



A la Carte Book Cover Design, Typesetting, Illustration & Marketing Collateral

Your book's cover is your first, and often your last, opportunity to engage readers. As such, it merits careful thought, and the sort of customization and attention to detail that is simply not possible on a mass scale.

Sherry Wachter, the brains and hands behind the books produced at Magic Dog Press, has been designing and illustrating books and developing marketing collateral for more than fifteen years.

Sherry has spent her career combining words and images to promote various products and services. She “grew up” in the design industry, working with world-class designers for clients like Hilton Hotels, Wesson Oil, Acura, Ford, Mobil, and Del Monte Foods.



Her background in marketing, art, literature, mythology and history, and above all her conviction that a book's cover must reflect the book's true nature, helps her to create covers targeted to appeal to the book's ideal audience.

Likewise, she believes that a book's interior must be designed to meet the needs of the target audience. Fonts, illustrations, type size, and leading are all driven by the needs of the target audience—and by the most cost-efficient solution for her clients.

Check out some of her solutions on the following pages, and then call or email to discuss what she might contribute to your book's sales success, and your online marketing efforts.



Book Cover & Interior Design HORACE HEIDT PRODUCTIONS

ART, ILLUSTRATIONS, AND PHOTOS PROVIDED BY CLIENT, LARGELY FROM THE HORACE HEIDT BIG BAND MUSEUM IN SHERMAN OAKS, CALIFORNIA. BOOK INCLUDED A SLEEVED DVD INSIDE THE BACK COVER AND AN INDEX. A RETROSPECTIVE LOOK AT THE LIFE AND CAREER OF BIG BAND LEADER AND ENTERTAINMENT PIONEER HORACE HEIDT, SENIOR.

was as scared as I was. My mother and father told us to stay calm as the sound of sirens began wailing outside. Paintings fell from the walls, dishes tumbled out of the cupboards, and large pieces of furniture raced across the living room. It wasn't long before us kids were trembling and crying."

Although Horace was just shy of five years old at the time, the earthquake instilled in him the knowledge that no matter how secure his world might appear on the outside, as fast as a snap of the fingers everything could be taken away. From that moment on, Horace began reaching for the stars, determined to live life to the fullest.

HORACE BEGAN REACHING FOR THE STARS, DETERMINED TO LIVE LIFE TO THE FULLEST.



ABOVE: FIVE YEAR OLD HORACE, JOHN, AND TRILLIE HEIDT
FAMILY OUTING: THE AUTOMOBILE OPENED UP NEW OPPORTUNITIES FOR HORACE. THE "TODDNEY DRIVE" SOON BECAME A NATIONAL PASTIME.



later. Their romance with this new mode of transportation was reflected in popular songs like "My Merry Automobile," "Come Josephine in My Flying Machine," and "Meet Me in St. Louis, Louis." The automobile even had an effect on fashion. A cap with goggles and a linen duster became the popular motoring outfit, and women's skirts grew shorter to accommodate stepping into the automobile. Soon the "family Sunday drive" became a national pastime, but it would take some time to catch up to the automobile's needs—in 1900, there were only about 10 miles of paved roads in the entire country! And it would be decades before houses and hitching posts were supplanted by parking spaces.

However, this new mobility, plus the prosperity of the early 20th century, resulted in ample leisure time and vacations for the emerging middle class. Americans occupied themselves with performances of traveling minstrel shows, outdoor band concerts, fairs, theatre shows, church functions, Broadway vaudeville, baseball games, and the traveling circus.



THE 1906 SAN FRANCISCO EARTHQUAKE

DEBRIS OF THE CITY'S UNREINFORCED BUILDINGS CAME CRASHING DOWN AND LEFT THE CITY IN A SHAMBLES. THOUSANDS OF PEOPLE ENDED UP SLEEPING IN TENTS IN CITY PARKS.



"IT WASN'T LONG BEFORE US KIDS WERE TREMBLING AND CRYING."

