a publisher - see a separate article by Ilan Garibi.
- 7. Agreement
 - a. Transfer of copyrights vs licence
 - b. Exclusivity, limit of time for exclusivity
 - c. What if the book is not published
 - d. Right for derivatives like translation
 - e. Your use of the model and anti-competition
 - f. Your remuneration: fixed, based on the number of copies, mixed
 - g. Your additional duties (workshops, promotion, who pays the cost, are you paid for such activity)
 - h. Author copies
 - i. Law of the contract
- 8. Technical details:
 - a. Photographs
 - b. Diagrams
 - c. Other technical details
 - d. Text and graphics for the publisher
- 9. Proofreading
 - a. Proofreading of diagrams
 - b. Proofreading of text/text editing
 - c. Trial print
- 10. Stock and distribution
 - a. Author copies
 - b. Third-party shops

11. Promotion
 - a. Blurb
12. Royalties and taxes

Publishing with a Print-on-Demand Publisher

5. [Choose a publisher:](#)
 - a. KDP (Amazon)
 - b. IngramSpark
 - c. Blurb
 - d. Lulu
6. Agreement
7. Technical details:
 - a. Format: A4, Letter...
 - b. Number of pages
 - c. Color vs BnW
 - d. RGB and CMYK
 - e. ISBN:
 - i. ISBN
 - ii. Barcode
 - iii. Imprint
 - iv. Legal deposit (copies to the national library)
 - f. Language: translation vs bilingual
 - g. Technical Layout
 - i. Diagramming Software
 1. Illustrator
 2. Affinity Designer
 3. Inkscape
 4. Gravit Designer
 5. ????
 - ii. Publishing software:
 1. InDesign
 2. Publisher (affinity)
 - iii. File types and management
 - iv. Text
 1. A file in a text editor (Word),
 2. Use Styles.
8. Graphic Design
 - a. Use a professional or DIY?
 - b. Cover design
 - c. Title
 - d. Layout

- i. Snake vs matrix
 - ii. Text-driven or picture-driven
 - e. Fonts
 - f. Color palette
- 9. Proofreading
 - a. Proofreading of diagrams
 - b. Proofreading of text/text editing
 - c. Trial print
- 10. Uploading and releasing the book
- 11. Promotion
- 12. Royalties and taxes

Be Your Own Publisher

- 5. Technical details, see above.
- 6. Graphic Design, see above.
- 7. Proofreading, see above.
- 8. Printing
 - a. Print at home
 - b. Print-on-Demand printer
 - c. Traditional printer
- 9. Stock and distribution
 - a. Distribution channels and order management
 - i. Origami organizations
 - ii. Origami-shop.com
 - iii. Origami conventions
 - iv. Math/craft shops
 - v. Traditional bookstores
 - vi. Your web page
 - vii. General internet auction/sales sites (eBay)
 - b. Stock management
 - c. Shipping
 - d. Legal deposit
- 10. Promotion
- 11. Sales and taxes

A Guide to the Checklist

1. The essence of the book.

Think about what is the message you would like to convey through your book. The answer to this question will determine different features of the book. And these features should be consistent.

The biggest decision and obstacle, to me, is the choice of models. Once you have that, the book will happen. Of course, this assumes you have enough models to choose from, and this is why it is not wise to start making a book if the complete list of models you have is included. Wait till you have a large enough volume to choose the right mix of models, and to have enough substance to hold a book.

If you do have it, once you choose the list of models, it is all downhill from there.

2. Publisher: self-publishing vs publisher

In the case of self-publishing, you decide everything, but at the cost of managing every technical aspect, and finally, you are responsible for the marketing. You must invest a lot of work into the preparation of the book as well as some money, but the return from every single copy is higher.

If you publish with a publisher, the publisher invests their money and also carries most of the technical details. But the publisher is also the one who finally decides, including if and when the book will be finally published. The publisher markets the book, so the number of copies sold is probably higher, but the unit return is much smaller.

There is also an intermediate road - prepare the book yourself and publish it with a print-on-demand publisher like Amazon's KDP. You are responsible for everything until the ready-to-print file, but technical work related to the printing process and distribution is done by the publisher.

