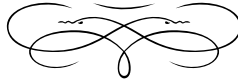


Better Books with LaTeX the Agile Way

**Streamline Your Writing Process and
Connect with Readers from Day One.
Self-Publish Your Book on Amazon,
Google, and Leanpub.**

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Publisher's Note



Thank you for keeping up the tradition of reading books. You and your fellow readers have created a market for this book. I hope that I can meet your expectations and I am looking forward to feedback, no matter whether it is positive or negative. To send general feedback, mention the book title in the subject of your message and simply send it to feedback@lode.de. You can also contact us at <https://www.lode.de/contact> if you are having a problem with any aspect of the book, and we will do our best to address it. Also, we cordially invite you to join our network at <https://www.lode.de>.

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Best regards,

Clemens Lode

CEO, Lode Publishing

Düsseldorf, Germany, October 1st, 2019

Preface



“

To gain your own voice, you have to forget about having it heard.

—Allen Ginsberg

I have created *Better Books with LaTeX the Agile Way* to help you overcome the challenges that come with writing and publishing—like formatting, indexing, reuse of texts, exporting a book into different formats, and publishing it to Amazon, Google, or Leanpub. The goal is to help you to streamline your managerial and organizational processes: outlining your ideas, working effectively with your editor, and marketing your book.

In a certain way, this is a “meta” book. It describes how it was created—both in terms of project management (see Part I) and technical aspects (see Part II). To create this very book, I used Agile methods and the template included in this book.

*I wish you every success in your venture. If you need me, I am here to help! **You can do the thing.***

Clemens Lode, Düsseldorf, Germany, October 1st, 2019

Part I.

The Agile Way



Write without pay until someone offers pay. If nobody offers within three years, the candidate may look upon this as a sign that sawing wood is what he was intended for.

—Mark Twain

Writing a book is hard. The deceptive thing about books is that they are easy to read. There is no hidden mechanism in the book; the book is exactly what you see: a series of letters. It is easy to think that if you just put the right combination of letters on a piece of paper, you end up with a bestseller. But that is like saying you could throw stones on a pile and end up with a house. Though Michelangelo said, “Every block of stone has a statue inside it and it is the task of the sculptor to discover it,” I would apply this more to *editing* than to writing something new. As a *writer*, you do not start with a block of stone; you first have to *get* that block of stone (mostly consisting of the results of your research).

Writing is a profession that takes many years to learn. If you want to earn money by writing, you have to learn not only writing but also marketing. Most people, on their first job, did not run the entire company on their own. While learning the ins and outs of their profession, their early jobs revolved around a single activity, like sales, construction, programming, etc. But as a writer (especially a self-publishing one), you have to wear many “hats.”

For myself, the best learning experience was looking at the sales number of my first book. “0.” It showed me that, not just in theory but also in practice, people will not come to you simply because you have a product. You have to help them understand the value of the product, study what they want, and find your niche accordingly.

With your first book, aim for a learning experience. This will keep you on track, even if you have not figured out the goal of your book.

It will also help you to actually finish it. And the more books you write from start to finish, the faster you learn. Trying to write a perfect book on your first attempt will only open the door for procrastination.

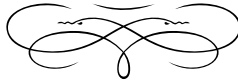
In Part I, we will address the things that writing requires:

- Organization of your ideas;
- Identification of your target audience and their needs and wants;
- A strategy to create a page-turner;
- A process of editing;
- A “definition of done;”
- A plan for how to advertise your book; and
- A means of interacting with your audience before you actually release the book.

All of these are interwoven and should not be seen as “phases” of a book. The best approach is to think of marketing your book from the moment you start writing it. This way, you can streamline your writing process and connect with your readers from day one. And even if you have already written your book, you can still apply the marketing techniques discussed here.

Chapter 1

Great Expectations



The best advice I ever got was, “Nobody is coming.” Well, at least without a reason they will not.

Your inner voice may argue that if only every 1,000th person in the country bought your book, you would be a millionaire. If that is the case, then it is time to challenge your inner statistician. Imagine you spent the day in New York City. If only every 1,000th person you met on the street stopped you for a quick chat, your whole day would be busy. But that clearly does not happen. We spend more time on people with whom we have an emotional connection than on those with whom we do not. The same applies to books.

As harsh as it sounds, nobody will take an interest in your book just because it exists. If you do nothing but write and then release your book, expect exactly zero sales.

Even if you look up your favorite books, you will discover that they might rank only around #100,000—on Amazon, this translates into roughly one copy sold per day. Even at the #10,000 rank, only around 10 books per day are sold. How can your book compete with these numbers if even your favorite book sells only a few books per day?

First, in fact, 10 books per day is a very respectable achievement. Over a year, that might add up to \$20,000 depending on your book price. While you might have heard of book authors making millions, those are the exception. In addition, many book authors are also more focused on using their books as a device for marketing their professional services (see Chapter 2) than on earning money with book sales.

But you might ask, “What about all those services promising to boost your sales or even make your book the next bestseller?” In that regard, it is best to think and act on evidence: learn what *exactly* those

services entail and how they will impact your sales. It is better to invest in services only when you *know* that doing so will reduce your costs or increase your sales—not because you think an offer sounds attractive.

Instead of trying to look like a successful author, find your own niche and become a successful author with that audience. In the end, you will enjoy your work a lot more, as you can work creatively in your own style. Ask yourself: what is the unique selling point of your book? Ask yourself how you select the books you are reading. A recommendation from a friend? A positive review on your favorite blog? A random Facebook ad with a questionable cover and unclear title? What emotional reaction will your readers have when seeing or reading your book?

The success of your book depends on finding that niche of readers who want to read exactly what you are writing. You need to be able to explain in detail how and why a reader would take an interest in your book. If not even *you* know exactly how an ad will engage your readers in reading about or buying your book, your audience certainly will not.

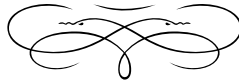
With that in mind, spend money only when you see a clear need for something. And seeing a clear need for something implies that you have empirical evidence. To get empirical evidence, you first have to have an initial product you can show others and gather their feedback. Start with your own network, give out free copies of your book, and hope your friends and associates will find the time to review your work within a few months. For creating and advertising your book, rely on freely available resources. For example, instead of setting up an author website (because it appears that *every* successful author has a website), focus on free alternatives like Instagram, Twitter, Facebook, Google Business, YouTube, or simply your Amazon Author page. Once you get sufficient traffic on those sites, you can proceed with planning the next step based on that data, and so on.

It is also important to note that simply *asking* is sometimes the best course of action. Let us say you have found an infographic that would work well in your book. The person who created that infographic may be delighted to share it with you, at no cost, just for the exposure. As the saying goes, the best things in life are free; if you find a way where you both profit from the exchange, all the better. The mention of the creator and a link to his or her website or published work might be worth more than he or she could get by selling the material.

Writing *the Agile Way* means choosing as your next step whatever comes most quickly and with the least expense. Getting better at your work in small increments is the secret and Agile project management techniques can help you to establish a process of continuous improvement.

Chapter 2

Books and Your Professional Career



In this chapter, let us look at another approach to publishing books: in this case, it is not the book, but a service you provide, that is the *actual* product. Making the book itself a marketing tool can be achieved in the following ways:

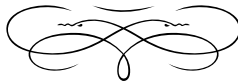
- **Referencing your book.** Having written a book about a subject means you have spent a significant amount of time studying the matter. So, be it in your CV or résumé, having one or several books can help you to get the edge over your competitor. I recommend taking a copy to your next job interview. A printed book offers your interviewer physical proof of your abilities. Another place to “namedrop” your book is in speeches at conferences. A published book establishes you as an authority on a subject.
- **Recommending your book.** When you are dealing with many customers, you can simply recommend that they read your book. Depending on the nature of your work, the topic of your book could revolve around extending your teaching (if you are, for example, a professor), or around explaining your unique approach. Some people are more receptive to the written word than to other forms of learning, so this can help them to better learn from you. Others might want to add your book to their collection to share with friends or as a way of personally connecting with you.
- **Using your book as a resource.** Even if only a few people buy and read your book, you can still reuse all the notes and the edited content for speeches at conferences, and (properly cited) in future books. This way, you can see any book you release as a stepping stone to you becoming a master in the topic about which you are writing. Even if it is a work of fiction, the research you have invested in the book is valuable. Another option is to expand your audience by moving your content to a different medium and creating, for example, YouTube clips based on it.

