

mBoox™

YOUR CONTENT. YOUR POSSIBILITIES.

Bring Your Story **TO LIFE**

A Guide to mBoox™



A book does not have to stop at the edge of the page.





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A Book Does Not Have to Stop at the Edge of the Page

I have seen families identify everyone in a photograph except the person who paid for the vacation. We can do better than that.

Picture a kitchen table, a shoe box of photographs, and a handwritten recipe on the back of an envelope. Someone remembers the house. Someone remembers the dog. Three people remember different years, and all three are prepared to defend them. Before long, you have a story, a small historical dispute, and enough material for a book.

What you may not have is room on an ordinary page for everything that matters.

A photograph can show your grandmother. A recording can let you hear her pronounce your name. Written directions can explain a sewing technique. A short demonstration can show where the needle goes. A novel can describe a room, while an illustration lets the reader examine the teacup the detective has been avoiding.

An mBoox™ gives those materials a place together. Think of a designed digital book with room for words, pictures,



GUIDE

and selected experiences beyond the printed page. Depending on the project, those experiences may include sound, video, galleries, links, personalization, or something the reader can discover by selecting an image.

The reader still has a book to follow. You are giving that reader another way to understand, remember, or enjoy what is there.

Start with the person holding the book

A grandchild, a customer, a mystery reader, and a new employee do not need the same thing. One wants to know the family. Another wants to know whether the lamp will fit on the desk. The mystery reader suspects the florist. The employee needs to learn the closing procedure before everybody goes home and leaves him standing beside the alarm panel.

Design begins with that person.

If you want to preserve a life, begin with the stories that make the person recognizable. If you want to teach a task, begin with the step people keep getting wrong. For a gift, find the detail that makes the recipient look up and say, “How did you remember that?”

That detail is worth finding.

A small example with a long reach

Suppose your opening page shows the first family house. Selecting the front door reveals the kitchen. Selecting a portrait plays a brief memory. The car opens a story about the trip to Michigan, including the stop nobody mentioned until the children were grown.



GUIDE

Those additions belong to the photograph. The reader does not have to abandon the story to search through a separate folder, another message, and a recording somebody remembers saving somewhere.

I recommend starting small. One page, one good picture, and one thing worth discovering. This advice comes from someone who can turn the sorting of six photographs into an afternoon, two cups of coffee, and a search for a cousin's married name.

Small is useful.

What you will find in this guide

The next chapters walk through Legacy books, novels, cookbooks, business books, children's stories, special occasions, and several uses that may not have occurred to you. Each book-type chapter gives you examples, a preparation list, and a manageable first page to try.

You do not need every feature. You need a reason for the features you choose. A quiet page can be the right page, especially when someone has given you words worth reading.

So begin with one question: what do you wish your reader could see, hear, or do at this point in the book?







Pick the Book That Fits Your Reader

A family reunion and a sales meeting can both involve photographs, refreshments, and someone talking too long. They still require different books.

Before you sort files or choose colors, finish this sentence: “This book is for _____, and I want them to _____.”

Use an ordinary verb. Remember. Understand. Learn. Explore. Celebrate. Choose. “Experience a multidimensional content journey” will not tell you whether to include Aunt June’s recipe. “Meet the grandmother they never knew” will.

The different kinds of mBoox™

- Legacy: family history, memoir, genealogy, community history, and personal collections that preserve the people behind the dates.
- Novel: stories enriched by maps, illustrations, clues, recordings, or optional discoveries that serve the plot.



GUIDE

- Cookbook: recipes with demonstrations, family stories, photographs, and practical help at the point where a cook needs it.
- Business: training, product presentations, portfolios, proposals, customer guides, and other material that helps someone take a useful next step.
- Children's storybook: illustrated stories with age-appropriate interaction, optional narration, and personal details chosen for the child.
- Special occasions: weddings, anniversaries, graduations, retirements, reunions, memorials, and other events worth keeping after the chairs are folded.
- More possibilities: education, exhibits, collections, travel, organizations, and interests that need a book of their own.

One project can have more than one purpose

Your grandmother's cookbook may also be a Legacy book. A company's anniversary publication may combine business information with history. A child's birthday story belongs to both children's books and special occasions.

Choose the main purpose first. Secondary uses can follow without turning the opening page into a committee report.