3. Design and Layout: DIY/hire a professional

- a. Will you treat your own teeth? Or your daughter's? Unless you are a graphic designer who specializes in making books, I advise you to use one. Yes, you need to pay him, but what are the chances you know how to design a book, not origami models?
- b. Book Design is done with InDesign (Adobe) or Publisher (Affinity). There are hundreds of tools, shortcuts, and techniques you need to know to work with it. Be sure you know how to do automatic content pages before you decide to make it by yourself.

4. Choose your concept. What is the essence of the book?

- a. There are more than 10000 items under books tagged with origami. Even if we assume that 5000 of them are just papers, there are too many books. What makes your book special? Having a unique concept can help you rise above the rest.
 - b. If all you want is to make a book of your models, go ahead. Just do it, no matter how. But if you want to make a successful book that will reach its target audience, make sure you have a concept that will help you do just that.
5. Who is your target audience?

Define to whom you address the book. The answer will determine many aspects of the book, for example, the difficulty level of the models, how detailed a diagram should be, the use of color, the number of pages, and printing quality.

6. Content

- a. Chapters vs no chapters.

Chapters help to carry your message in a more structured and ordered manner. But the book must be long enough to be divided into chapters. Do not make chapters too short.

- b. Table of content

It is much easier to use a table of contents if all models are listed not only by name but also by an image. You may also opt to use only images (miniatures) for models and titles for the text-heavy chapters,

- c. About the author

A short bio is advisable. It should present your experience, contain links (text + QR code) to your website, artistic profile on Facebook, Instagram, YouTube, etc., as well as a list of your previous books.

- d. Symbols

- i. The legend of the symbols is a must. Show not only the names of the symbols, but also the result of their action.
- ii. Use as many as you can of the standard set of symbols.

- e. Extra material

Decide what extra (apart from the diagrams) material to be included in the book. Remember that any extra material “steals” space for your models.

- i. Your approach to origami as an artist - Not necessary, but very interesting if you share your experience as an artist. What is important in origami for you? How do you create? What is your specific technique?
 - ii. Design process - each of your readers has more diagrams in his house than he can ever fold. Books with only models to fold are not enough. Add insights, stories, and tell about your design process, so people will understand the result better.
 - iii. Origami history - For unknown reasons, many think that origami history is a mandatory part of any origami book. And they proliferate urban legends that *origami is an ancient Japanese art of paper folding*. Just think about two facts: the word *origami* came to Japan as a literal translation of the German word *papierfalten*, and the oldest European printed traces of origami are about 100 years older than the oldest in Japan. If you really need it, please first read about the real history of origami.
 - iv. Annexes - Any relevant material helpful for the readers. Add here how to fold a hexagon, or how to divide a square into a grid.
- f. Copyright exclaimer

Also a must. Depending on the applicable law (country), it may be necessary to create your copyrights. You may also grant a specific right to the readers (for instance, the right to teach your models on a non-commercial basis without your additional approval).

7. What is your price target?

It is possible to make a book that costs 1€, 10€, or 100€ per copy. But these books will be very different. In terms of the number of pages, print quality, binding, and content.

8. Derive the number of pages from the target price.

The target price defines the maximum number of pages. Divide the pages into main content (most probably your diagrams) and extra material. Binding is a significant part of the cost. There are cheaper solutions available in case of a small number of pages.

Remember that in most cases printing is done in multiples of a defined number of pages (printed on one printing sheet), for instance, 8. If you decide on 81 pages, you will pay for 88 pages, and 7 pages will remain blank at the end of the book. The number of pages printed simultaneously on one sheet depends on the format and printing machine, and could be a number between 4 and 128.

9. Derive the number of models from the number of pages.

The number of models is determined by the three main factors: number of pages available for diagrams, format, and audience. Larger format means that more steps may be located

on one page, but a format larger than A4 is not practical. An advanced audience means that the diagrams may be shorter (especially initial steps may be skipped).

10. Color vs black and white.

Printing in full color is more expensive than in black and white (or grayscale). Depending on your audience and pricing level, you may choose between the following solutions: full color (every page printed as a color page), diagrams and text in grayscale with an insert of photographs in full color, or black and white only.