- **Making the book part of your offer.** This can be done as a free bonus on top of your services, as part of a premium offer, or as an incentive to subscribe to your newsletter. If your services are more physical with direct customer contact, you might think about giving away printed copies. If your services are primarily on the Internet, you can simply give your book out as a PDF e-book.
- **Releasing your book for free.** If the goal of your book is to serve as a marketing tool, ignore any income you are possibly making by selling the book and focus on having it read by as many people as possible. Set the price on Amazon and Google to a minimum, and either use free book promotion services (KDP select) or split your book into individual blog articles to attract people to your website. In this case, you do not need to be afraid of the possibility that your book gets “stolen.” Because you are already giving articles away for free, nobody wants to make the effort to assemble the blog articles into a book and release it themselves. Still, if you are worried about people pirating (copying) your work, please check out Chapter ?? where I discuss strategies for how to protect your work or make the person copying it work for you.

If you want to use books to not only help you with your career but also provide additional income, you need to focus a significant portion of your time on marketing. With that goal in mind, your book itself becomes the product and you have to invest (indirectly with advertisement or directly with valuable content) in engaging potential customers for them to spend time learning about it.

Chapter 3

Starting a New Book



“

There is no greater agony than bearing an untold story inside you.

—Maya Angelou

When deciding to start a book project, you have two options. You write a book that *you* want to hold in your hands or you write a book that you want to see *others* holding in their hands.

3.1. Writing for Yourself

Writing for yourself usually means that you come to the project full of ideas. Maybe you have had those ideas over the years and want to see them finally in print. My own first book (*Philosophy for Heroes: Knowledge*) was such a work of passion. Over the years, I wrote down ideas on little note cards. After I moved to Düsseldorf, my journey of minimizing my household started. I began by scanning and digitizing all those cards. Together with articles and forum entries I wrote, the resulting file was a 1000-page “book” of unconnected thoughts. This was followed by years of editing.

In the end, I divided my book project into four parts and then approached them one by one. It still took me many months to finish the first part. This approach was extremely inefficient as I had so much text and only a fraction of it published.

The lesson of this story is: Do not wait until the end of the book to look at the big picture. Writing books is not like producing a movie, where you first try to get as much footage as possible and then focus on editing at the end of the process.

In a way, it is the curse of the first book you will write. You have not been writing books for long, so all your ideas have piled up in your mind or in notebooks or on your computer. But the higher your ambitions, the lower the chance that the book ever sees the light of day. The saying “Aim for the stars to reach the moon” holds true, but it is not done in a single step!

A general rule of thumb is to change only one element with each new book. If you have written novels about Scandinavia in the past and now want to write a non-fiction book, write about Scandinavia.

If it is your first book, the easiest way to start is taking an existing book as a blueprint and focusing on learning the tools that allow you to write and publish *your* unique book.

Ultimately, in this case, my advice is to write your first book based on your notes. By converting your ideas into a book, you are organizing them in a coherent way. And no matter how your book does in the marketplace, it is the foundation of your future publications. You can always come back to it and reuse elements directly or indirectly, based on the things you have learned while writing it.

3.2. Writing for Others

If you are writing for others, you are starting with a blank page. Sure, you have the background knowledge in your field (and books you have written in the past, see above), but because you are writing for others, the first step is to start asking people what they want to read.

How do you acquire the information necessary to decide what to write about? Here, you have several options:

- You are running an active blog where you post articles (maybe parts or whole chapters of your previously written books). Analyzing the amount of feedback, comments, and even click rates, you can guess what topic most interests your visitors. We will discuss how to integrate such a blog into your overall

book strategy in Chapter ??.

- You are using online advertising based on keywords (like Amazon Marketing Services or Google Adwords—paid services for your book to show up when people are searching for specific topics). Depending on how you have set up your keywords, they can act as a net and give you valuable information about what people are searching for. We will discuss keyword advertisement in Chapter ??.
- You can research in the existing market of ideas to identify niches—genres and topics few other authors have written about but which have an above-average number of sales. You can do this by looking at the sales rankings on Amazon as discussed in Chapter 1.
- If your goal for the book is to supplement your career, you are technically still writing for others, but the content of your book is clear from the start: you want to use your book as an alternative medium to promote the unique selling point of your career. *What makes your approach special in your field?*

If you are unsure about which option to use, I recommend starting a blog and writing articles. If you cannot attract an audience by posting small articles or short stories, you will not be able to do it with a book. Alternatively, write your first book as a way of learning how to market and sell, and use the passages from the book for articles and further market research.

Once this general research is done and a decision has been made, you now have to focus on the core of the book and organize your ideas around it. We will discuss both in Chapter ??.

Part II.

LaTeX

“

What is magic for? What use is wizardry if it cannot save a unicorn?

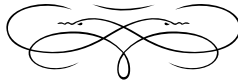
—Peter S. Beagle, *The Last Unicorn*

Having written six books on topics including project management and philosophy, I have gained a great deal of respect for a well-written book. It is not enough to just have a stack of notes that you sort into chapters. It is not enough to spend a lot of time editing and organizing those notes. It will create a book, but is a book really what you wanted? It might sound a bit strange, but the goal of writing a book is not the book itself. It is that *the book will be read*.

Even the best technologies cannot save a unicorn—or make us better authors. They cannot tell us *what* to write. But they can help us to bring our imagination and ideas onto paper more quickly and efficiently. All you need to become a successful author is your mind, a pen, and paper. Everything you need to become a published author *more quickly* is in the following chapters.

Chapter 4

Comparing Word and LaTeX



Everyone knows Word. However, “knowing” Word mostly refers to ease of use, as it is a “what you see is what you get” (WYSIWYG) text editor. But if I asked how, using Word, to refer to another document’s text block and add that as a citation in a footnote, most people would have to look on the Internet to find out how that could be done. While most of the functionality is available through icons, you still need to know where to look when something is not a standard command like those used in formatting, making lists, or choosing fonts.

WORD · *Word* usually refers to *Microsoft Word*. Generally, it is used as an umbrella term for all word processors that directly show you what you will get as an end result (as opposed to first having to process the file). This approach is more intuitive, but it makes editing large projects very complicated.

In LaTeX (pronounced /'la:tɛx/ LAH-tekh or /'lɛtɛx/ LAY-tekh), you instead create a text document which is then translated into an actual formatted document (your book). Formatting is done through commands you enter as text into the document. To write a LaTeX document, you never have to touch your mouse, as you can enter everything by keystrokes alone.

LATEX · *LaTeX* is a typesetting system that works more like a compiler than a word processor. While initially complicated, LaTeX allows better management of larger projects like theses or books by splitting the document into sections: style, references, and text.

Word and LaTeX each have particular advantages:

If you know the commands, creating a LaTeX document will be quicker than writing a Word document. You never have to break your concentration to access a special command. Sure, there are shortcuts in Word, too, but those have to be learned as well.

Because all commands are part of a LaTeX document, you can edit your text on any device with any editor you like, while Word documents require an installed editor (well, Word) that does not show the formatting and control information.

The upside of Word is its automated grammar check. LaTeX online platforms like Overleaf provide spell checks, but no integrated grammar check. We will have to wait for future releases in that regard.

Word offers integrated basic graphic functionality for symbols while LaTeX has to rely on a rather complicated vector graphics engine.

Editing a Word document using different versions of the software might lead to compatibility problems and it will certainly not look the same in all versions. While there are collaborative online editors for Word, you are then on the same level as LaTeX online editors like Overleaf and you lose the ability to work on your document while on the road without Internet connectivity. Compatibility issues are especially problematic if you are co-authoring a book or working with an editor, or when relying on exact page numbers. Do not forget that books can exist for quite a long time. Will your Word file still work in 10 or 20 years when it's time to release a new edition of your book or use parts of your book in a new book or article?

