

Chapter 1 : Google Play Books on the App Store

Sizes (Picture play) Story time just got better with Prime Book Box, a subscription that delivers hand-picked children's books every 1, 2, or 3 months at

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. August Learn how and when to remove this template message An example of the 5-inch format resting on a 7-inch single for comparison. The most common diameter sizes for gramophone records are 10-inch, 7-inch, and 4-inch. In Europe, early 10-inch and 7-inch shellac records were produced in the first three decades of the twentieth century. In the late 1940s, small plastic records, including some small picture discs, replaced them. The 7-inch size was also used for flexi discs which were popular in Japan where they were known as sound-sheets and were often in traditional round format. In other areas, flexi discs were usually square and often included in a magazine see Unusual materials and uses below. Numerous unusual diameters have been produced since the early 1950s ranging from 2 to 12 inches. Oddly shaped discs were also produced see Unusually shaped discs below. It was pressed on green vinyl and limited to 100 copies, each wrapped in a page cover. Techno artist Jeff Mills released the single for "The Occurrence" on a disc that is a gramophone record on one side, and a compact disc on the other. Due to space restrictions of the grooves, both songs were mixed as monaural. A similar scenario occurred in Europe for Emerson and Melodiya discs. In other areas, flexi discs were usually square and often included in a magazine see Unusual materials below. Each record had a capacity of about 40 minutes per side. Radio stations also made their own 7-inch lacquer "acetate" disc recordings in-house to delay the broadcast of live network feeds or to prerecord some of their own local programming. These "standard groove" discs used roughly the same large groove dimensions and spacing found on 78 RPM records and typically played for about 15 minutes per side, with very good fidelity when heard over the air, indistinguishable from live to a casual, but not to a critical listener. Old 10-inch turntables are sometimes still found in radio broadcast studios, but it is now very unlikely that any disc larger than 7-inch will ever be played on them. Established as the only common rotational speed prior to the 1950s, the 78 became increasingly less common throughout the 1950s and into more modern decades as the 33 and the 45 became established as the new standards for albums and singles respectively. However, as no recording lathe can engrave a record accurately at such a slow speed, in actuality the disc was mastered at four-times speed or 16 RPM with the program material similarly being played at quadruple speed. In 1960, experiments were conducted by the American Printing House for the Blind in cooperation with the American Foundation for the Blind to create extra-high density discs so that a book or magazine could be contained on fewer records. However, with mastering facilities of the period only going as low as 16 RPM, the quadruple-speed mastering required to get a playback speed of 4 RPM was deemed to have an insufficient audio quality. The highest successful density tested for in the experiment was 10 hours on one side of a 7-inch disc although it was surmised by engineers that this could be extended to 12 hours per side if needed. No books or periodicals were ever produced in the format, and it is not known if any of the experimental discs survive into the modern age. One 10-inch record holds four hours of speech with the 7-inch variety holding six hours and the 4-inch variety holding roughly 90 minutes. These discs were made of thin plastic and were literally flexible, similar to an overhead projector transparency sheet. The first magazine to be circulated widely in the flexible disc format to blind individuals was U. Cassette tapes proved to be a far more popular format for such spoken content. Some manufacturers of very low-speed discs such as Highway Hi-Fi used shallow and narrow "ultra-microgrooves," requiring a 0.001-inch stylus. They can be played with a normal mono or stereo stylus. During the same period, especially in the UK, producers manufactured this speed prior to the days when 16 RPM could provide intelligible voice recognition quality over repeated plays. This is known as the CLV constant linear velocity format, as opposed to the usual CAV constant angular velocity format. The World Record Controller was an attachment for ordinary record players that slowed the turntable down when playing the outside of the record and allowed it to gradually speed up as the needle was carried inward by the groove. Of course, only special World records could be used. The World system was a commercial failure.