In case of the color insert, the black and white part and the color paper are printed separately, and the number of pages of each part must be a multiple of the number of pages per sheet (a number must be different for the color part and the black and white part). The insert and main part are joined when the book is bound.

11. Binding

There are many methods of binding that may be used for your book.

Hardcover is the most noble, most durable, and most expensive binding. The hardcover edition (as a “luxury”) enables better pricing with more income from a single copy. A more expensive type of hardcover allows the book to be completely open.

A softcover (or perfect binding) book has a cover glued to the spine of the book. Usually, the book cannot be completely open.

Both hardcover and softcover offer a space on the spine, visible when a book stands on the shelf, where the title may be printed.

Stapling is cheaper than softcover. May be used up to 80 pages. The method may also be used in case of home printing up to 20 pages.

Wire or comb-binding may be used in case of a short run of prints and in case of home printing. The book opens completely.

12. Paper and print quality.

- a. Paper quality is usually measured by its weight. Although it's not the only parameter, no one will make a cheap, heavy paper. 100-110 Gsm is considered high quality.
- b. Paper type - matt, glossy, etc., each has its own pros and cons, but usually it is a matter of taste. No matter which is your favorite, print a sample before you decide to see how your diagrams and images are coming out.

13. Publishing with a publisher.

Pros: all technical details related to the publishing process (pre-production, print, sales) managed by the publisher, access to the mainstream marketing channels, a larger number of copies sold.

Cons: the book may be significantly different from your expectation as the publisher takes decisions not only about technicalities but also about the content, you lose control of your book (most probably the publisher buys all of your rights to the book) and your income per copy is smaller, decision about release of the book may be postponed in line with the general marketing strategy of the publisher.

There are a few publishers that have already printed an origami book. For English books, there are (in no particular order): Tuttle, CRC (including A. K. Peters), Passion Origami (N. Terry), Nui Nui, Tarquin, Macmillan (St. Martin's Griffin). For Spanish, we have Editorial Salvatella, and for Italian, Il Castello. Passion Origami released bilingual books.

It is advisable to start in parallel with more than one publisher and send your proposal to several publishers. Some will answer that they are not interested, some will not answer at all, and finally, if you have more than one positive response, you may decide with whom to go forward.

14. Publishing with a print-on-demand publisher.

Pros: You control all the content and layout of the book. Advanced technicalities related to print preparation are managed by the publisher; they provide the ISBN and manage the legal deposit. And you have access to the worldwide sales channel with logistics of sales (storing a book, packing, delivery, and payment) managed by the publisher. Your income per copy is higher than in the case of a traditional publisher.

Cons: You must manage and finance all pre-production processes, including photographs, proofreading, layout design, and preparation of the files in a format acceptable for the publisher.

KDP (Amazon) is the most well-known and most used publisher in this category.

15. Be your own publisher

Pros: You control the process and decide about everything. Potentially, you may decrease production costs by selecting cheap, low-scale opportunities. You control sales, so you may set a high price for buyers in the high-income countries, while selling at much lower countries where the general price level is lower. Your income per copy is much higher.

Cons: You must manage and **finance** all the pre-production process, including photographs, proofreading, layout design, and preparation of the files in the ready-to-print

format. Then you must finance and manage the stock of printed books, manage the marketing process (from advertising, through logistics of delivery to payment collection). In some countries, you must establish a business with its own bureaucratic burden. Roughly, it will cost you somewhere between 1000 euros and 3000 euros to start with.

16. Proposal for a publisher - see the article.

17. Agreement with a publisher

A publisher will send you an agreement. And they will be quite inflexible with negotiation of the text, at least as long as they do not see a possibility of selling a million copies of your book. But read this agreement and pay attention to the following points:

a. Transfer of rights/licence

There are two basic constructions of the agreement: licence and transfer of rights.

In case of transfer of rights, you receive one payment, and that's it. You lose any control over your book. The publisher decides when and if to publish your book, and may change anything in the book. In the case of translation or next editions, you will not receive any remuneration. And you must ask for permission if you want to publish your diagram (included in the book) anywhere, including a convention book.