LaTeX' more substantial post-processing of each change allows for much more complex algorithms, which provide you with better hyphenation and professional-looking typography—both features come out of the box and require little to no tweaking. In LaTeX, the document is processed in the background with a delay (a few seconds up to several minutes), while Word has to provide any change in real time, which requires that editing is

optimized primarily for speed. While LaTeX updates the whole document with each committed change, you need to update some elements manually in Word (for example, the table of contents and the index).

In LaTeX, an element of the style of the entire document can be changed with a single line of code, while it takes 10 clicks in Word to change the style of a document. While Word does have a sophisticated versioning system, this applies only to the text itself. The style information (for example, the formatting of headers or footers) in Word is not part of the visible document. Hence, changes to the style are not directly visible in the document version history.

VERSIONING SYSTEM · A *versioning system* is a tool to track changes to a document. That means you can go back and check what has been changed and by whom.

If your document contains graphics, processing Word files can become really slow, or the program might even crash. Why? Because while you are editing, all the images have to be cached somewhere, which takes a lot of memory. When editing LaTeX documents, images in the editor are visible only by their text reference and are only later—one by one—compiled into a PDF or e-book.

LaTeX is known for its beautiful typography. For example, it supports kerning (see Figure 4.1) and ligatures (see Figure 4.2), giving a typeface its finishing touch. Improved hyphenation, proper small caps, and proper justification are other features LaTeX offers that Word cannot do as well or without additional work.

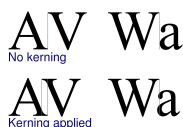


Figure 4.1.: Example of applying kerning to a typeface.

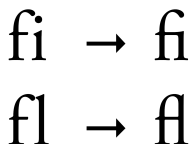


Figure 4.2.: Example of a ligature.

While Word has several tools inbuilt that support multiple languages (dictionary, basic grammar check, special characters, etc.), it is not designed to handle multiple languages at the same time. If you want to produce, for example, a German and an English version of your book, the best advice would be to use two separate documents and translate and compare them paragraph by paragraph. In L^AT_EX, a single document can contain multiple languages. To create a multi-language project, you can put each paragraph of the second (or third) language below the original language. This makes translation work more manageable and reduces work for synchronization when making revisions. This is possible by a simple switch command (see Chapter ??) that uses all entries marked with either one language or with another.

In L^AT_EX, you can add functionality to switch between e-book and print output without having to manage two separate documents. For example, my *Philosophy for Heroes: Knowledge* project produces four output files: the German e-book, the English e-book, the German PDF, and the English PDF. Even if your ultimate goal is

to focus on the printed version of your book, merely having a more affordable e-book version will help to increase sales as it gives your readers a choice. Those who do not have a preference about reading your book in print or as an e-book might opt for the cheaper version rather than not buying your book at all.

Because LaTeX documents are compiled, you have the option to build your document not as one huge file like in Word, but as a collection of many files. As mentioned above regarding images, you can also include text files at any part of the document (as opposed to copying the whole text into one huge file). This makes it easier to divide the work and proceed section by section, as opposed to having to locate the part you are currently working on each time you open the document. It also makes rearranging sections easier: you no longer have to copy and paste pages over pages (never being sure if you have successfully copied everything and nothing was lost). Instead, you just move the *reference* to a section to another place. For example, let us assume you write a book about dogs and cats and first discuss dogs, then cats. In LaTeX, you would put each discussion into a separate file, and include them into your main file like this:

```
\input{main/aboutdogs}  
\input{main/aboutcats}
```

Moving your discussion about cats to the front is done by simply switching the position in the main file:

```
\input{main/aboutcats}  
\input{main/aboutdogs}
```

If your document contains formulas, LaTeX provides an entire scientific library of functions to edit and display them directly in the document. While you can create basic formulas in Word, for any complex mathematics you need to use a separate program to create and embed an image. Likewise, especially non-fiction books rely heavily on citation. To manage your sources in Word, you

need a separate plugin or third-party program (like *Citavi*), while L^AT_EX supports the most widely used standard *BibT_EX* for free, with no plugins required.

CITAVI · *Citavi* is a plugin for Word (see <https://www.citavi.com>) to manage your bibliography and citations.

L^AT_EX is open source and free (even the online editor Overleaf is free if you can do without password protection), while you have to pay license costs for Word.

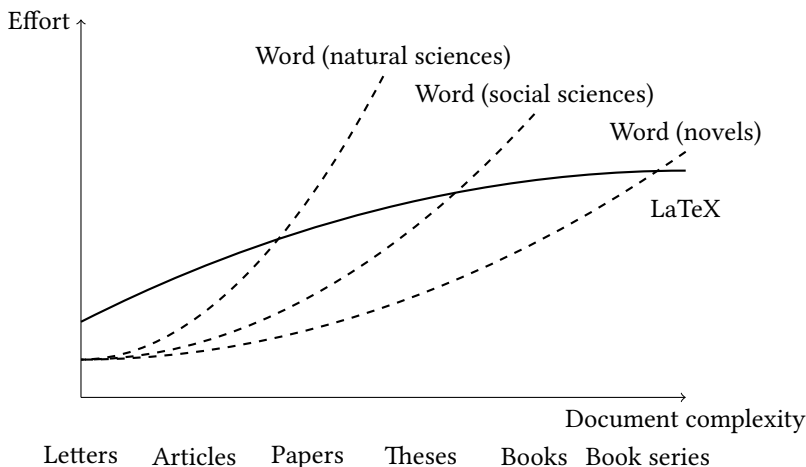


Figure 4.3.: Comparison of Word and L^AT_EX depending on the complexity of the task: for natural sciences, anything more complex than articles takes more effort in Word; for social sciences, anything more complex than papers takes more effort in Word; for novels, book series take more effort in Word than in L^AT_EX.

Ultimately, it depends on your needs. If you want to write a complex document like a book, the advantages of L^AT_EX outweigh those

of Word. If you want to quickly write a few pages, Word is superior. For longer and more complex books, LaTeX takes less effort (see Figure 4.3). In this book, I will help you to get your book done and published with LaTeX using the free template provided with the book.

	Word	LaTeX
Editor	“what you see is what you get”	source file is compiled
Compatibility	dependent on editor	independent of editor
Graphics	simple inbuilt editor, mouse-based	powerful but complex editor, text-based
Typography	optimized for speed	optimized for quality
Style	inbuilt style	separate style document
Multi-platform	only via export	possible with scripting
Refresh	some elements need manual refresh	everything is refreshed with each compile
Formulas	basic support needs external tools	complete support

Figure 4.4.: Comparison of Word and LaTeX

Chapter 5

Generate Your First E-book



So... how do we use LaTeX? What do we need to install, set up, etc.? And just how do we use LaTeX to create an e-book? For now, we will focus on getting you started generating a PDF and e-book. Later, in Chapter 6, we will go step by step through the process of copying your book from your text source (e.g., Word) to the template.

5.1. LaTeX Support

While we have tested the template that comes with this book several times, you will likely encounter an issue not discussed here. Creating a document in LaTeX is more complex than doing so in Word, but even in Word there are issues you might run into where the solution is not immediately apparent.

If you encounter any error or have a question about LaTeX as it is used in the template, please do not hesitate to contact us. The question and the answer might be added to an FAQ for other readers to solve their problems. We offer free support if you provide us with a link to your Overleaf project. For major changes, one of our LaTeX developers can help you out at an affordable rate. But most issues can probably be solved immediately and at no cost (“You forgot to close the parentheses,” “You need to load package X,” “Your graphics file is corrupt,” etc.). Simply contact us at mail@lode.de and we will see what we can do!

For general LaTeX questions, you can also check out the community at <https://tex.stackexchange.com>. If you post a brief (but working) example with LaTeX code with which you are having a problem, the community can usually provide high-quality advice.

Before we start, yes, setting up LaTeX the first time is more complicated than writing a letter in Word. But there are many solutions

available that allow you to use LaTeX without much hassle. One of those solutions is Overleaf, which I am using for writing this very book (and all my other books). Overleaf is an online editor and project manager for LaTeX documents. It is available free for projects that do not require password protection. If you want to keep your LaTeX code private, I recommend the Pro upgrade which also adds full project history, access management, support for larger projects, and priority support.