For a family cookbook, the recipes should remain easy to find and easy to use. Memories can sit beside them. Nobody should have to complete a genealogy exercise to learn how long the biscuits stay in the oven.



Decide what a successful reader does

For a training book, success might mean that a new employee completes a task without asking the same question six times. For a Legacy book, a younger relative might recognize a voice and retell a family story. In a novel, a reader notices an optional clue and keeps turning pages.

Write down that result. It will help you settle later decisions about length, photographs, sound, and navigation.

Also decide how much time the reader has. Someone browsing a product needs a different pace from a person settling in with a family history on a Sunday afternoon. You can respect both. You cannot pretend they are the same afternoon.

A useful first decision

Pick one reader, one purpose, and one representative page. Agree on how that page will be delivered and viewed before you plan the whole production. Interactive features should be confirmed for the intended devices and finished edition, rather than assumed from a list of possibilities.

When the choice is difficult, begin with the material you would hate to lose. Which photograph, instruction, or story would leave the biggest hole if it were missing?

That is a better starting point than the number of buttons you could add.

Next, we will open the family shoe box. You may want a pencil. You may also want the relative who writes the names on the backs of things.





The people. The house. The stories.





Legacy: Keep the People, Not Only the Dates

The dog is identified. The baby is not. That is how a surprising number of family histories begin.

A Legacy mBoox™ preserves the people behind the record: their voices, habits, work, celebrations, favorite recipes, and the ordinary details that explain how they lived. Birth dates matter. So does the fact that your grandfather carried peppermints in his coat pocket and would not ask for directions until the car was facing a cornfield.

Those details are how a younger reader meets him.

Give a photograph somewhere to lead

Start with a picture of the first family home. On the main page, show the photograph, name the people, and explain when and where it was taken. Then choose one or two discoveries that add something the caption cannot.

The front door might open a photograph of the kitchen. A portrait might play a short interview. The car could lead to a road-trip story. Keep the connections clear, so the reader knows what can be selected and how to return.



LEGACY

A good hot spot is an invitation. It should not require the grandchildren to tap every brick until something happens.



Select the family photograph in the interactive edition: it dissolves into the kitchen. Select it again to return.

Ask for stories that people can answer

“Tell me about your life” can stop a conversation before you turn on the recorder. “Who lived next door?” often gets you a name, a laugh, and a description of a man whose porch light was everyone’s business.

Try asking what was on the breakfast table, what the first job paid, how a holiday meal was arranged, or who had the spare key. Let the person finish. A pause can be part of the memory, rather than a problem you must fill.

Record the name of the speaker and the date. Save the original file. Make a transcript so the words remain available when someone cannot listen, and note any names you still need to confirm.



A scene behind the front door

The kitchen below is an illustrative example, paired with an invented family memory. Your own photographs and recordings would replace these samples.



A sample kitchen image, revealed from the house photograph.

“We left before dawn with four children, a thermos of coffee, and a map Dad folded along lines the mapmaker had never considered. By Georgia, the windows were down. Everyone had an opinion about whose turn it was to sit in the middle.”

That is enough to give the photograph a voice. You do not need a forty-minute recording on the opening page. You can keep the full interview elsewhere in the book and offer a short passage here.



LEGACY

What to provide for a Legacy mBoox™

- A working title, the intended readers, and the family, person, or community the book covers.
- Photographs or scans, with names, dates, places, and captions where you know them.
- Written memories, letters, documents, recipes, and a rough family tree if it helps the reader.
- Original voice recordings or videos, speaker names, transcripts, and a note identifying useful passages.
- Permission to use contributed material, plus any details that should remain private.
- A proposed order, a list of unanswered questions, and one person who can approve corrections.

Mark uncertainty plainly. “Probably summer 1954” is more useful than a confident date supplied because the caption needed one. If two relatives disagree, record both accounts while you investigate. Family history already has enough people insisting they were right.

Your first page

Choose a photograph with at least one known story. Write a caption, record a two-minute recollection, and note one detail the reader could select. That is a small project you can finish, and a sample your family can respond to.

A Legacy book need not be completed in time to include every distant branch. It should make the people you do include worth meeting.



LEGACY

Before you turn the page, look again at the photograph.
Who knows the story that has not been written down?

Your next step

Choose the person who will help you make this page.