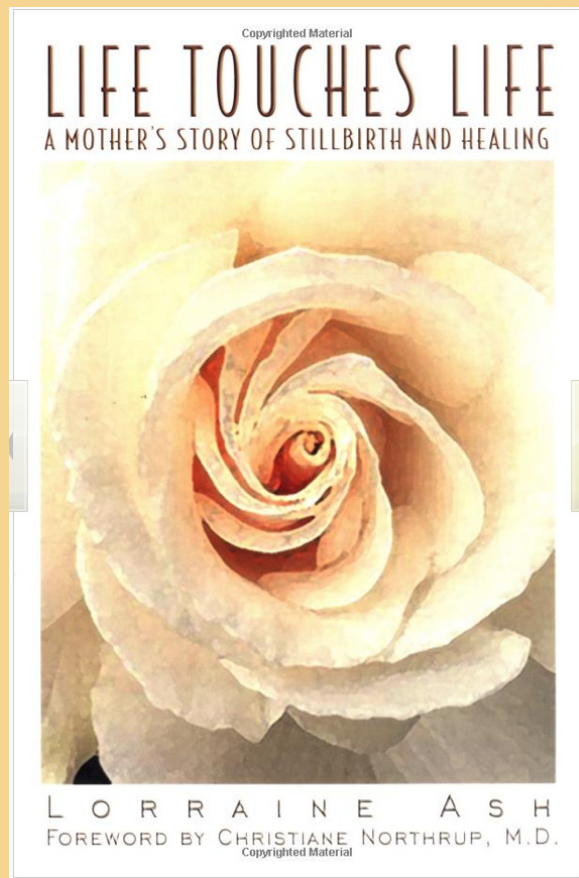
THE 8.3 MAGNITUDE CALIFORNIA EARTHQUAKE OF APRIL 18, 1906, BADLY DAMAGED MANY OF THE CITIES OF CENTRAL CALIFORNIA LOCATED ALONG THE SAN ANDREAS FAULT.

WHEN THE EARTH STOPPED SHAKING AND THE SUN ROSE, THE DAMAGE IN SAN FRANCISCO WAS ASTOUNDING. MOST OF THE UNREINFORCED BRICK BUILDINGS HAD BEEN TURNED INSTANTLY TO RUBBLE AND THE CITY WAS IN RUINS. FIRES WERE BURNING OUT OF CONTROL, OVER NEARLY A QUARTER OF THE CITY, TURNING SAN FRANCISCO INTO AN INFERNO FOR THREE DAYS. NEARLY 3,000 OF THE CITY'S CITIZENS WERE DEAD.

MANY BUSINESSES TEMPORARILY RELOCATED TO OAKLAND, AND IN THE FIRST FEW WEEKS AFTER THE DISASTER PEOPLE WERE ASKED TO DO THEIR COOKING IN THE STREET. A FURIOUSLY PACED RECONSTRUCTION EFFORT FOLLOWED IN THE WAKE OF THE EARTHQUAKE. BY 1908, SAN FRANCISCO WAS WELL ON THE WAY TO RECOVERY.

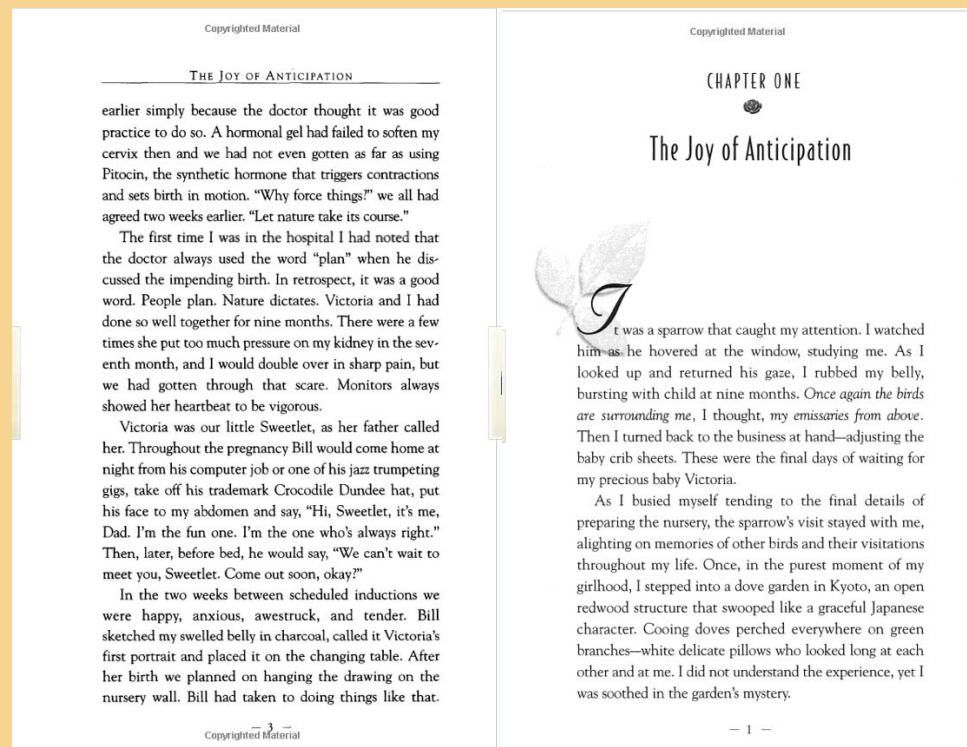
FAHLEIS THROUGHOUT SAN FRANCISCO AND THE SURROUNDING AREAS, INCLUDING HORACE'S FAMILY, WOULD ENDURE A PERIOD OF HARDSHIP WHILE THEY RECOVERED FROM THE PHYSICAL AND EMOTIONAL EFFECTS OF THE EARTHQUAKE. FOR HORACE, IT WAS A WAKE-UP CALL THAT INCREASED HIS DESIRE FOR LIFE.