OVERLEAF · *Overleaf* is an online editor and project manager for LaTeX documents. It manages your project with a versioning system and automatically compiles your LaTeX code into PDF and (with some help) HTML. It is free for public projects and does not require an installation or setup. You can get an account here: <https://www.overleaf.com>.

Overleaf requires no installation. Just register an account, use my template, fill in your text, and you are ready to download the necessary files for print book or e-book creation. If you are using a different LaTeX website or your own local installation, a different configuration might be required. To register an account on Overleaf, simply go to <https://www.overleaf.com/register>, enter your name and email, confirm the email, and log into your Overleaf account at <https://www.overleaf.com> clicking on **Log In**.

5.2. Copy the Template

If you do not want to use the template, check out the appendix 6.4 for instructions to add TeX4ht to your existing project.

Once you have your account, copy the template either by visiting <https://tinyurl.com/ltxttemplate> or by going to <https://www.overleaf.com/latex/templates>, searching for **Book Template for Amazon**

KDP, Google Play, and Leanpub, and opening **Book Template for Amazon KDP, Google Play, and Leanpub (e-book and PDF)** and pressing **Open as Template**.

Once copied, any changes to the template will be applied to your own copy. It is accessible via your Overleaf project view (go to <https://www.overleaf.com> and click on **Projects** or go directly to <https://www.overleaf.com/project>); your new project should be listed there.

The template itself needs to be adapted of course—after all, it is *your* book, not mine. But for now, let us focus first on how to get from the template to a book.

So, navigate to your project view (<https://www.overleaf.com>, **Projects**) and click on the new project **Book Template for Amazon KDP, Google Play, and Leanpub**. In the opened window, you should see a menu bar at the top with the **Menu** button that opens the options for the project. On the right, you will see a preview of the PDF output. Remember what I mentioned at the beginning of the book: LaTeX is not a “what you see is what you get” editor. Instead, whatever you write first has to be compiled into a PDF. Hence, you have the actual editing window in the middle (horizontally), and the separate output window on the right side of the screen.

5.3. Create a PDF

The template is set up to produce both HTML files and PDF files. The HTML files can later be converted into formats that can be read by, for example, a Kindle e-book reader. For now, let us first create a PDF output.

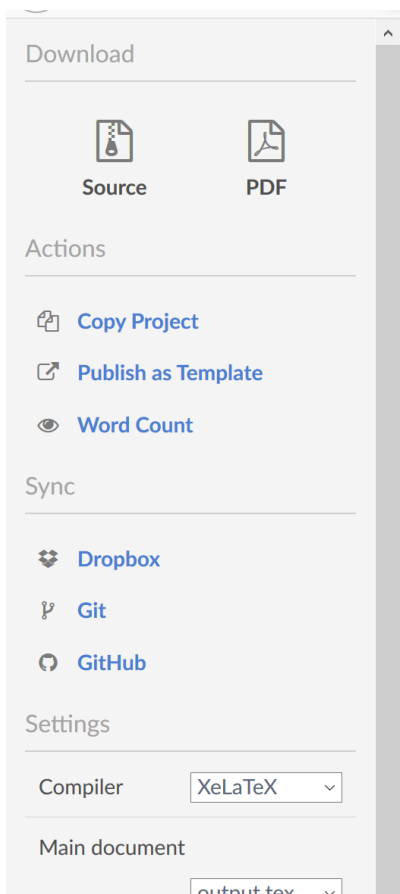


Figure 5.1.: The project settings screen in Overleaf.

For now, click on the **Menu** button at the top left. A new panel shows up (see Figure 5.1). In the **Settings** section, click on the drop-down menu right of **Compiler**.

PDFLATEX · *pdfLaTeX* is a basic LaTeX typesetting engine that translates LaTeX documents directly into PDFs or HTML files (with the help of *TeX4ht*).

X_EL_AT_EX · *XeLaTeX* is a LaTeX typesetting engine with an extended font, as well as UTF-8 encoding (for special characters) support. It takes longer to compile with *XeLaTeX* than the more basic *pdfLaTeX*.

For now, we want the PDF output, so select **X_EL_AT_EX**.

Switching here between *pdfLaTeX* and *XeLaTeX* allows you to switch between HTML output for e-books (*pdfLaTeX*) and PDF output for printed books (*XeLaTeX*) but requires you to recompile your project. For this, click on **Recompile** in the menu above the preview window on the right. If the compilation did not work, the document icon to the right of **Recompile** will show a red box with the number of errors and warnings. If no number is shown or if there are only warnings (yellow box), you can proceed with the download.

To download the PDF of the *XeLaTeX* output, simply click on the third symbol (**Download PDF**, the second symbol to the right of **Recompile** in the PDF view). You can also click on **Menu** on the top left, and click on **PDF**. Done! Your first PDF. This PDF could be used to upload to on-demand book services like Amazon's KDP.

Please note that the PDF will need further polishing, such as configuring what content is shown on the left-side and on the right-side pages. We will discuss issues like this in Chapter ??.

5.4. Create HTML Output

For now, let us try out the HTML generation. For this, click on the **Menu** button at the top left, and this time, select *pdfLaTeX* in the **Settings** section, in the drop-down menu to the right of **Compiler**. Then, press **Recompile** in the right panel. Before continuing, wait

until the compilation is finished. If you encounter a problem here (and a little red box with a number appears on the document icon right beside **Recompile**), feel free to contact me at mail@lode.de.

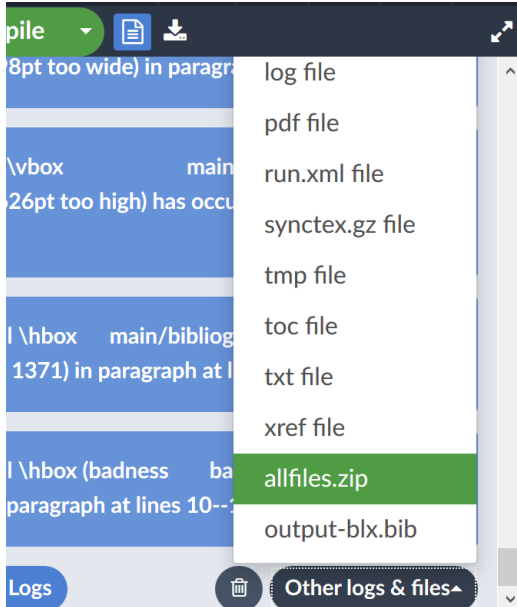


Figure 5.2.: The zip file with the HTML output can be downloaded in the “Logs and output files” screen at the very bottom.

5.5. Convert HTML to Kindle

For downloading the e-book, you have to actually download all the output files (clicking on the **Logs and output files** icon at the top of the right window, scrolling all the way down to **Other logs & files**, and selecting the *allfiles.zip* entry, see Figure 5.2). A download with the zip archive should start now. After downloading, extract that zip archive, and navigate to the main directory. There, you should

find an *output.html*. That is your converted LaTeX document! Click it and the browser with the book template's contents should show up. You can now easily copy and paste the whole document or parts of it into, for example, a WordPress post and publish it online. If there is no HTML file, double-check for any errors within Overleaf and check the *output.txt*. If you cannot make sense of it, just let us know, we can help!

Now we need one final tool, namely the *Kindle Previewer*. Go to <https://www.amazon.com/gp/feature.html?docId=1000765261> and scroll down to the download links. If the link is not available or if it is broken, simply search for **Amazon Kindle Previewer** using a search engine.

Once downloaded, start the installation, and then start the Kindle Previewer. There, select **File / Open Book** (see Figure 5.3) and browse to the directory where you have unzipped the files of the book. Select *output.html* and press **Open**. This starts the conversion process.

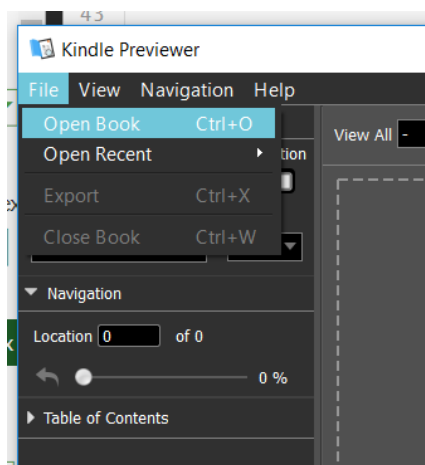


Figure 5.3.: Importing the HTML file in Kindle Previewer to convert it into a MOBI format.