In the case of licence, you generally control the future of the book. The agreement defines what the publisher may do, and they cannot do anything more. The publisher will probably require exclusivity, but it should be limited to a specific territory and time, for instance, for the English version for 5 years. You may also ask that the licence expires earlier if they will not publish a book.

b. Your rights and duties

Check what you can do, for instance, if you can teach your models and publish photos in printed and electronic media.

The publisher may also require that you take part in the promotion and give a workshop. Check who will bear the cost (for instance, travel) in such a case, and if you will be paid extra for such activity.

c. Diagrams

A publisher may insist on redrawing all your diagrams. **Do not agree to it.** It will be a disaster as the graphic will not know origami, and the diagrams will be distorted, squares will be rectangles, a bisector will become a random line between the other two, and consecutive steps will be drawn in different scales.

Instead of redrawing, agree on the format of diagrams you will deliver.

d. What happens if the book is not published

The publisher may decide for any reason that the book is not published. Check what happens in such a case.

e. Your remuneration

There are different formulas for remuneration. It may be the fixed sum paid when the book is ready and nothing more later (typical for the transfer of rights), or some amount upfront, then some amount paid on every sold copy after a defined level of sales is reached, or a defined amount on each copy sold from the start.

Do not expect too much. You may receive something between 5% and 10% of the price received by a publisher. If we start from the final price, we have about 5% of taxes (sales tax or VAT), then about 50% of the remaining is distribution cost, and your remuneration is calculated on the remaining part. For example, if the final price of your book is 21\$, about 1\$ is the tax, 10\$ is the distribution cost, 10\$ remains for the publisher, and your royalty will be between 50 cents and 1\$ per copy.

18. Format.

The selection of the format influences many aspects of the book: number of pages, layout, cost of production, and comfort of the reader.

Larger format means usually fewer pages (which in turn influences printing cost, binding possibilities, and cost).

The layout of the book is closely linked to the format, as you must prepare a layout that fits exactly the chosen format. It is not possible to rescale the book at the production stage. You cannot prepare the layout for a format and then change the format. In such a case, all the work with the layout must be repeated.

In the case of a traditional publisher, the format will be decided by them. In the case of the print-on-demand publisher, you may select from a set of predefined formats. If you order printing yourself, you have more flexibility, but still you must consult your potential printer (or printers) about what is possible and how the cost of printing depends on the format chosen. If you print at home, A4 format with spiral binding (comb or wire) or A5 with stapling is most suitable.

A larger format of the book is usually more comfortable for a reader as more diagrams are visible at the same time. On the other hand, a format larger than A4 is impractical

(oversized). If you decide to print, store, and sell the books yourself, A4 and A5 (in US letter) formats are convenient, as you can use copy paper boxes to store and transport your books.

19. RGB and CMYK

There are two major systems of representing colors: the additive model (more color = lighter color), used for color produced by light, and the subtractive model (more color = darker color), used for color produced by ink. RGB is an additive model with red, green, and blue as primary colors, and any other color is obtained by mixing these three lights. The RGB model is used for creating a color image on a TV, computer screen, and digital camera. CMYK is a subtractive model with cyan, magenta, and blue as primary colors and black (K = key or black) used in printing, either by your home ink-jet printer, laser printer, or a professional printing machine.

When you take a photo of your model, the image is represented in the RGB system. Before printing, it must be converted into the CMYK model. In your home computer, it is done on-the-fly by printer software, but in the case of professional printing, you must convert the color system. RGB colors are device-dependent (compare your color photo displayed on different monitors), and the printer must be sure what actual color you have in mind when saying a specific combination of RGB. Lack of conversion results in strange colors, and even worse results from mixing RGB and CMYK images in one file.

Converting to CMYK is normally done at the layout phase. If you do it yourself, you must be aware of the conversion.