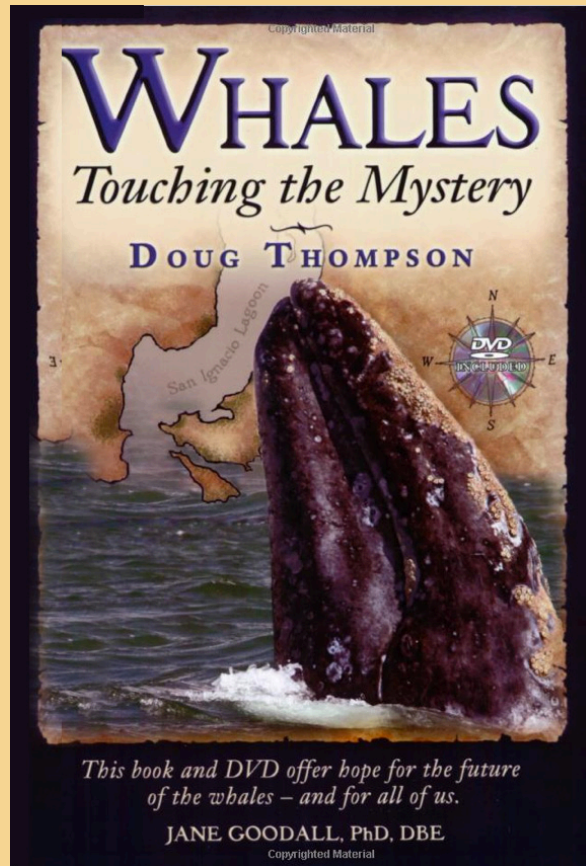




Book Cover Illustration, Design & Interior Design NEWSAGE PRESS

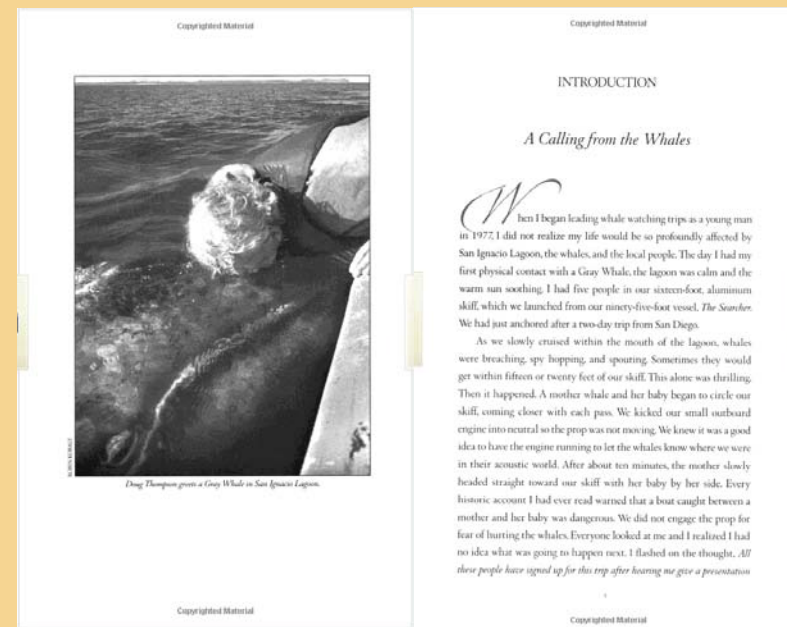
WITH THE EXCEPTION OF THE COVER ILLUSTRATION, ARTWORK WAS PROVIDED BY AUTHOR, AND ADAPTED FOR USE IN THE BOOK. BECAUSE THE PROJECTED AUDIENCE WAS THOSE WHO HAVE RECENTLY SUFFERED THE PRENATAL OR PERINATAL LOSS, ART WAS KEPT SOFT AND COMFORTING, CHAPTERS SHORT, AND TYPE COMPARATIVELY LARGE, WITH LOTS OF WHITE SPACE ON EACH PAGE.