Depending on the book size, this might take a moment (“Converting your book to Kindle format”). Once finished, a virtual Kindle reader should show up where you can browse through your book. If you are fine with how the contents look, press **File / Export** in the menu, and press **Export**. For the name of the exported file, I recommend including the current date to prevent confusion when uploading (for example, *bbwltaw-09032019.mobi*). A message box should pop up that reads “Book is successfully exported here.” You can safely ignore the warning message “Enhanced typesetting is enabled for the book being previewed, but it is not supported in the exported file.” This refers only to the fact that any fonts you are using in the HTML file are ignored and replaced by the respective fonts of the e-book reading device. Now you have a MOBI file that you can use later to upload to Amazon’s KDP platform and release it directly as an e-book on Amazon. We will discuss the details later (see Chapter ??), but in essence, that is the entire publishing process, at least from the technical side.

5.6. Versioning

Before you continue: while you are learning LaTeX, you should create a backup whenever your project compiles successfully. You can click on **History** (top menu, see Figure 5.4), then on **All history**, then on **View single version**, then on **Label this version**, then enter a name for the backup.

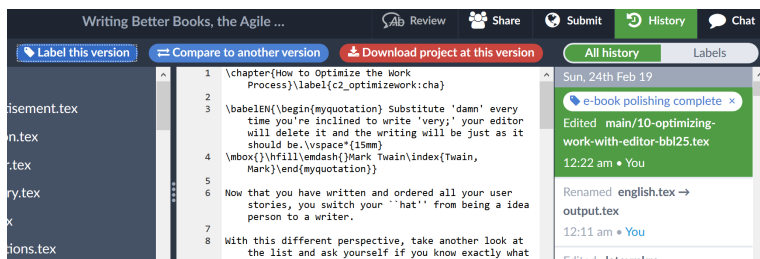


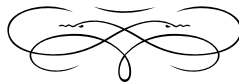
Figure 5.4.: Setting the name of the current version of the book for later reference.

It is best to name each backup by the milestone you have reached so that you later know at what point you have made the backup. For example, after polishing the files for an e-book release (but before polishing it for print), you could name it “e-book polishing complete.”

You can always go back to a previous version and compare the changes you have made. Click on **History**, then on **Compare to another version**, then on **Labels**, and then on a file in the list on the left side with a note “edited” right beside it. That being said, you do not have to save as you write. Your latest changes are always saved automatically.

Chapter 6

Filling the Template



Now that you have walked through the whole “build chain” of creating documents with the template, you can start to add content to it. In this section, we go through each file of the template (<https://tinyurl.com/ltxtemplate>) and give you a “to do” list of items you can work on one by one—from the title to the appendix.

One way to understand the structure of a book is to imagine how books were created before the digital age. Imagine different groups of people working on the book and handing over the results to the next group. At the beginning of this process, there is the core material that makes up most of the book: the individual chapters and sections. Those are surrounded by the front and back matter, which consist of several layers. The author hands the text of the *chapters* over to the editor, together with a note introducing his or her work (the *preface*). The editor adds the *table of contents*, the *index*, *bibliography*, *quotation sources*, and maybe an *appendix* (containing summaries from throughout the book), and hands the book over to the *publisher*.

The publisher adds information to the book, too. That is, first the *publisher* page itself with the year of publication, ISBN number, copyright note, and publisher name, and then a description of how the book was created and, for example, how the reader can contact the publisher with any questions (the *foreword*). All the parts are then put into an envelope (consisting of the *series title* and *half title*), and handed over to the cover designer. The cover designer creates the cover, and packages it together with the book into another envelope (consisting of the *title page* including the cover picture) and hands it to the printer.

With the overall structure in mind, let us look at each of the elements one by one, starting with the project title. After having opened the template project, on the left side in the project file overview, you can find the file *output.tex*. This is the entry point of the template (hence it is displayed in bold). If you ever want to change the output

language to another language, you can adapt the file accordingly by changing the parameter of the babel package. For example, replacing **american** with **ngerman** activates the **babelDE** script, as well as some language-related formatting and sorting. In addition, you could add language-specific hyphenation rules here. For now, let us continue with the English setting.

6.1. Front Matter

In the left project window, click on the *front* folder. You will see a list of several files open. Here, select *title.tex*. This will be the first page of the document. Then, start editing the file and do the following tasks:

- Replace “The Title” with your book title.
- Replace “The Subtitle” with your book subtitle
- Replace “Publishing Company, Location” with your publishing company’s name and location.

About the last point, if you do not own a company, put in your own name and address. Note that from a legal standpoint, this depends on the country in which you are publishing the book. Writing all the information down puts you on the safe side; if you want privacy, you have to check what is required by law (and perhaps consider a P.O. box).

We also need two cover versions, one for the e-book (low resolution) and one for print (high resolution). The reason is that (at least on platforms like Amazon) your profits for each e-book shrink depending on the file size. In 2019, this download charge was around \$.15 per MB, so a 10 MB e-book would reduce your profit by nearly \$1.50.

For print, file size can be ignored and thus the image quality can and should be as high as possible.

Rename both versions of your cover (PNG and JPG) *cover_high-res.png* and *cover.jpg* and upload them into the *images* folder. Alternatively, just upload your cover files and replace the entries in the *title.tex* file.

If you do not have a cover file, skip this step. We will discuss cover creation in Chapter ??.

To upload a file, click on *images* in the left project window, click on the arrow, and select **Upload File**. If the file already exists, it gets overwritten. The most straightforward approach is to rename your cover file to fit the existing template; otherwise you have to change the corresponding entry in the *title.tex* file.

Next, open *front/half-title.tex*. In the print edition, this comes after the title on page 3 of the book. Complete the following tasks:

- Replace “The Title” with your book title.
- Replace “The Subtitle” with your book subtitle.

If your book is part of a series, add a page showing the title of the series and listing all the parts (see *front/series-title.tex*). We will ignore that for now and assume it is a standalone book.

Next, open *front/publisher.tex*. This page is usually reserved for information about the book as a product. You should enter here when it was produced, by whom, and how someone can reach you. If you just fill in the following information, your work in this file is done:

- Replace “Your company’s name” with your company’s name.
- Replace “Your company’s location (city)” with your company’s location.
- Replace “Your website’s URL” with your website’s URL (using `https://`).
- Replace “Your email address” with your email address.
- Replace “Edition” with the edition number (e.g., First Edition).
- Replace “ISBN” with your ISBN.
- Replace “Your editor’s name” with your editor’s name.
- Replace “Your designer’s name” with your book cover designer’s name.
- Add your image sources and icons, including their license type.
- Replace “Your newsletter email” with your newsletter email.
- Again replace “Your website’s URL” with your website’s URL (using `https://`).

Next is the **dedication** page (see *front/dedication.tex*). Here, you can thank people who helped you create the book. This page stresses that books do not stand alone, but build on other people’s work. When writing it, think of it as a letter you would send out to those people. Some people just write, “To my husband/wife/parents.” If you see it as but a chore and want to express your gratitude to those people in person rather than in writing, you can safely leave out the dedication page. Later we will learn how to rearrange, add, or remove whole pages or sections (see Chapter ??).

Another optional page is the **epigraph** page (see *front/epigraph.tex*). This page sets the theme for the book. This can be a quote, a picture, or anything you think could fit here. Here you can be creative and put some emotion into your book, even if it might be a dry book

about LaTeX and project management. In my book *Philosophy for Heroes: Knowledge*, I have used the epigraph to introduce the reader to the summary boxes—insights into philosophy and linguistics—that I have put at the end of every section. They tell a meta-story. They are the icing on the cake. For your epigraph, consider whether you want to add a particular plot or theme to your non-fiction book. The epigraph page is the perfect place to introduce this concept.