20. ISBN

If you print with a publisher or a print-on-demand publisher, you do not need to worry about an ISBN; the publisher does everything for you.

a. ISBN

An ISBN (International Standard Book Number) is a 13-digit number that uniquely identifies a book. There is a range of numbers assigned to each country, and there is an institution, frequently the national library, that administers numbers and assigns them to the publishers. A publisher obtains a block of numbers, which could be 10, 100, 1000, 10000, or 100000 numbers. When all numbers are used, a new block is assigned. Depending on the country, ISBNs are assigned free of charge or purchased.

Why is it important to have an ISBN? First, if you don't have an ISBN, your book is treated as a second-category publication, not a real book. Second, in some countries, the definition of a book for tax purposes is 'it has an ISBN'. So, if you do

not have an ISBN, you will pay higher taxes when you sell the book, and you may be required to pay customs duties when the book is sent abroad.

The ISBN must be placed on the verso of the title page and at the end of the book (usually the back cover).

b. Barcode

It is possible to use an ISBN without the barcode. But your book looks more professional with a barcode, and a barcode is a must if you plan to sell your book in any professional retailer (as they use barcode readers at the cash register to identify a book and its price).

There are different types of barcodes. If you generate your barcode yourself, use the proper type (EAN-13)

c. Legal deposit (copies for the national library)

If you use your own ISBN, you are legally obliged to send free of charge a defined number of copies (usually between 10 and 20 in total) to a national library in your country, as well as several other libraries. Details depend on the country where you applied for the ISBN, and usually, the institution that assigns ISBNs may provide you with such details.

21. Imprint

- a. This is relevant only to USA-based printers.
- b. You need it to publish a book via KDP with your own ISBN, and you must be a USA resident for that.
- c. There is a service that supplies you with an Imprint once you register for it.
- d. Follow this [article](#).

22. Language: translation vs bilingual

If English is your native language, you don't have such problems. But some people speak other languages. If you are such a person, you probably think about what language should be used for your book and how to organize it.

The decision depends on the publishing path. If you work with a publisher, they will decide. If not, English gives you access to the largest international audience, so it will probably be the first choice. If you define your target audience in a way that includes non-English speakers, there are two different approaches available: two versions of the book (separate for English and another for the second language) or a bilingual book, where text in two languages flow parallelly. There are good examples of both approaches. Books published by Nicolas Terry are bilingual (usually English/French), the recent edition of Miguel Gañan book is an example of two separate language versions (Spanish and English).

What is the best? The answer is, as usual, it depends. If your book is text-heavy, the second language most probably adds many pages, which is an argument for separate editions. If the book is driven by pictures, additional text most probably fits on the same pages, which points to the bilingual edition. If you print on demand, the cost of each copy is the same and does not depend on the number of copies printed. In such cases, separate editions lead to lower cost (as the number of pages is lower) and easier use (the reader is not mixed up by the second language). If you print a bilingual edition, it has its advantages. Fixed cost of printing (preparation cost) spread over a larger number of copies (usually a bilingual edition has much fewer pages than twice the single language edition), so the cost per copy is lower than in the case of two separate editions. And stock management is easier as you have only one version of the book.

If you decide on the bilingual edition, differentiate languages in some way, for instance, a straight font for English and an italic font for the second language.

And be aware that the bilingual version is harder to prepare, requires the same work as two editions (editing and proofreading of the text), and the layout is more complex.

23. Technical Layout

The technical layout includes everything necessary to convert your manuscript into material ready to print. From selecting fonts, placing your diagrams on pages, through converting the color system, managing bleeds, to generating files acceptable by a printer.

It could be quite simple if you print at home (you may use Word or similar text processing software or a program used to draw diagrams). But if you print with a professional printer, there are more technical issues to manage. And the final files must be prepared according to the selected book format. No additional operation (for instance, resizing from A4 to A5 or from A4 to letter) is possible at the printing.

a. Input for a professional layout designer

If you hire a professional, most likely you should prepare your manuscript in a common format like Word and separately all drawings and photos in a format required by the layout designer. Every step of the diagram should be prepared as a separate file as the layout designer will manipulate the position of the diagrams.