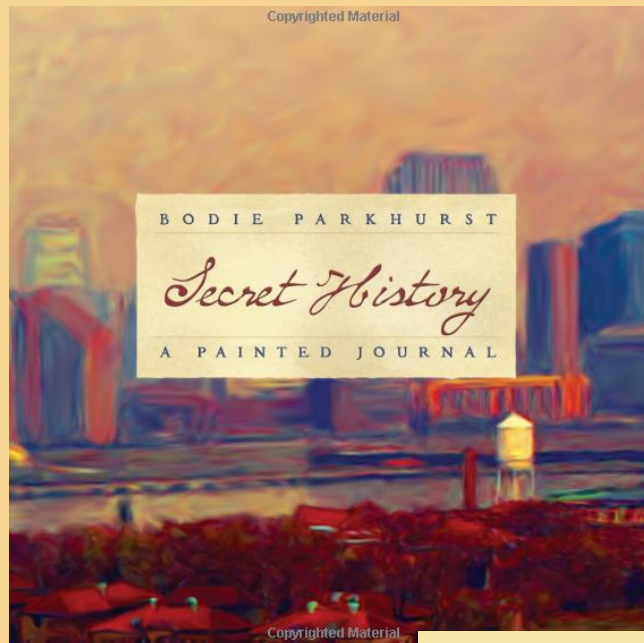




Book Cover & Interior Design NEWSAGE PRESS

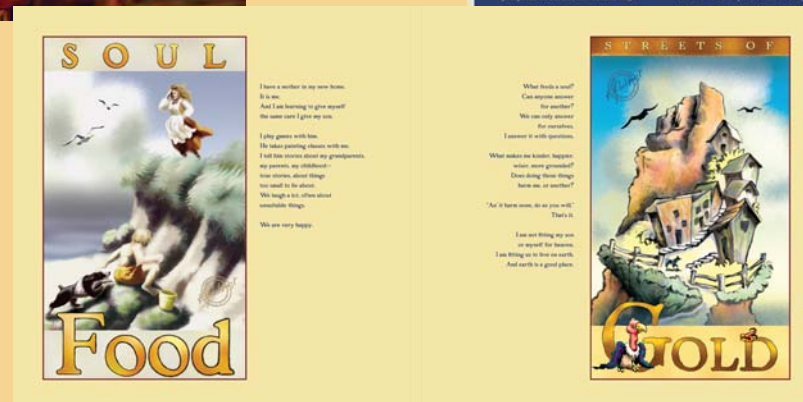
ART, ILLUSTRATIONS, AND PHOTOS PROVIDED BY AUTHOR.
BOOK INCLUDED A SLEEVED DVD INSIDE THE BACK COVER.