The principle, first proposed in a fundamental U. Both machines recorded at a fixed pitch, but the Grey Audograph could only record at one linear speed allowing 15 minutes per side of a 7-inch disc. The CGS or Memovox, on the other hand, had a High Fidelity speed as well as a Speech speed, allowing over two hours of recording time per side on a 10-inch disc. In the 1950s, Atlantic Records started producing a series of albums later designated on a label known as Syntonic Research. Each album consisted of two full-side tracks, usually at least half an hour long per side, of sounds recorded of various locations. For example, one side would have ocean waves crashing against the shore and the other would have the sounds of birds chattering away in an aviary; another record might have frogs, crickets and birds making their usual vocalizations that were heard in the early morning hours of a swamp or lake. There were a few dozen[vague] made. These were mostly used for soundscape or relaxation purposes. Unusually long playing times[edit] This section needs additional citations for verification. August Learn how and when to remove this template message LP records rarely exceeded 45 minutes per disc both sides , with a limit in the early years of 52 minutes, due to mastering issues. By the 1960s, some records began to exceed the minute limitation, with single albums going to as long as 90 minutes in some cases. However, such records had to be cut with much narrower spacing between the grooves, which allowed for a much smaller amount of dynamic range on the records, and meant that playing the record with a worn needle could damage the record. It also resulted in a much quieter sound. Spoken word, comedy and sound effects albums, not having a wide range of musical instrumentation to reproduce, can be cut with much narrower spacing between the grooves resulting in lengths considerably in excess of 52 minutes.

Chapter 2 : Free Printable Hidden Pictures for Kids | All Kids Network

A polished photo book is a great marketing tool for an artist, business owner or entrepreneur to have on hand to help tell their story. Showcase (and show off) your photo collection, be it your fur baby, flowers or whatever your favorite subject might be.

This is not unusual. Well, hopefully this post will clear up all the confusion. This is crucial information both for the purposes of writing your story, and for submitting your manuscript to agents and publishers. When you query a literary agent for example, you need to include the book genre and format in your query letter. Feel free to leave a comment and let me know if you have any questions. Board books are often marketed as infant, toddler, or baby books. They are meant to be read and played with by infants ages 0 to 3 and are designed as such. Infants tend to chew, dribble on, and throw down objects, so the pages of board books are made of thick paperboard with a glossy finish to withstand the wear and tear. The length varies, but 12 pages is typical and words or less is usually what publishers require in terms of your manuscript, think one-half to one page. Board books can have a single word on each page, or a few very simple sentences. Since these books are for pre-emergent readers babies and toddlers who are just beginning to grasp the basic concepts of books, letters, and print and early emergent readers, they have very simple subject matter and basic plots. Many of them teach early learning concepts, like the alphabet, numbers, or colors. Lullabies, nursery rhymes, fingerplays, or wordless books are typical for this format. The illustrations in board books emphasize bright, colorful imagery to engage tots. The pages of board books often have die-cut rounded corners, or may be shape trimmed with a special die cut. The vast majority of board books are printed and produced in China and Mexico. Picturebooks

Picturebooks are written for children ages 4 to 8 or 3 to 8. At this time, children typically enter the emergent reader and early reader stages. Also, their attention spans are longer and they can sit still for more time. They are now ready to leave board books behind and read longer books, i. Recommended word lengths vary slightly from publisher to publisher, but fall into the to word range. In terms of your manuscript, that means 2 to 3 pages. The number of pages in a picturebook is always a multiple of 8. So 16, 24, 32, 40, or 48 pages; however the standard picturebook length is 32 pages. Why multiples of 8? Well, it has to do with a technical aspect of book bindery, namely, the fact that the pages of books are printed as signatures. This means the picturebook is actually printed on a single, large sheet of paper which is then folded and gathered to create the pages of the book. In terms of size, 8x10 inches vertical book is the most popular pictureook size. Other standard sizes used by traditional publishers include 8x8 inches square book and 10x8 inches horizontal book. Picturebooks are so called because the illustrations dominate the text or are as important. In fact, the hallmark of a good picturebook is that the illustrations and the text accompany and complement each other to the extent that the text would be incomplete without the illustrations, i. It is not uncommon for every single page of a pictureook to be illustrated. Picturebooks are illustrated using a wide rage of media, from water color, acrylic, and color pencils to collage, photography, and digital illustration. Picturebooks cover an almost endless array of topics and are written in different styles. They require simple, linear plots, i. There are many types of picturebooks such as rhyming, rebus, multicultural, wordless, concept, and post-modern picturebooks the categories can overlap of course. Another type of picturebook is the picture storybook which I describe next.