Name: _____

One material to gather: _____

One question to ask: _____

One thing the reader should understand:







Novel: Let the Reader Look Around

The missing receipt is beside the teacup. Naturally, everyone is discussing the quilt.

In a novel, an added image or sound should make the story richer without making the reader stop reading to operate it. A map can clarify a journey. A letter can reveal a character's handwriting. An illustrated room can give a mystery reader a fair chance to notice what the detective notices.

Keep the novel in charge. The extras are there to reward attention, not to announce that you have extras.

Give a discovery a reason to matter

Imagine Clara entering a sewing room after its owner has disappeared. The cutting table holds an unfinished quilt, three teacups, and a receipt beneath a basket of fabric scraps. The clock ticks against the wall. Someone has left a cup close enough to the edge that Clara moves it before she reads the receipt.

That small action reveals the time printed at the top.



NOVEL

In an mBoox™, the reader might select the receipt and examine the same detail. The discovery belongs to the scene, and the reader receives it when Clara does. Nobody has to solve a separate puzzle to recover information the prose should have supplied.



An illustrative sewing room with visible places for a receipt, a teacup, and an old photograph.

The room can hold more than evidence

Let a reader inspect the unfinished quilt and learn why its owner chose the colors. An old photograph might show two sisters before they stopped speaking. A cup can carry a clue without becoming the only interesting thing in the room.

In a cozy mystery, the people still matter. A receipt gives you a time. The conversation about who paid for the fabric may give you an argument, a friendship, and a woman who has been keeping careful accounts since the church bazaar of 1988.



NOVEL

That is more to read for.

Plan the reveal before you build the hot spot

For every optional discovery, write down what the reader selects, what appears, and what the reader knows at that moment. Note whether it is a clue, atmosphere, background, or a reward for looking closely.

If the material reveals the ending too soon, move it. If it repeats the sentence beside it, give it another job or leave it out. A map can be worth including because it prevents confusion. It does not also need to sparkle.

Use a clear visual cue for selectable details. Mystery readers enjoy uncertainty about the suspects. They do not need uncertainty about whether the photograph can be opened.

What to provide for a Novel mBoox™

- The edited manuscript, chapter order, title, author name, and any series information.
- Cover artwork and interior illustrations you have permission to use.
- Maps, letters, photographs, timelines, or other story materials, with notes on where they belong.
- A reveal plan for clues and optional discoveries, including any spoilers to protect.
- Character names, pronunciation notes for narration, and a short reference for recurring places.



NOVEL

- Instructions for the reader's path: what is optional, what must be visible in the prose, and how each extra closes.
- A person responsible for checking continuity after the interactive material is added.

Your first page

Choose one scene that already works in the manuscript. Add one item the reader could examine, and describe the reveal in two sentences. Let a reader try the scene with and without the extra. The addition should earn its place.

You can use the same approach in romance, fantasy, historical fiction, and other genres. A family letter, a fictional travel map, or a musical passage may serve the story better than a clue does.

The test remains the same: after the reader looks, does the story become more interesting?

There is still a receipt beneath that basket. Shall we see who paid for the fabric?



NOVEL

Plan one immersive scene

Choose one scene from your novel. Decide what an image, recording, or reader interaction could add to the scene.

Scene or chapter: _____

What will the reader discover?

An illustration, sound, or other material to provide:

What can the reader select, and what happens?

How does the reader return to the story?

Keep the scene understandable for readers who skip the extra feature.



ay Drop Biscuits

all-purpose flour
1 spoon baking powder
1 spoon salt
2 spoons cold butter
milk

425°F, 12 - 15 minutes





Cookbook: Show the Step Everyone Misunderstands

“Mix until it looks right” is an instruction written by someone who already knows what right looks like.

A Cookbook mBoox™ can put help where the cook needs it. Show the dough before it goes into the oven. Record the hand movement that a paragraph cannot explain cleanly. Keep the ingredient list readable, the temperature easy to find, and the family story close enough to enjoy after the butter is measured.

The story matters. So does supper.

Design for the flour-covered reader

Imagine the reader holding a measuring cup, checking the oven, and trying to keep a phone away from the sink. This person needs large enough type, short steps, and a clear way to return to the recipe after opening a demonstration.