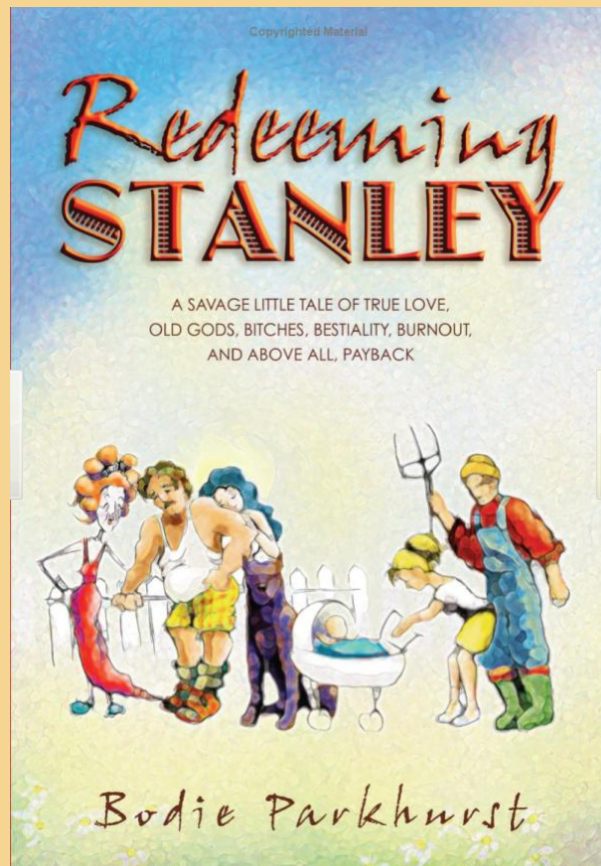




Book Illustration & Design MAGIC DOG PRESS

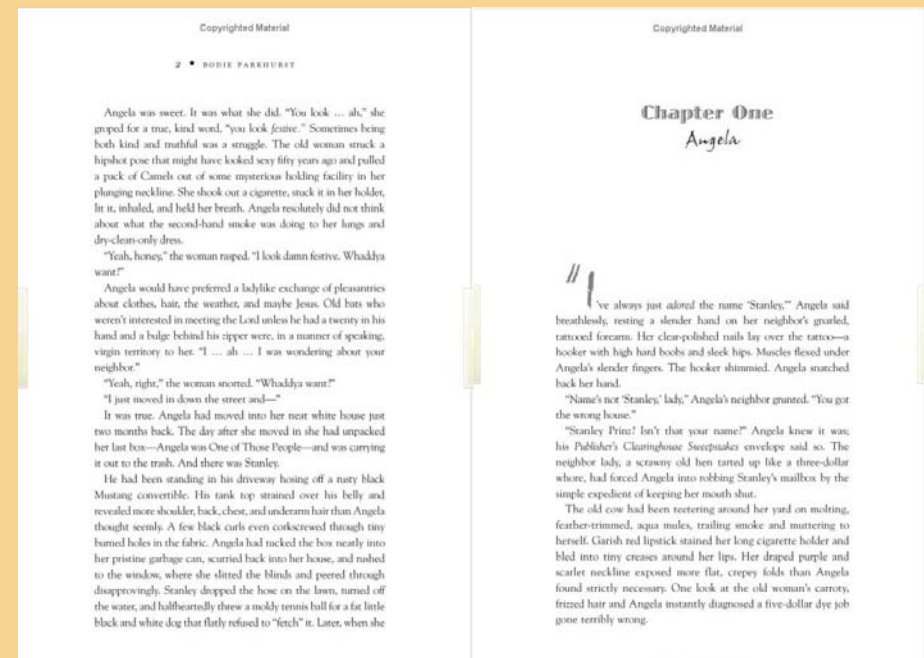
BOOK DEVELOPED AS A "TAKEAWAY" ITEM FOR A GALLERY SHOW.





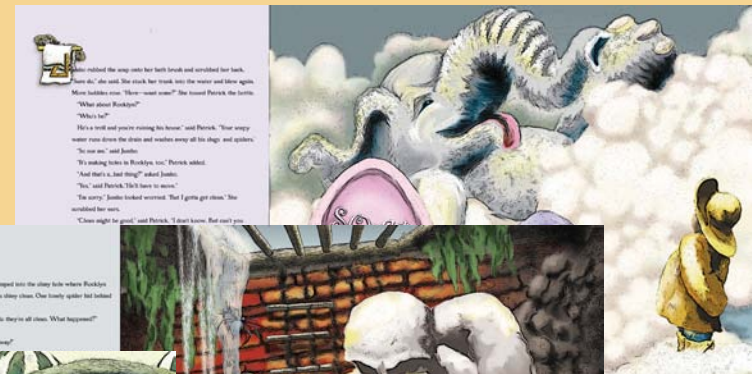
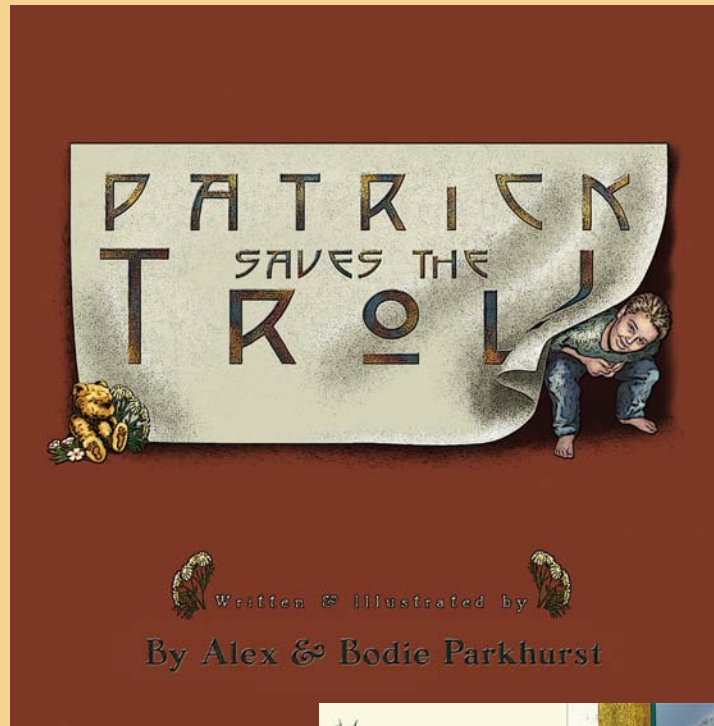
Book Cover Illustration & Design & Interior Design MAGIC DOG PRESS

COVER ILLUSTRATION AND FONTS CHOSEN TO REFLECT THE RATHER WHIMSICAL NATURE OF THE BOOK, WITHOUT GETTING TOO “CUTE.”