Picture storybooks A picture storybook also called a "story picturebook" is a type of picturebook. The term "picture storybook" is used by some publishers to specify a longer picturebook for older children more than words is the ballpark. Picture storybooks have more plot development and higher vocabulary level compared to picturebooks. There will also be more text on the page; in fact, in picture storybooks, there may be long chunks of text that take up an entire page. Another main difference between picturebooks and picture storybooks is the way they are illustrated. Above I explained that picturebooks rely heavily on the illustrations to tell the story. Often, with picture storybooks, the illustrations appear on every other page. Some publishers use the term "picturebook" to refer to both picturebooks and picture storybooks. Just remember that publishers who say they accept "picturebooks" longer than words are using the term "picturebook" broadly or interchangeably to include both picturebooks and picture storybooks. Your picture storybook manuscript

should be around 6 pages long, and certainly keep it under 9 pages. Shorter is better than longer. Rebus books are a type of picturebook where pictures are used to represent certain phrases, words or parts of words syllables. These word substitution books are great for getting children engaged in reading. Rebus books also allow children to "read" and understand a story that might have been beyond their reading level if text alone was used. If you are submitting a rebus story manuscript to a publisher, you can underline or highlight the words you think would make good pictures. Or you can simply send the full text of the story and the editor will pick which words to illustrate. Check to see what the publisher requires.

Easy readers Easy readers, also called "beginning reader" and "easy-to-read" books, are books for children aged 6 to 8 who are just beginning to read on their own. They have 2 to 5 sentences per page and if they have chapters, the chapters are short 1 to 2 pages. Easy readers have very simple and somewhat predictable storylines, controlled vocabulary, and are grammatically simple. The story is told mainly through dialogue and action with very little description of characters or the setting. In terms of subject matter, easy readers cover themes and topics that children can easily relate to such as family, friends, pets, school, holidays, sports, being left out, first day of school etc. Easy readers are meant to be a stepping stone to longer chapter books; as such, they have a small trim size compared to picturebooks or picture storybooks making the format more "grown up", and they are usually soft cover. Easy readers have different lengths depending on the publisher. They can be as short as words or as long as 3, words although most easy readers are in the 1, to 2, word range. That means anywhere from 32 to 64 book pages. Easy readers are commonly used in Kindergarten through 3rd grade classrooms for reading instruction. Many publishing houses have their own brand of easy readers with numbers or letters to indicate different reading levels.

Chapter books Chapter books are for children aged 7 to 10 who are reading independently. Children can feel a great sense of pride when they begin reading chapter books because they see it as entering the privileged realm of "grown up" books. Compared to easy readers, chapter books are meatier, with more complex sentences and plot development, however paragraphs are still short 2 to 4 sentences. They also tend to be character-driven stories. Many chapter books use hooks at the end of the chapter that compel the reader to keep reading. In terms of length, again, this varies from publisher to publisher, however the average range is 4, to 12, words. Your chapter book manuscript should be 40 to 60 pages. Chapter books may or may not be illustrated; when they are illustrated the illustrations are black and white. Early chapter books sometimes called "transition books" have bigger print and slightly shorter chapters on average 2 to 3 pages compared to more advanced chapter books which have chapters that are 3 to 4 pages long. Chapter books are sometimes written as a series, in fact, some of the most popular and commercially successful chapter books are series.

Novels Novels for young people fall into two categories: Both middle grade and young adult novels cover a wide range of genres from speculative fiction and fantasy, to historical fiction, science fiction and more. These books are also sometimes marketed as "tween" or "pre-teen" books. The fiction ones can be anywhere from 25, to 45, words long. When writing a middle grade fiction novel, aim for to manuscript pages. With non-fiction middle grade novels on the other hand, word counts vary a lot from as short as 5, words to as long as , words depending on what different publishers are looking for. Compared to chapter books, middle grade novels have longer chapters, more sophisticated themes, and more complex plots i. Some of the most popular middle grade novels are published as a series with each book featuring the same cast of recurring characters. Young adult novels are books for teens ages 12 and up. These novels can be anywhere from 40, to 70, words long, although YA novels in the paranormal, fantasy, sci-fi or historical genres can be longer, sometimes as long as , words. The safest bet is to stay below , words. The content and plots of young adult novels can be quite sophisticated, however these books always address themes and issues that are relevant to contemporary teens self-discovery, dating and sexuality, coming-of-age, death, substance abuse, school violence, etc. The short stories may be by one author a collection or by different authors an anthology. Often, the stories will share a common setting or theme, e. She holds an M. Learn more about her here.

Chapter 3 : illustrator's guide to creating a picture book

Picture books are in increments of 8 because of the way the paper is cut from the printed sheets. The longer books are usually longer for a reason. Certain sizes.