Next comes the **foreword** (see *front/foreword.tex*). This is written by the publisher, or by you, with your self-publisher hat on. It should focus less on the content of the book but rather on the book production process itself. Encourage the reader to give you feedback and advise how he or she can contact you with an issue with the book, such as an error. Alternatively, the foreword can be written by an expert in the field, as a type of endorsement.

After the foreword, it is now up to you, the author, to introduce the book in the **preface** (see *front/preface.tex*). This can include how you arrived at the decision to write it, a personal note to the readers, and an “elevator pitch,” a short introduction telling the reader why this book is an essential read. Try to be personal and try to stay away from sales talk or corporate speech. Add a quote by your favorite author as a finishing touch.

This concludes the front matter of the book.

6.2. Main Matter

In the folder list in the project view on the left, you will see a folder named *main*. This is the place for the main content, with a separate file for each chapter. Inside the *main* folder, you will find *firstchapter.tex*, *secondchapter.tex*, and *thirdchapter.tex*. Those are just example files which you can simply delete or rename after you have added your own text.

- If you are starting your book from scratch, simply open *main/firstchapter.tex*, remove the default template text below `\end{chapterpage}` and start writing.
- If you already have your whole book (or portions of it) ready in one big Word (or text) file, you need to separate the text by chapter and put each chapter into a separate file.
- If you have already separated your book into individual chapters, each in its own file, proceed as outlined below.

For each chapter, create a new file in the *main* directory in Overleaf. Instead of calling them *firstchapter*, *secondchapter*, etc., it is best to give them the chapter number plus the actual name of your chapter (for example, I named the file of this chapter *main/13-filling-template.tex*). This way, you can more easily refer to or rearrange them later.

Once you have identified all chapters and created the files, you need to copy the text into each chapter file. For this, simply select the text of your chapter (including the title), and copy and paste it into the corresponding *.tex* file. There is a chance that the project will no longer (or only partially) compile after inserting your text. This can happen if your text already contains what Overleaf interprets as LaTeX commands. The most frequent issues are:

- **Percentage signs %** They are interpreted as comments by LaTeX and are thus ignored. Replace them with “\%”
- **Curly braces { }** They are interpreted as special commands by LaTeX. Replace them with “\{” or “\}”
- **Dollar signs \$** They are interpreted as starting or ending a mathematical formula. Replace them with “\\$”
- **Underscores _** They are used in mathematical formulas. Replace them with “_”

Please note that there is no simple way of copying the formatting (bold, italic, font size, lists, indentation, etc.) from Word to LaTeX. If you already have your text formatted in Word, check out Chapter ?? for how to format the text manually. For any future books, I recommended that you write them directly in Overleaf from scratch and use the LaTeX formatting as you write.

6.3. Chapter Organization

Next, take a look into *main/firstchapter.tex* again. Here, you see additional formatting at the top that defines the chapter title page. For each of your chapter files, copy and paste the following code to the top of your file:

```
\begin{chapterpage}{Replace with First Chapter Name}{
  c1_firstchapter:cha}

\begin{myquotation} The perfect place for an introducing
  quotation.\par\vspace*{15mm}
\mbox{} \hfill \emdash {} Famous Person \index{Person, Famous}
, \citetitle{bibitem} \index{@\citetitle{bibitem}} \ifxetex\
  label{famousperson-bibitem-quote}\else\citep[p.~123]{
  bibitem}\fi
\par\end{myquotation}

\end{chapterpage}
```

Then, you need to:

- Replace “Replace with First Chapter Name” with your chapter title.
- Replace “c1_firstchapter:cha” with your chapter title label (no spaces, only lower case letters).
- Replace the quotation text, add the person’s name, and (if you have it) the bibliography item. If you do not have the source, remove the following line:

```
\citetitle{bibitem}\index{@\citetitle{bibitem}} \ifxetex
  \label{famousperson2-bibitem-quote}\else\citep[p
  .~123]{bibitem}\fi
```

See Chapter ?? for a more detailed discussion.

There are several approaches for how to organize the individual chapters and sections of your book. Personally, I prefer to divide my content into small (ideally independent) slices, with each slice providing the reader with some benefit (as discussed in Part I).

6.4. Back Matter

The back matter of a book typically consists of two elements: references and connecting with the author:

- By “references” I mean the *glossary*, *questions* to reflect on about the book’s contents, a *summary* of the main points of the book, the *index*, a list of image and quotation *sources*, and the *bibliography*. Whether or not you want to include the glossary, the questions, and the summary of ideas depends on the

book you are writing. The index is created automatically, but it will need some work within the text of the main matter of the book, which we will also discuss later (see Chapter ??). The same applies to the bibliography (see Chapter ??).

- By “connecting with the author” I mean the “About the Author” section, information about your (or your publisher’s) other books, an optional section about how the book was created, and a polite reminder to your readers to leave a written review online. If you want to give the book a finishing touch, end with a short quote on the last page.

Let us go through the files of the template one by one. Open the *back/author.tex* file and:

- Upload a high-resolution (*author_highres.png*) and a low-resolution picture (*author.jpg*) of the author into *images* folder.
- Replace the quotation text.
- Add a short text describing your motivation, your professional background, what you are currently doing, and how to contact you.

If you have other books published, the *back/advertisement.tex* is the place you can list them. In the template, replace “YOUR NAME” in the chapter title, replace or remove the pictures of the book covers, and replace or remove the descriptions of the individual book entries.

Next, you are free to use the text in *back/amazon.tex* if you like or adapt it to your own needs, depending on where you publish the book. This is a reminder for the reader to provide you (and potential future readers) feedback.

Beyond the cited works and your other books, you can also direct the reader to additional book recommendations to delve deeper into the subject. For this, use the command `\nocite` in the *back/recommended.tex* file and list the recommended books by their book id from your bibliography file.

If you want to tell a story about how you created your book (if you have not already done so in the preface), you can do so in the *back/thebooksstory.tex*. Use this chapter to summarize what you have learned while writing the book. This helps you to write better books in the future and might be interesting for the reader as well. Myself, I like to talk about what is going on in the background of what I do. It is up to you. The existing default text in the template describes to a reader how the book was created using the template and this book as a guide. Feel free to skip this one—later we will cover how to reorganize or remove individual sections (see Chapter ??).

Finally, replace the quote in *back/last.tex* to leave the reader with something to think about.

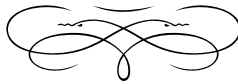
What about the table of contents? While it is generated automatically in both LaTeX and Word, updating it in LaTeX requires no additional work. As the project files are fully compiled after each change, you do not even need to manually refresh the table of contents. We still have to organize and format the text you have pasted into the main matter of the book, though. Once that is done, your whole table of contents will show up in the output.

That is it! Your book is finished and we can now move on to polishing.

Chances are that through the copying and writing process, a few issues have come up. *That is normal!* Remember, LaTeX takes a little bit of time to learn. But once you know it, it flows naturally like

normal writing—like a normal language. All it takes is patience. If you hit a wall, you can always create a new copy of the template and progress in smaller steps. Even better, use the backup and restore feature explained at the end of Chapter 5 (top menu entry, **History**).

How We Can Help with Project Management



At LODE Publishing, we can help you to organize your ideas, set up your book template, and market your book. We can coach you in regular sessions, have your work edited, and help you with your cover.

If you are willing to share your unique experiences with your book project, I offer free consulting services by video to be shared on YouTube for other writers to learn from our work together. Feel free to contact me at mail@lode.de or visit the project page:

<https://www.lode.de>

In this book, I have provided only a small glimpse into the world of project management. If you want to know more about the original idea of “Agile,” check out <http://agilemanifesto.org>. Learn the principles and apply them to your writing as you see fit. Also, connect with other writers and ask them about how they organize their work. You might be surprised how many of them are using project management techniques to get their books done.

Now I want to say thank you for taking the time to read my ideas about *Writing Better Books with LaTeX the Agile Way!*

Appendix: TeX4ht Configuration



Here, we will examine the technical details of converting LaTeX to HTML, and how to add that capability to an existing project that does not use the template. If you are already using the configuration set up by the template, you can safely ignore this chapter.