It is a good practice to mark every variation of your text as a separate style. It introduces some order to the typesetting and helps the designer.

b. File types:

i. Text

If you do the layout yourself, you may enter the text directly into the Desktop Publishing (DTP) program. But it is advisable to separate the

concept phase (writing the longer parts of text, deciding what step should be commented and how) from the technical phase (placing everything on the page and formatting). Word (or a similar open source program) is enough for the concept phase (manuscript).

If you hire a professional graphic designer to prepare a layout, he will most probably require a separate file with the text (you may add drawings and photos to mark proper places) and separately photos and drawings, every drawing (diagram step) as a separate file.

ii. Photos: JPG / Raw format

When you take a picture with your camera, you most probably have a photo as a JPG file, i.e., an image compressed with the JPEG method. There are two important facts about JPEG. First, it is a lossy compression. This means that the uncompressed image is slightly different from the original. And every time you open the file (for instance, to crop the image) and save it again, the image is more distorted. The method does not like sharp edges and generates a “dust” around them when the image is compressed. It is not easily visible in case of photos, but in case of diagrams produces a dirty image, so the JPG format is not suitable for diagrams. The second important matter is the resolution of the image measured in dpi (dots per inch). Minimum for color print is 300 dpi. This means that for a printed image 2,5 cm x 5 cm (1” x 2”), you need a photo of a size 300 pixels x 600 pixels at least. For a large photo 15cm x 15 cm (6” x 6”), you need a photo of 1800 pixels x 1800 pixels (it is not enough to resize your small photo; you must take a new one).

Some cameras offer a raw picture format (uncompressed) used for professional high-quality photography (for instance, for large-scale posters). As the photo is not compressed, there is no problem with lost quality. But at the cost of file size. The photo that has 2MB in JPG format will have 20-40MB in raw format. What is impossible to use when you prepare your manuscript?

Another option is the TIFF format. It is a lossless compression format, and it is compatible with many programs (including Word and InDesign). Editing and saving photos in .tiff format allows for high-quality photos in books. Though the file size is large, it improves the quality of work. This might lead to lagging of files unless you have a good computer and processor

For high-quality print, more resolution is needed. That is why a publisher usually requires taking all photos once more by their photographer (be prepared - you need your models for it).

If you have many photos in your book, it may be easier to work with reduced photos inserted into text (to mark a position) and keep large-size photos separately to insert them at the layout design phase.

iii. Diagrams: Png / Pdf / Svg

There are two conceptually different methods of representing images, especially drawings: raster graphics and vector graphics.

Raster graphics represent an image as a matrix of (square) dots. When you enlarge such an image, dots become larger, and finally, you may see separate dots as small squares in uniform color. JPG and PNG are examples of the raster format of images. JPG is not a good format for drawings (see above). The PNG (portable network graphics) format is a lossless compression format, which means that your drawing is not distorted by compression. And it is widely accepted by different types of software. You must remember sufficient resolution when you generate your drawings in this format.

Vector graphics represent an image as a collection of lines (straight and curved) and polygons. Each object is described by its mathematical equation. So, the objects are “ideal” and may be enlarged as you wish and remain smooth. PDF and SVG are examples of such formats. And there is no compression, so no problems with the loss of quality. However, there may be a problem with the compatibility of the software used to draw and for layout design. For instance, Word does not accept either PDF or SVG images.

Vector graphics are definitely better for electronic publication (as the drawing may be magnified without limits). For paper print, everything is finally converted to raster graphics, and in principle, there is no advantage of vector graphic drawing over high-resolution PNG graphics. Anyway, vector graphics is the recommended format whenever possible.

- c. Publishing software:
 - i. InDesign (Adobe)
 - ii. Publisher (affinity)

24. Graphic Design

- a. Use a professional or DIY?
 - i. My best advice is to use a graphic designer who is also an origami folder.
 - ii. If you know how to design a book, go ahead.
 - iii. In any other case, hire a professional.

- b. Cover design

If you publish several books, use different colors on the cover. People may not remember the title of your book, but will remember “oh, I already have the green one, so I buy the blue one”.

Put your name on the top 3 cm of the cover. At the conventions or fairs, books are often stacked one on another with only a small part of the cover visible. Your name should be there.