Put ingredients before the method. State the yield, oven temperature, pan preparation, and baking time. Use familiar U.S. household measures when the book is for a U.S.



COOKBOOK

home kitchen. In this guide, that means cups, tablespoons, teaspoons, inches, and Fahrenheit.

A useful demonstration shows one action. If you want to explain cutting butter into flour, begin with the bowl and end with the mixture at the right stage. The introduction, apron selection, and discussion of your kitchen renovation can go elsewhere.

Sunday drop biscuits

These biscuits are spooned onto the pan. There is no rolling or cutting, and no need to find the biscuit cutter someone borrowed for a craft project.

Makes 8 biscuits. Heat the oven to 425°F. Bake for 12 to 15 minutes.

Ingredients

- 2 cups all-purpose flour
- 1 tablespoon baking powder
- 3/4 teaspoon salt
- 4 tablespoons cold butter, cut into small pieces
- 3/4 cup milk

Method

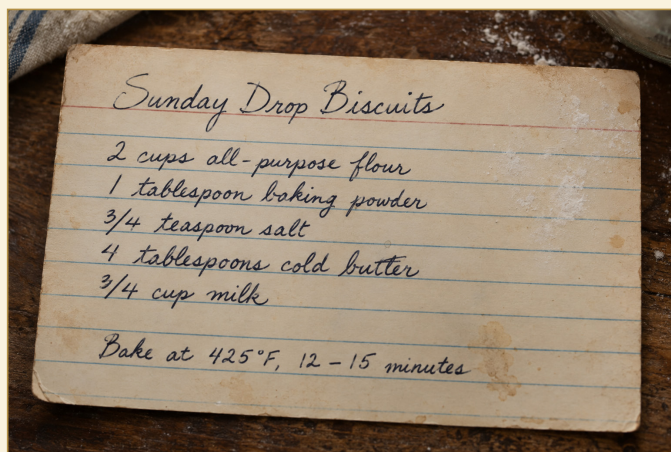
1. Line a baking sheet with parchment paper or lightly grease it.
2. Stir the flour, baking powder, and salt together in a bowl.



COOKBOOK

3. Cut in the cold butter with a pastry blender or two forks until the mixture has coarse crumbs and small visible pieces of butter.
4. Stir in the milk until the dry flour is moistened. Stop mixing when the dough comes together.
5. Spoon 8 roughly equal mounds onto the prepared baking sheet, leaving about 2 inches between them.
6. Bake at 425°F for 12 to 15 minutes, until the tops are lightly golden. Serve warm.

A close-up of the butter mixture would help a new cook more than another sentence about texture. A photograph of the baked biscuits can show the color to look for. If the project includes a timer or adjustable quantities, have those features checked separately; changing a batch size does not automatically settle pan size or cooking time.



A created keepsake recipe card. The typed recipe is the cooking reference.



Keep the handwriting, too

A stained recipe card can sit beside the clean instructions. The handwritten note about the Christmas dinner belongs there because someone remembered the cook, rather than because the photograph fills a gap.

Preserve the original spelling in a keepsake image. Correct unclear instructions in the typed recipe, and identify what you changed. “Add a little milk” needs a tested amount if a reader is expected to reproduce the dish. Affection does not calibrate a measuring cup.

What to provide for a Cookbook mBoox™

- Tested recipes with ingredients, quantities, yields, temperatures, times, and complete steps.
- The U.S. household measures to use consistently throughout the book.
- Dish photographs, original recipe cards, and captions identifying the cook or occasion.
- Short demonstrations of the steps that need showing, with a note on where each clip belongs.
- Family stories, serving suggestions, substitutions you have tested, and any important ingredient notes.
- Permission for contributed recipes, photographs, recordings, and other supplied material.
- A cook who will test the edited recipes before you approve the finished edition.



Your first page

Choose the recipe people ask for, then identify the instruction that makes a beginner hesitate. Build one clear recipe page and one short demonstration of that step.

Ask someone who has never made the dish to cook from the page. Listen to the questions. They will tell you what the experienced cook has stopped noticing.

Next time someone asks what “a little” means, you will have an answer. What other family recipe deserves that treatment?







Business: Make the Next Step Easier

The training binder was spotless. Six months on the shelf had protected it from use.