To convert LaTeX to HTML, we need an additional compiler, *TeX4ht*, which works only with *pdfLaTeX*. If you are using *XeLaTeX* (or other LaTeX compilers) for your project, you might run into some problems when switching to *pdfLaTeX*. You can stay compatible with both compilers by using the conditional `\ifxetex` statement we have discussed in Chapter ??.

On the Overleaf platform, no separate installation for *TeX4ht* is needed. All you need to do is include it by adding a file named *latexmkrc* in the main directory (and thus overriding the *latexmkrc* provided by Overleaf by default) of your project and adding a configuration file.

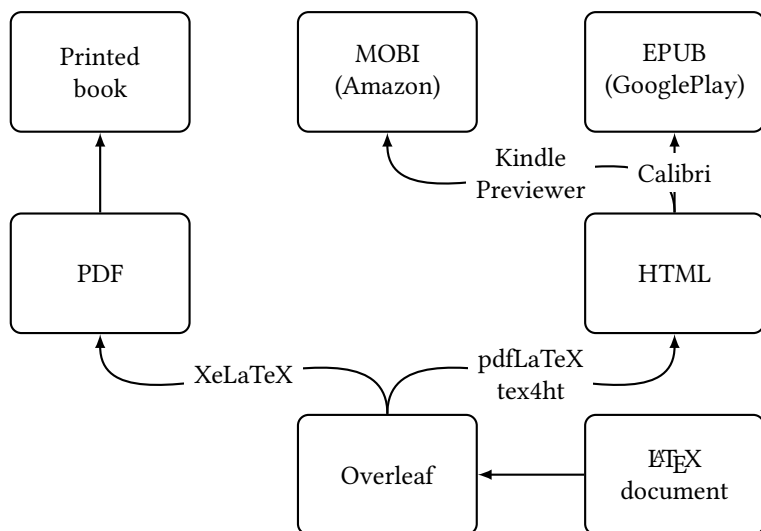


Figure 1.: Build chain using different tools to produce different output formats.

LATEXMK · *Latexmk* is the build tool Overleaf uses to automatically build your LaTeX project. The configuration file *latexmkrc* can be used to override build settings and configure compilers for a different output format (like using TeX4ht to generate HTML output in addition to generating a PDF).

First, let us create the *latexmkrc* file in the main directory of your project and insert this code:¹

```
$pdflatex = "rm tikz-cache/*.pdf; pdflatex -shell-escape -
  synctex=1 %O %S; htlatex %S \"htlatex/htlatex.cfg,MyFonts,
  NoFonts\" \"\" \"\" -shell-escape > output.txt";
END {system('zip -r allfiles.zip . -x *.cache*');}
```

This creates a hook in the compilation chain of LaTeX (LaTeX calls *\$pdflatex* at the end of the compilation). All this does is clear the cache, call *pdflatex* before calling *htlatex*, giving you a PDF output (and compilation of TikZ images) in addition to the HTML output. It also writes the output of the compilation of *htlatex* to a new file called *output.txt* to be used for debugging. At the end, it zips all the files of your project into the *allfiles.zip* for later download. You can download the output files (clicking on the **Logs and output files** icon at the top of the right window, scrolling all the way down to **Other logs & files**, and selecting the previously created *allfiles.zip*).

Converting that HTML file into a real e-book format like MOBI or EPUB takes some extra effort as we need to adjust the settings, take care of the table of contents, add a cover, and optimize our images. This is discussed in Chapter ??.

¹Depending on your project, if you are not using the template, you might need additional settings from <https://www.overleaf.com/help/216-how-does-overleaf-compile-my-project>.

1. HTML Output Formatting

Unfortunately, *TeX4ht* cannot do a 1:1 conversion simply because printed books are based on pages while HTML documents and e-books are continuous texts. Also, formatting, spacing, and images are handled differently, so we need to configure this separately. In the listing above, you can see a reference to *htlatex.cfg*—that is where the *TeX4ht* configuration resides:

```
\Preamble{xhtml}

\Configure{VERSION}{}
\Configure{DOCTYPE}{\HCode{<!DOCTYPE html>\Hnewline}}
\Configure{HTML}{\HCode{<html>\Hnewline}}{\HCode{\Hnewline</html>}}
\Configure{@HEAD}{\HCode{<!-- for beautifying --><link rel="stylesheet" type="text/css" href="site.css" />\Hnewline}}

% Translate \textbf, \textit and \texttt directives into <strong>, <em> and <code>
\Configure{emph}{\ifvmode\ShowPar\fi\HCode{<em>}}{\HCode{</em>}}
\Configure{textbf}{\ifvmode\ShowPar\fi\HCode{<strong>}}{\HCode{</strong>}}
\Configure{textit}{\ifvmode\ShowPar\fi\HCode{<em>}}{\HCode{</em>}}
\Configure{texttt}{\ifvmode\ShowPar\fi\HCode{<code>}}{\HCode{</code>}}
\Configure{textsc}{\ifvmode\ShowPar\fi\HCode{<span class="sc">}}{\HCode{</span>}}

% Translate verbatim and lstlisting blocks into <pre> elements
\ConfigureEnv{verbatim}{\HCode{<pre>}}{\HCode{</pre>}}{}{}
\ConfigureEnv{lstlisting}{\HCode{<pre>}}{\HCode{</pre>}}{}{}
\ConfigureEnv{minipage}{\ifvmode\IgnorePar\fi\HCode{<div class="minipage">}}{\ifvmode\IgnorePar\fi\HCode{</div>\Hnewline}}{}{}%

% Do not set `indent`/`noindent` classes on paragraphs
\Configure{HtmlPar}
{
  \EndP{Tg<p>}
  \EndP{Tg<p>}
  \HCode{</p>\Hnewline}
  \HCode{</p>\Hnewline}
}
\begin{document}
\EndPreamble
```

What the file does is configure the mapping between LaTeX and HTML. If you are familiar with HTML, you see that you can configure the contents of the output HTML file with the *htlatex.cfg* file. It starts with setting up the HTML header and then configures how individual LaTeX commands (`\emph`, `\textbf`, `\textit`, ...) should be translated into HTML. For example, text formatted in italics (`\textit`) is translated into HTML by using the emphasis HTML tag (``). The `\HCode` command directly inserts HTML commands in the output file and can also be used in the regular LaTeX files. For example, you can use

```
\HCode{<hr style="clear: both" />}
```

to directly add a vertical line into the HTML output file and thus the e-book.

CSS · CSS files determine the final design and appearance of a website (or e-book).

Also, in the *htlatex.cfg* file, the *site.css* file is referenced. This can be adjusted according to your needs, although in my experience, some of the following settings work nicely for Kindle e-books:

1. You might want to adapt the sizes of the chapter title and section title fonts:

```
.chapterHead { font-size: 1.5em; margin-top: 0.83em; margin-bottom: 0.83em; font-weight: bold; text-align: left; }
.sectionHead { font-size: 1.17em; margin-top: 1em; margin-bottom: 1em; font-weight: bold; }
.subsectionHead { margin-top: 1.33em; margin-bottom: 1.33em; font-weight: bold; }
.subsubsectionHead { font-size: 0.83em; margin-top: 1.67em; margin-bottom: 1.67em; font-weight: bold; }
```

2. In Kindle e-books, new paragraphs have indents on the first line. If you do not like that, this is the workaround:

```
p { margin-top: 1em; margin-bottom: 1em; text-indent: 0.01em;
}
```

3. One way to highlight a quotation:

```
.quotation { margin: 0.25em 0; padding: 0.35em 40px; line-height: 1.45; position: relative; color: #383838; }
.quotation:before { display: block; padding-left: 10px; content: "\201C"; font-size: 80px; position: absolute; left: -15px; top: -20px; color: #7a7a7a; }
.quotation cite { color: #999999; font-size: 14px; display: block; margin-top: 5px; }
.quotation cite:before { content: "\2014 \2009"; }
div.quotation { width: auto; }
```

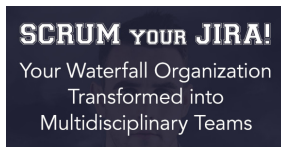
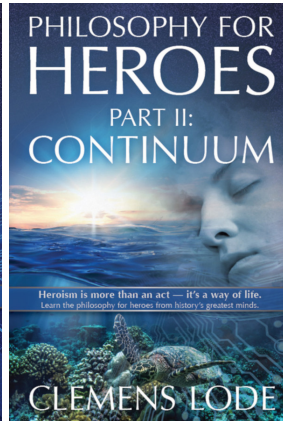
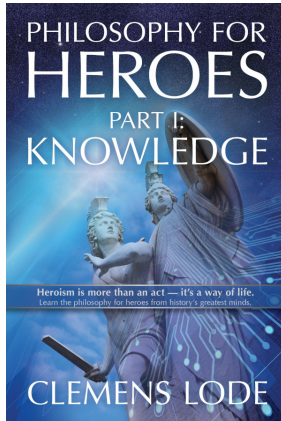
4. Add support for small capitals:

```
.sc { font-variant: small-caps; }
```

5. Print description list elements in bold:

```
dt.description { font-weight: bold; }
```


Other Books (available in paperback and e-book!)



