

ESTATE VISION MGMT LLC

PUBLISHING DIVISION / ALBUQUERQUE, NM

How We Publish Your Book

**A look inside our full-service
author publishing studio.**

— Estate Vision Mgmt LLC —

WELCOME

Your manuscript is the hard part. We do the rest.

Most self-publishing services hand you templates and tutorials, then expect you to learn layout software, color profiles, and bibliographic metadata before your book sees a printer. We do not work that way. Our studio is built for authors who already have a story to tell and would rather not become a designer, an editor, a typographer, a metadata specialist, and a printer all at once.

This guide is a look behind the scenes. It walks through the work our team performs on every project, from the moment your manuscript arrives to the day your book lands on global retailers. You will not be asked to do any of it. The pages that follow simply explain how it gets done.

Editorial Care	Three editors review your manuscript before it ever sees a layout grid.
Interior Design	Every spread is typeset by hand, not by template. Your book reads like a publisher's book.
Cover Design	Three original concepts, three refinement rounds, one cover that earns the shelf.
Rights & Registration	ISBNs assigned, U.S. Copyright Office filing, BISAC metadata, global retail feed.
Print & Distribution	Print-on-demand setup. Your book ships from a press near each reader.

SECTION ONE

The Editorial Work We Take Off Your Plate

Editing is not one job. It is at least three jobs that get confused for each other. We separate them, and we apply each one in sequence by an editor whose ear is tuned to that pass.

Developmental Review

We read your full manuscript and write back to you in plain English about structure, pacing, and arc. Where does the story slow down? Which chapter would benefit from being split? Does the opening earn the reader's attention? Our developmental notes are conversational, not prescriptive. We surface options. You decide which ones to apply.

Line Edit

After your developmental notes are addressed, we move sentence by sentence. We trim the words that weigh a sentence down. We rebalance rhythm. We straighten ambiguous pronouns. We protect your voice because the version of you that appears on the page is the version readers will recognize.

Copyedit and Proofread

Two more editors apply industry style rules. Punctuation. Hyphenation. Capitalization. Numbers as digits or as words. Subject and verb agreement. Honorifics. Foreign words. Trademarks. Quotation conventions. We default to the Chicago Manual of Style, 18th edition, unless your book belongs to a tradition that uses a different style sheet.

Fact Verification

Where your manuscript states a date, a name, a place, or a published source, our team can verify it against primary references. Memoir and family history routinely require this; fiction often does not. You tell us which lines you want checked. We come back with citations or with a note that says: "the source we found contradicts this; please confirm."

SECTION TWO

Interior Layout, Front Matter, and Back Matter

An interior is a system. Once we set the system, every page follows the same rules so the book reads as one continuous object instead of a stack of separately decorated chapters.

The Page Architecture

We start by choosing the trim size that best fits your content. A memoir reads naturally at five-and-a-half by eight-and-a-half. A novel feels at home in six by nine. A photo book wants something wider. A workbook needs the room of an eight-and-a-half by eleven. We will recommend a size at intake; you approve it before any layout begins.

From that trim, we set the page margins, the inside gutter for the binding, the safety margin for the trim tolerance, the chapter-opener pattern, the folio (page number) treatment, and the running heads. These choices are written into a master grid that the rest of your book inherits.

Typography

We choose a body face that holds up at the size you will be reading. We pair it with a display face for chapter openers and a small-caps treatment for section breaks. We set the line height, the letter spacing, the kerning of the title page, and the drop-cap rules. Hyphenation is set with a dictionary your book agrees with so paragraphs do not stretch or collapse.

Front Matter

Before the first chapter, every book carries a sequence of small pages that establish ownership and tone: half title, title page, copyright page, dedication, epigraph, table of contents, list of illustrations where applicable, foreword, preface, and acknowledgments. We assemble each of these and place them in the order traditional publishing expects. You provide the dedication wording; we draft the rest in your voice and you approve it.

Back Matter

After the last chapter comes the second half of the book's identity: epilogue, appendix, glossary, endnotes, bibliography, index, about the author, colophon. We build an index if your project warrants one. We typeset the about-the-author page using the bio you submit, polished by our editors.

Images Inside the Book

If your book includes photos, we place them on pages our typesetter has prepared for them. We confirm the resolution is high enough for print, we set the color profile so they reproduce accurately, and we compose captions that read as part of the book rather than added to it.

SECTION THREE

Cover Design — The Object on the Shelf

A cover is what convinces a stranger to pick up the book. It is also a piece of physical engineering: a front, a back, a spine, and (for hardcovers) flaps and a jacket. We design all of it together, not separately.