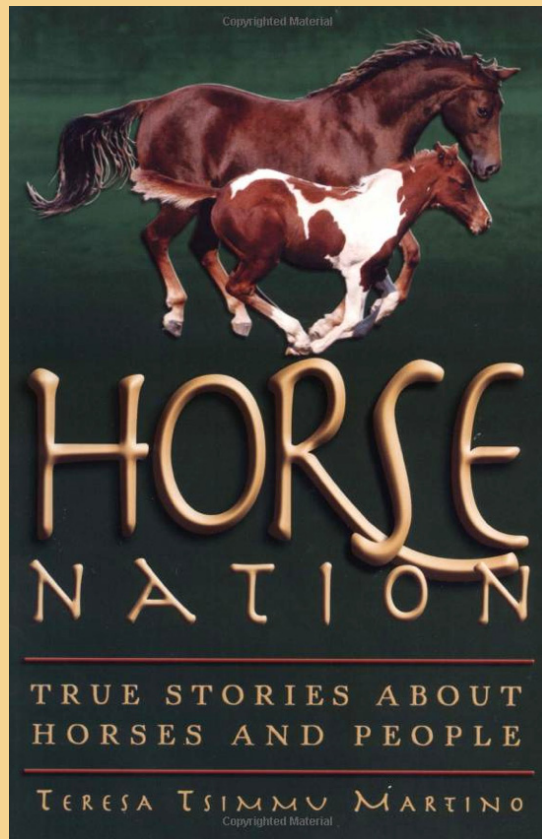


Book Illustration & Design MAGIC DOG PRESS

ILLUSTRATIONS AND STORY DESIGNED TO APPEAL TO
CHILDREN AGES 4-8.