- c. Title

- i. We all know how difficult it is to find a good name for a new model. With books, it's even harder.
- ii. It's better to have origami included in the title.
- iii. Don't use more than 6 words.
- iv. Google the name you think of to make sure it isn't used already.
- v. If you plan a series, solve the name for the whole series and not only the first book.

- d. Layout

- i. Snake vs matrix

It is a matter of personal taste.

Some say that the matrix is boring. But it follows the natural sequence of reading left to right (sometimes right to left) and top to bottom. Best for the diagrams where all drawings have the same size (typical for geometric models). You may also switch to a denser matrix when your model is smaller and does not fill the matrix cell.

Snake allows better packing of diagrams on the page. But it is harder to read as the sequence of folding goes in different directions. The pro of a snake is that you have no jump between the last step on page n and the first on page $n+1$. This is not helping in a digital format!

In both cases, all steps should be numbered for reference ('Help, I have a problem in step number...') and to show the sequence as well as possible variations ('continue from step ...').

- ii. Text-driven or picture-driven

A traditional book is text-driven. It is a continuous text divided into paragraphs and pictures located more or less near the text that refers to them, but generally, pictures may flow over the text to maintain a nice division of the text between pages. A picture is referred to by its number.

As opposed, the diagrams are picture-driven. The pictures (diagrams) tell the story (folding sequence), and the text is formed into labels attached to the particular pictures, and the position of the text defines the reference.

Your book is probably a mixture of text-driven and picture-driven. Some publishers tend to think about any book as text-driven. If you work with a publisher, ensure that they accept that part of the book is picture-driven and that they do not force layout for text-driven books.

e. Fonts

Do not use fancy fonts. They are difficult to read. Sans-serif fonts (Arial, Calibri, Helvetica) are generally easier to read than serif fonts (Times New Roman).

Be consistent. Use a different font only for the purpose; it should carry information.

f. Color palette

There is a general problem with reproducing colors on different devices. It is almost certain that the printed copy of your photographs will have different colors than the same photo on a screen, and printing on a home printer results in different colors than professional printing. Also, when you compare your photo displayed on the laptop, large screen, and phone, you will notice different colors.

Professionals use calibration to be sure that a color seen on the screen is the same when printed. Most likely, your photos are not calibrated to the printer equipment, so you must check if the printed colors are good.

It is also the reason why a publisher asks for photos taken by their photographer - to ensure proper calibration and avoid problems when the book is printed.

25. Proofreading of diagrams

What is clear and obvious to you at the time when you draw the diagram may not be so clear for others. Do you know this feeling, 'what the author had in his mind?' when you look at your own diagrams after some time?

Ask others to read and comment on your diagrams. The origami community is friendly. If you ask, you will find volunteers to do proofreading. Be prepared that you must redraw part of the diagrams and some comments may be bitter for you ("yes, they are right, but they

ruined my beloved book!”). And bitter comments are actually the best, as they may significantly improve your book. So, do not leave proofreading of the diagrams for the last step; it should be done at the initial step, definitely before the layout.

This phase can take months! Allow three months to make it correctly.

One iteration is not enough. Three or four rounds are more realistic.

26. Proofreading of text/text editing

Somebody else must read all the text. If the language of the book is not your native language, ask a native speaker to correct your text.

The publisher will do proofreading as a standard step of publishing.

27. Trial print

Always make a trial print. Check if the book is complete. Check the color, especially the cover. If you use full bleed, check if the result is as expected. It is unlikely that everything will be as expected at the first trial.

28. Printing

If you publish your book yourself, you must print it somewhere.

a. Print at home

A laser printer gives a good quality print and is a reasonable solution for a small book or a brochure (up to 20 pages) if your budget is constrained. You may print your book as needed and bind it yourself.

b. Print-on-Demand printer

There are printing shops that offer digital printing and binding (usually soft cover) for short runs (for instance, 10 copies). Cost per copy is higher than in the case of traditional (offset) printing, but quality is the same. And you do not need to finance and manage the stock, as you may print several times according to demand.

c. Traditional printer

Cost of traditional (offset) printing consists of two parts: fixed cost per run, independent of the number of copies, and low variable cost of each copy. You must print at least 500 or 1000 copies to keep the cost per copy low. Do not limit yourself to printers in your town; a lower price in another place may cover the transport cost and more. If you live in the EU, check also other countries. Poland offers

competitive prices and good quality, and you may communicate in English (check where a book you recently bought at Amazon was printed).