Well, look no further. Who do you want to be reading your book? Jones or for the more advanced, delving into the next Harry Potter. Shoppers are generally looking to buy picture books for the younger group. Most three year olds cannot sit through a picture book that consists of 3, plus words! So try to keep your story under 1, words and edit, edit, edit! But wait just a minute. Are you sure you know HOW to illustrate a picture book? Do you know how many pages to make it? Do you know where to place the text? Go to your local library. Look at all the books. What catches your eye? Go to the bookstore. Go to a local story time. See what books are read. What age kids are listening? Are they paying attention? What books do they respond best to? How many pages do the books have? What have the reviewers said about these books? What has the buying public said about them? The first thing to do is look at the layouts. How many pages do most of the books have? Many books are 32 pages. Keep in mind that the more pages a book has, the more expensive it is to make. Picture books are in increments of 8 because of the way the paper is cut from the printed sheets. The longer books are usually longer for a reason. Also, many of the longer books are created by known authors or celebrities. There is a reason for this. To create such an expensive book, the publishing co. The print run on these longer books will most definitely be bigger. Some illustrators do very detailed, neat sketches while others do not. DO make sure, however, that your sketches clearly convey the characters, action, and setting. The text will be tweaked or completely rewritten and as a result, the sketches may also need to be redone. Creating a book is a collaborative effort and is much like a being part of a critique group. The art director may want you to make one of your characters running, while in your sketch, they are jumping. Another option is to use borders. Illustrators such as Chris Van Allsburg use them frequently. Some illustrators like to break through the borders by placing choice elements of their illustration, outside them. Definitely worth a look. Try drawing a line through the center of every sketch you do. This will help remind you to keep important things out of that gutter! Never put small faces in the center, hands, or anything with detail. Keep the text a good inch away. Again, keep the text away from the gutter. Do you want the text page to be white? Try not to put busy patterns or objects behind where the text will go. Do some illustrators do that? However, oftentimes those areas are airbrushed out so that the text is clearly legible. You will need to make it eye catching, bold, unique, and something that will invite the shopper to view the inside. Look at covers of picture books. If your story is about trucks, put trucks on the cover. A designer and the art director will come up with the font for your book, but it never hurts to give them a few suggestions! One side of each endpaper is attached to the cover boards. The next thing to consider is whether you want to illustrate your own pattern or picture. Why 3 instead of 2? The title page always comes first, after the endpapers. You can create a half title page or use two full pages to place the title. Look at the different approaches to the title page. Some have detailed illustrations while others are very simple and direct, with sometimes just the text. Some books combine this page with the title page while others designate a separate spread. You can leave the page blank or you can choose to illustrate it. There is no one right way to create the dummy. You can glue your text onto the sketches and then photocopy them, while blowing them up to the correct scale. Another approach is to scan in your sketches, place the type on using a design program, and then print them out. Never send actual sketches. Although editors are careful, things do get lost! Once you have your sketches printed, you can cut them up and glue them together. Some people choose to actually bind their sketches together sewing or gluing, much like an actual book, while others choose to spend less time. A timesaving approach is to send your sketches in unbound. I scan them into my computer, place the text on using a design program, and then print the sketches out on regular 8. I send my editors the sketches unbound. The thing to remember is that your dummy does not have to be "actual size. For more information on how to create a book dummy, check out this informative article at www. When submitting your picture book idea to an editor, include: Be sure to indicate whether you will be sending it elsewhere as a simultaneous submission. Some editors may go right to the dummy, but it

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never hurts to also include the text typed up. This is your chance to shine! Remember to include your contact information on your sample illustrations, as they may be filed for later reference. NEVER send original artwork. Either make a high quality color copy or even better, send a photo quality printout. Regardless, it never hurts to make their job easier. Writing a picture book and getting it published takes dedication and hard work, but attempting to write AND illustrate a picture book is an extra challenge. Your writing ability and illustration talent must be equal. You cannot submit a great story with mediocre illustrations in the hopes that the great text will carry the weight. The same goes for the reverse. The advantage to writing and illustrating your own book, as an illustrator, is that you might get snatched up sooner. Just take out the word "orange" and replace it.

Chapter 4 : Standard Book Sizes, Dimension, and Specifications - Chart | Blurb

A picture storybook (also called a "story picturebook") is a type of calendrierdelascience.com term "picture storybook" is used by some publishers to specify a longer picturebook for older children (more than words is the ballpark).