Concept Development

We start by reading your manuscript and your audience description. We look at the covers of books your readers already buy. We sketch three distinct directions: a literal direction, an emotional direction, and a typographic direction. You see all three. You pick the one that feels like your book. We refine.

Front Cover, Back Cover, Spine

The front cover carries the title, the subtitle, the author name, and a single image or typographic treatment that anchors the book. The back cover carries the description (which we write or refine for you), an author bio block, a barcode, and the ISBN. The spine carries title, author, and our imprint mark, all sized to the exact spine width your final page count produces.

Flaps and Dust Jackets

If you elect a hardcover with a dust jacket, we design the front flap (which carries the description), the back flap (which carries the author bio and photo), and the jacket spine. The jacket wraps around the printed boards beneath. For case-wrap hardcovers, the printed cover bonds directly to the boards and there are no flaps.

Spine Width — The Quiet Math

Spine width is determined by your final page count and your paper choice. We calculate it after the interior is final and lay out the spine to that exact width. If your interior shifts by even a few pages during proofing, we adjust the spine before you ever see the printed proof.

Finishes

We will recommend a cover finish based on the design and the binding. Matte lamination reads as quiet and literary. Glossy adds energy. Soft-touch invites the hand. Spot UV and foil stamps add focused shine to one element of the cover. We tell you what we think the cover wants; you decide.

SECTION FOUR

Rights, Registration, and the Book Supply Chain

A finished book sitting on your desk is one thing. A finished book that bookstores, libraries, and online retailers can find and order is another. We do the paperwork that turns one into the other.

Copyright Registration

We file a registration with the United States Copyright Office on your behalf. The copyright is in your name. The registration timestamp protects the order in which your work was created, which matters if anyone ever challenges authorship.

ISBN Assignment

We register an ISBN for the paperback edition, a separate ISBN for the hardcover edition where you elect one, and a third for the e-book edition where you elect one. Each ISBN ties to a specific edition; that is how retailers and libraries route an order to the right printing.

Library of Congress Control Number

Where your book is eligible, we request a Library of Congress Control Number (LCCN). The LCCN puts your book into the catalog librarians use when they decide what to acquire. It is a quiet credential, but library acquisitions departments look for it.

BISAC, Keywords, and Metadata

The book supply chain finds your title through structured metadata: BISAC category codes (the industry subject taxonomy), descriptive keywords, the long description, the short description, the author bio, and the audience designation. We compose every field for searchability and for accuracy. Then we feed the metadata to the channels that route it onward to retailers.

Distribution Setup

Your title is loaded into print-on-demand manufacturing partners with global reach. When a reader in Atlanta buys your paperback, the file is sent to a press near Atlanta. When a reader in London buys it,

the file is sent to a press near London. No inventory. No warehousing. No risk of overprinting.

SECTION FIVE

Proofing — The Last Set of Eyes

Before any reader ever holds your book, two people do: you, and us. Twice.

Digital Proof

We send you a digital proof of the interior and the cover at full resolution. You can sign off, request edits, or ask for a printed proof before you decide. Most authors want both.

Printed Proof

We ship a physical proof copy to the mailing address in your author portal. Two copies, in fact — one to mark up and one to keep. You read the book the way a reader will read it. You feel the paper weight. You see how the cover reflects light in your kitchen. You confirm the trim, the binding, the alignment of the spine text to the spine itself, and the way images look on the actual stock.

Adjustments

We accept one round of post-proof adjustments at no charge: typos you caught, an image swap, a tweak to the author bio. Larger changes (rewriting a chapter, swapping the cover concept) move outside the included scope and we quote them before any work begins.

Approval and File Lock

When you approve the final proof, we lock the interior file and the cover file. The locked files are what every printing in every country forever after will produce. That is why the proof round matters.

SECTION SIX

Launch and Beyond

The day your locked files are released to manufacturing, your book has a publication date. We schedule the launch around your calendar, not ours.

Author Copies

Ten copies of your finished book ship to a single United States address you provide. They typically arrive within seven to ten days of release. You hold the book first. You sign the first inscription. You hand the second copy to whoever needs to see it next.

Going Live

Within hours to a day of release, your listing populates the major retail and library catalogs. Readers can find your title by searching the keywords we registered. Anyone with the ISBN can order it. Your imprint and your name are on the spine of the result.

The Portal Stays Open

Your author portal remains live after launch. We post any updates, ordering activity we are notified of, and recommendations for future editions or related work. If you decide to publish a second book, we already have your profile, your audience profile, and the production rhythm that worked.

Ready to begin?

The intake questionnaire takes about fifteen minutes. We review your project and respond within two business days. One flat fee of **\$5,300** covers the entire journey described in this guide.

estatevisionmgmt.com/publishing