29. Stock and distribution

a. Print with a publisher

Life is easy. They will do it for you.

i. Author copies

You are entitled by law to several free copies of your books. The minimum is established by law, but you may agree more.

You may also ask for a special price for the book for you. They likely agree as they do not cover the distribution cost when sold to you.

ii. Third-party shops

The publisher gives his distribution channel to your book. So you have access to the third-party shops.

b. Traditional printing (without a publisher)

i. Stock management

You will print about 1000 copies to achieve a reasonable cost of printing. But you must accept all the print at once and keep it somewhere. It is possible, but it requires some space, so you must be prepared.

ii. Order management and shipping

You must manage orders from your customers, pack books, and ship them.

It is not enough to put a book in an envelope and post it. Books are easy to damage by water and when struck, especially at corners. Pack your book carefully when posting. Bubble foil is a good solution for a single book. If you send a full box pack, your box with stretch foil, put styrofoam around (corners are most important), and pack with paper or in another box. Recycled material helps.

iii. Legal deposit

If you obtained your own ISBN, you are obliged to deposit a defined number of copies of your book in the national library (and possibly several others as well)

c. Print-on-demand with a publisher or yourself

i. Stock management

The book may be printed in the short run, so there is no problem with stock management.

ii. Shipping

If you use a print-on-demand publisher, they will organize shipping. Otherwise, you receive printed copies (for instance, 10 copies) and you carry orders and shipping yourself.

iii. Legal deposit

If the publisher gave their ISBN number, they will also carry the legal deposit. If the ISBN is yours, you must carry the legal deposit.

30. Promotion

- a. If you have a publisher, they will use their own channels for the promotion of your book (as well as many other books they publish). But you have much better access to your target community. Bring a sample copy to show at the next convention (or several copies to sell there). Place information on your profile or web page.
- b. Ask somebody to write a review of your book and publish the review in an origami magazine.
- c. Social Media
 - i. This is your major tool. To build an audience on Instagram, you have to work for years. Do it! Post every day.
 - ii. Start to spread the word about your new book 3 months before it is out. Share models from it, sample diagrams, cover design, and more.
 - iii. Create online events in which you teach a model from the book.
 - iv. Give free giveaways for posting images of your models.
- d. Release a free sample from the book. At least 4 models. You can promote it as a free sample in Origami-Shop.
- e. Send samples to magazines.

31. Distribution

- a. CDO - ask Francesco Mancini fmancini@ymail.com
- b. OUSA - origamisource@origamiusa.org Heidi
- c. Origami Shop - Nicolas TERRY
- d. AEP Isidoro - presidenciaaep@gmail.com
- e. Paper Tree (SF) - staff@paper-tree.com
- f. EMOZ - Felipe - JOSE FELIPE MORENO SALINAS
- ~~g. SAOC (China)~~
- ~~h. BOS Nick Griffiths - nickgr@hotmail.co.uk~~

32. Royalties and taxes

There are two certain things in your life: death and taxes. But taxes are more certain, as you will pay them after your death.

If you publish your book yourself, the sale of books generates an income. Depending on the country, you should register a business, or you may treat sales as a personal activity. Registering a business may offer some tax advantage (sales tax / VAT), but generates additional burden (accounting, tax filing).

If you publish your book with a publisher, you will (luckily) receive royalties. If you live outside the USA, most likely the royalties will be paid from abroad. Usually, the royalties will be partially taxed at source (in the country where the publisher is registered), but you must also declare them in your tax filing. Details are covered by the so-called Double Taxation Treaty between these two countries. Anyway, if you are lucky and have already obtained any remuneration, remember to declare it. Nowadays, all countries exchange tax information, and it is not worth it to save 10\$ of tax to spend later 100\$ for a lawyer that will deal with your tax problems after several years.