Book formats[edit] In the hand press period up to about books were manufactured by printing text on both sides of a full sheet of paper and then folding the paper one or more times into a group of leaves or gathering. The binder would sew the gatherings sometimes also called signatures through their inner hinges and attached to cords in the spine to form the book block. Before the covers were bound to the book, the block of text pages was sometimes trimmed along the three unbound edges to open the folds of the paper and to produce smooth edges for the book. When the leaves were not trimmed, the reader would have to cut open the leaf edges using a knife. US Letter is added for comparison. Those made by printing four text pages on each side of a sheet of paper and folding the paper twice to form a gathering containing four leaves or eight pages are called quartos fourths. Similarly, books made by printing eight pages of text on each side of a sheet, which was then folded three times to form gatherings of eight leaves or sixteen pages each, are called octavos. The size of the resulting pages in these cases depends, of course, on the size of the full sheet used to print them and how much the leaves were trimmed before binding, but where the same size paper is used, folios are the largest, followed by quartos and then octavos. These terms are often abbreviated, using 4to for quarto, 8vo for octavo, and so on. The octavo format, with eight leaves per gathering, has half the page size of the quarto format before trimming. Smaller formats include the duodecimo or twelvemo , with twelve leaves per sheet and pages one-third the size of the quarto format, and the sextodecimo or sixteenmo , with sixteen leaves per sheet, half the size of the octavo format and one quarter the size of the quarto. The vast majority of books were printed in the folio, quarto, octavo or duodecimo formats. For example, folios were rarely made by simply binding up a group of two leaf gatherings; instead several printed leaf pairs would be inserted within another, to produce a larger gathering of multiple leaves that would be more convenient for binding. Bibliographers still refer to such books as folios and not octavos because the original full sheets were folded once to produce two leaves, and describe such gatherings as folios in 8s. Similarly, a book printed as an octavo, but bound with gatherings of four leaves each, is called an octavo in 4s. For example, to print two leaves in folio containing pages 1 through 4, the printer would print pages 1 and 4 on one side of the sheet and, after that has dried, print pages 2 and 3 on the other side. If a printer was printing a folio in 8s, as described above, he would have to print pages 1 and 16 on one side of a leaf with pages 2 and 15 on the other side of that leaf, etc. The arrangement of the pages of type in the press is referred to as the imposition and there are a number of methods of imposing pages for the various formats, some of which involve cutting the printed pages before binding. Modern book production[edit] As printing and paper technology developed, it became possible to produce and to print on much larger sheets or rolls of paper and it may not be apparent or even possible to determine from examination of a modern book how the paper was folded to produce them. For example, a modern novel may consist of gatherings of sixteen leaves, but may actually have been printed with sixty-four pages on each side of a very large sheet of paper. Modern books are commonly called folio, quarto and octavo based simply on their size rather than the format in which they were actually produced, if that can even be determined. Scholarly bibliographers may describe such books based on the number of leaves in each gathering eight leaves per gathering forming an octavo , even where the actual number of pages printed on the original sheet is unknown [4]: Other terms for book size have developed, an elephant folio being up to 23 inches tall, an atlas folio 25 inches, and a double elephant folio 50 inches tall.

Chapter 5 : Ebook Cover Size Specifications & Requirements - Ebook cover sizes

+ The image sizes used are now saved and can be quickly selected from a list. + The image can now be rotated 90 ° right and left. + A photo editor has been added.

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Chapter 6 : Unusual types of gramophone records - Wikipedia

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Chapter 7 : Photo Book Comparison, Personalized Photo Book Sizes, Hardcover Photo Books, Softcover P

The book sizes and dimensions listed on this page and throughout most of our site are rounded measurements. These sizes are only guidelines to approximate sizing, and should not be used in order to design an actual book or magazine.

Chapter 8 : Google Chromebooks

Picture books that have very few words prompt the adult reader to discuss what's going on in the story with children, and this book's discussion will touch on a lot of spatial themes. --Dillemath HENRY'S MAP, by David Elliot (Ages).

Chapter 9 : Photo Books - Make & Print Custom Photo Books | Blurb

I've been getting a lot of questions recently about e-book covers and, specifically the size and proportion requirements for submitting the cover image of your e-book when you upload it to a retailer or a distributor. Here's a selection of requirements that should help. Keep in mind this.