10 Essays on Using Online Tools
to Improve an Offline Technique

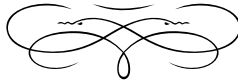
CLEMENS LODE



8 essays on comparing
Kanban with StarCraft

CLEMENS LODE

The Author



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“

What I cannot create, I do not understand.

—Richard Feynman

Glossary

C

Calibre • *Calibre* is an HTML to EPUB converter tool (see <https://calibre-e-book.com/download>) that also allows you to edit the metadata of the EPUB, add a cover image, and set the parameters of the conversion.

Citavi • *Citavi* is a plugin for Word (see <https://www.citavi.com>) to manage your bibliography and citations.

CSS • *CSS* files determine the final design and appearance of a website (or e-book).

D

Definition of Ready • The *definition of ready* is an agreement between the team and the stakeholders (represented by the product owner) that new stories have to conform to a certain standard before they are added to a sprint. It is up to the product owner to make sure that the team has suffi-

cient information to know what the individual story is about and when it is accepted (acceptance criteria, definition of done). Obviously, the Scrum Master can help to clean up the stories so that they also conform in terms of visual and grammatical formatting.

F

The fourth wall • The theater stage is usually surrounded by three walls, with the fourth wall facing the audience. In this context, breaking the *fourth wall* is a refer-

ence to the characters becoming aware that they are being watched and directly addressing the audience.

J

Jira • The on-premise or cloud software *Jira* by Atlassian is one of the leading ticketing systems available. Beyond a mere to-do list, it provides administration functionality for projects, Scrum and Kanban boards, custom workflows, custom screens, user rights management, plugins, and third-party integration. The name itself stems

from Bugzilla, the software Atlassian initially used for bug tracking. They began calling it by the Japanese name for Godzilla, “Go-jira.” When they later developed their own bug tracker, they just dropped the Go—hence Jira! (see <https://confluence.atlassian.com/pages/viewpage.action?pageId=223219957>)

O

Overleaf • *Overleaf* is an online editor and project manager for LaTeX documents. It manages your project with a versioning system and automatically compiles your LaTeX code into PDF and (with some

help) HTML. It is free for public projects and does not require an installation or setup. You can get an account here: <https://www.overleaf.com>.

L

LaTeX • *LaTeX* is a typesetting system that works more like a compiler than a word processor. While initially complicated, LaTeX allows better management of larger projects like theses or books by splitting the document into sections: style, references, and text.

Latexmk • *Latexmk* is the build tool Overleaf uses to automatically build your LaTeX project. The configuration file *latexmkrc* can be used to override build settings and configure compilers for a different output format (like using TeX4ht to generate HTML output in addition to generating a PDF).

M

Mary Sue • *Mary Sue* is the term for a seemingly perfect fictional character. It originated from a parody of Star Trek fan fiction stories where writers included new charac-

ters with a major role in the story, but without making an effort to describe how they reached their position.

O

Overleaf • *Overleaf* is an online editor and project manager for LaTeX documents. It manages your project with a versioning system and automatically compiles your LaTeX code into PDF and (with some

help) HTML. It is free for public projects and does not require an installation or setup. You can get an account here: <https://www.overleaf.com>.

P

pdfLaTeX • *pdfLaTeX* is a basic LaTeX typesetting engine that translates LaTeX documents directly into PDFs or HTML files (with the help of *TeX4ht*).

Product owner • The *product owner* is part of the Scrum team and represents the stakeholders. The main task is stakeholder management, requiring a deep understanding of what the project is about and being able to make decisions. A product owner

fills and prioritizes the backlog, keeping the complexity estimations of the team in mind. The product owner should have full authority and the final say about the prioritization of the backlog. During the sprint, the product owner answers questions from the team about the scope of the project, as well as gives feedback about finished (but not necessarily done!) tasks, but otherwise does not interfere in how the team manages its work.

S

Scrum Master • The *Scrum Master* controls the Scrum process. Besides proactively identifying and removing impediments to the process, the Scrum Master also supports the team in meetings as a moderator and individually in personal talks. The Scrum Master also stands up against outside influence on the process, ideally by propagating the Agile idea throughout the organizations and by explaining why certain restrictions are necessary for the overall project success.

Socionics • *Socionics* is an advanced personality theory that examines and explains relationships between people. It can

be used to explain communication problems and conflicts of interest within a project.

Sprint • A *sprint* is a timespan of one to four weeks within which an individual selection of stories should be finished by the team. Given the fact that the whole team spends 10 percent of the time (depending on the sprint length) planning and reviewing each sprint, the goal is to reach 100 percent completion of all stories while meeting the project's quality standards and without overtime. Like a marathon runner needs to carefully plan her energy, planning a sprint requires excellent estimation skills by the teams.

T

TeX4ht • *TeX4ht* is a tool to translate LaTeX code into an HTML document.

TikZ • *TikZ* is a vector-based drawing

language with which you can draw diagrams, charts, tables, fractals, etc. in high resolution using minimal space.

V

Versioning system • A *versioning system* is a tool to track changes to a docu-

ment. That means you can go back and check what has been changed and by whom.

W

Waterfall • *Waterfall* is a project management method where a product moves through several phases before a final version is finished for release. The problem with this method is that it requires additional communication channels between the individual phases. Also, the time it takes for a team or company to get customer feedback is generally much longer than with the Agile method.

Word • *Word* usually refers to *Microsoft Word*. Generally, it is used as an umbrella term for all word processors that directly show you what you will get as an end result (as opposed to first having to process the file). This approach is more intuitive, but it makes editing large projects very complicated.

X

XeLaTeX • *XeLaTeX* is a LaTeX typesetting engine with an extended font, as well as UTF-8 encoding (for special characters)

support. It takes longer to compile with *XeLaTeX* than the more basic *pdfLaTeX*.

Z

Zotero • *Zotero* is a plugin for Word (see <https://www.zotero.org>) which integrates into Word and your browser so you

can fetch bibliographical information from the web and import it via a menu in Word.



Bibliography

Beagle, Peter S. *The Last Unicorn*. Roc Trade, 1991. ISBN: 045145052-3.

Lode, Clemens. *Philosophy for Heroes: Knowledge*. Clemens Lode Verlag e.K., 2016. ISBN: 978-39-4558-621-1.

Index

Note that the indexes that resemble a file structure (e.g., `/back/amazon.tex`) refer to a paragraph in the book where the contents of the file from the Overleaf template are discussed.

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An Important Final Note

Writers are not performance artists. While there are book signings and public readings, most writers (and readers) follow their passion alone in their writing spaces at home, in a café, in a library, at the beach, or at a mountain retreat.

*What applause is for the musician, **reviews** are for the writer.*

Books create a community among readers; you can share your thoughts among all those who will or have read this book.

Please leave a thoughtful, honest review and help me to create such a community on the platform on which you have acquired this book. What did you like, what can be improved? To whom would you recommend it?

Thank you, also in the name of all the other readers who will be better able to decide whether this book is right for them. A positive review will increase the reach of the book; a negative review will improve the quality of the next book. I welcome both!



thank
you

“

Computers aren't the thing. They're the thing that gets us to the thing.

—*Halt and Catch Fire*