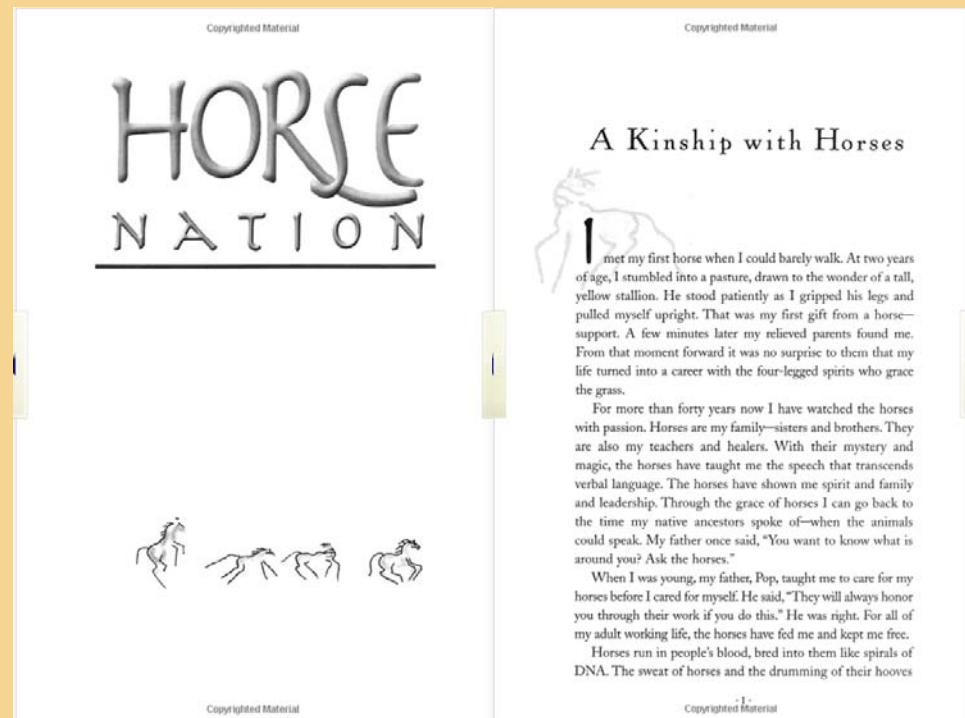


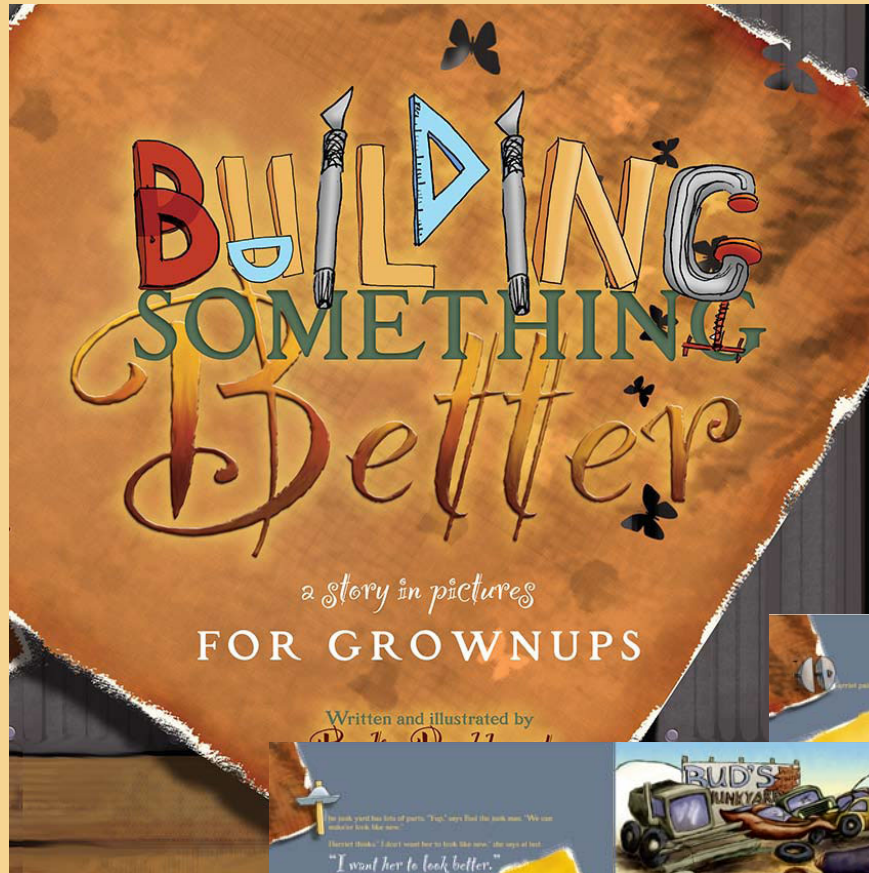




Book Cover and Interior Design NEWSAGE PRESS

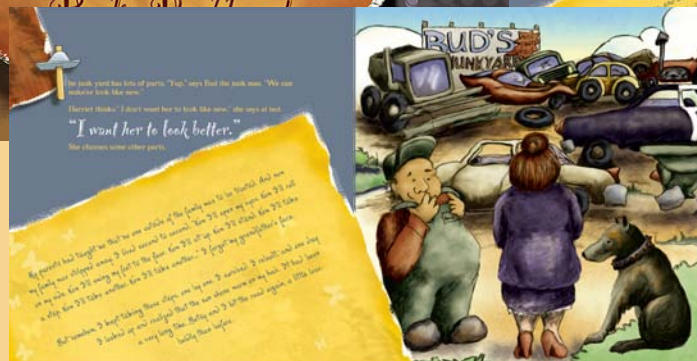
WORKED WITH PUBLISHER TO DEVELOP A BOOK REFLECTING THE AUTHOR'S NATIVE AMERICAN HERITAGE AND LOVE OF HORSES. HORSE GLYPHS WERE CREATED BY THE AUTHOR, AND USED THROUGHOUT AS ACCENTS.

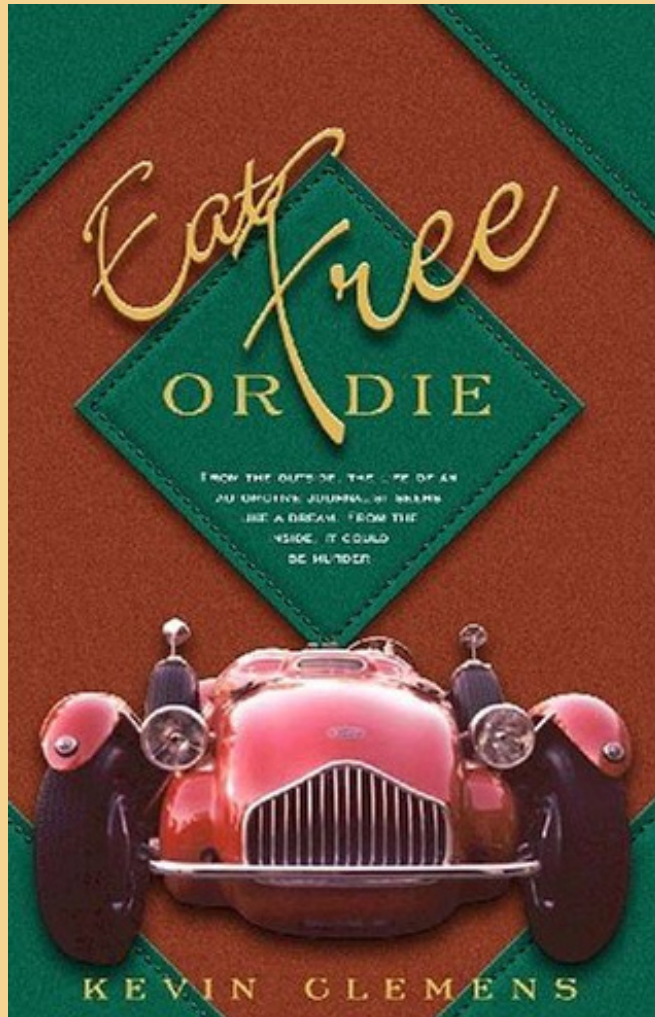




Book Design & Illustration MAGIC DOG PRESS

WROTE, DESIGNED AND ILLUSTRATED TWO VERSIONS
OF THIS BOOK: ONE FOR ADULTS, ONE FOR YOUNG
CHILDREN.





Book Cover Design
RIVER'S BEND PRESS

CREATED THE FAUX LEATHER
BINDING AND STITCHING, OUT-
LINED AND INTEGRATED THE
ALLARD.

Book Cover Art Creation & Interior Design NEWSAGE PRESS

PHOTOS AND ARTWORK IN THIS PIECE CAME FROM THE AUTHOR'S COLLECTION, AS WELL AS FROM THE LIBRARY OF CONGRESS PUBLIC DOMAIN RESOURCES. ART ON THE YOUNG READERS' EDITION COVER IS A COLORIZED PHOTO. BACKGROUND IS A LETTER WRITTEN BY THE AUTHOR'S MOTHER.



The Matsuda Family, 1933.

ACKNO

I wish to thank the countless people who made this possible. First and foremost, my mother, father and brother, remain vivid and central to me and my nieces, Marlene, Miyoko, provided inspiration and brother's collection of books.

I am indebted to Tok Ochi 100th/442nd Regimental Central Postal Directory for a better perspective of the forced march and for the freedom.

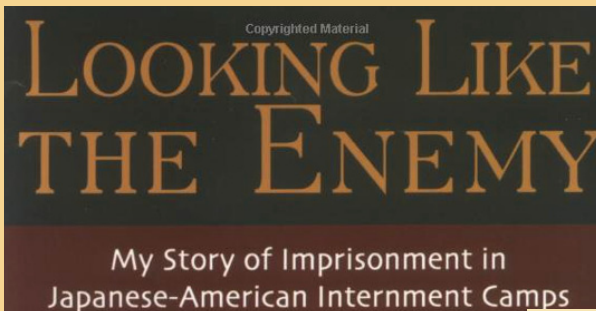
I will always be grateful to the people who inspired and helped me write this book from her collection. I am indebted to her for seeing this book come to life.

I wish to acknowledge Pat Vashon Island in her book, *As Told by Island Farmers*, who provided support for strawberry farmers. It includes a list of names.

I am indebted to Mr. Ivo Press, who provided support for the writing of my book.

I wish to extend my special thanks to my initial, limited at the time.

I want to formally acknowledge Brenda Peterson. It was through her that I was finally able to come to terms with my Japanese background that had been the source of unexamined confusion and pain during much of my life. Members of her writing group made major contributions to clarifying and writing my story. They include: Leigh Calvez, Claire Dedere, Liz Gruenfeld, Leslie D. Helm, Susan Little, J. Kingston Pierce, Trip Quillman, John Ruman, Dori Jones Yang, Denise Benitez, Jordan Buck, Kristina Danilchik, Cathy Englehart, Laurie Greig, Anne Hayden, Donna Kelleher, Susan Knox, Tara Kolden, Anne Mize, Trish Murphy, Ginny McCarthy, Kimberly Richardson, Ward Serill, Julie Stonefelt, and Louise Winechild.



MARY MATSUDA GRUENEWALD

FAMILY #19788

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THE YOUNG READER'S EDITION

LOOKING LIKE THE ENEMY

MY STORY OF IMPRISONMENT IN
JAPANESE-AMERICAN INTERNMENT CAMPS



BY MARY MATSUDA GRUENEWALD
FAMILY #19788

ADAPTED BY MAUREEN R. MICHELSON