A Business mBoox™ can gather the information a customer, employee, or colleague needs and arrange it around a task. A product photograph can lead to specifications. An instruction can sit beside a demonstration. A checklist can tell a new employee what to do before the supervisor disappears into a meeting.

The point is to help a person get somewhere useful.

Choose one audience for each path

A new customer wants to know what the product does, whether it fits the need, and how to take the next step. An existing customer may need setup and care instructions. An employee needs an approved procedure, including the point at which they should stop and ask for help.

You can include all three in a larger project, but give each reader a clear starting place. “Everyone” is an expensive audi-



BUSINESS

ence to design for. Somebody ends up opening the emergency procedure when they wanted the catalog.

Use ordinary labels. Products. Setup. Care. Training. Contact. A visitor should not need to admire your naming system before finding the return instructions.

A product page that answers a question

Consider an antique Tiffany-style lawyer's lamp. A product page can show the green stained-glass shade, bronze base, and details a buyer wants to examine. Close views can show the glass, fittings, and condition.



An illustrative antique Tiffany-style lawyer's lamp.

Details worth a closer look

The warm glass and aged metal give the reader something to examine. This created illustration demonstrates presentation; a seller would supply verified information about the lamp being offered.



BUSINESS

- Close photographs of the stained-glass shade and bronze base.
- Actual dimensions, stated in inches.
- Verified maker, age, provenance, and restoration history.
- Condition notes, including glass, wiring, and repairs.

The reader can examine the details before asking a question. A gallery or narrated close view has a purpose. A photograph of the founder shaking hands at a luncheon probably does not answer the same question.

Training should show the work

For a procedure, use one step per action. Put the demonstration beside the action it explains. Add an approved checklist at the end, and include a version date so an employee can tell whether the instructions are current.

Show the ordinary mistake, too, when that helps. An experienced employee may know the tray must be inserted before the switch is pressed. A new person sees a tray, a switch, and twelve people who appear to be busy. The instruction needs to be on the page.

Keep safety requirements and policies in their approved wording. A friendly explanation can make a procedure easier to read; it should not quietly change the procedure.

What to provide for a Business mBoox™

- The audience, purpose, desired action, working title, and contact details.



BUSINESS

- Approved product copy, specifications, prices if applicable, and the date of that information.
- Brand assets, preferred colors, authorized logos, and product photographs.
- Demonstration clips, setup instructions, procedures, and checklists approved by the responsible team.
- Case studies or testimonials with permission and accurate attribution.
- Links or destinations for inquiries, orders, downloads, or support, with someone assigned to verify them.
- One final approver, a review schedule, and a plan for updating information that will change.

Your first page

Pick the question your staff answers most often. Assemble one page that answers it, shows the relevant detail, and points to the next step. Ask someone outside the department to use it without an explanation.

If the reader can finish the task, you have a useful beginning. If the reader calls the same employee who has been answering that question since 2019, you have found the next revision.

Which question would you like to stop answering on the telephone?



Try your first page

Choose one reader.

Choose one photograph or piece of writing.

Choose one useful action for the reader.

What should the reader understand afterward?

Write your answer here:





A voice worth keeping.





Voices: Keep the Ordinary Tuesday

Nobody thought the call about hamburger buns would become the recording we wanted to keep.

The words were ordinary. The voice was the part we could not replace.

A photograph preserves an expression. A recording keeps the pause, the laugh, the way someone says your name, and the breath before an answer. In a Legacy mBoox™, a short sound can bring a page close to the person it describes.

There is no need to wait for a speech worthy of a museum.

Choose a recording for what it preserves

A voicemail, a recipe explanation, a bedtime story, or a conversation about the garden may contain more of the person than a formal interview does. Listen for recognizable habits: a greeting, a familiar phrase, or the laugh that starts before the story reaches its end.

You can introduce the recording with one sentence. Tell the reader who is speaking, when it was recorded, and why



LEGACY

it belongs here. Put the transcript nearby, and let the reader choose whether to play the sound.

A book that starts talking without warning can be awkward in a waiting room. Your family may be delighted. The woman beside you may not need the shopping list.

A sample memory

The sample family photograph offers a place to connect a recording. The example line is invented for this guide; the recording in the earlier interactive sampler was created with a synthetic voice.



Your own family image could lead to a short, identified recording.

“Hello, love. I’m at the store. Do you need hamburger buns? Call me before I reach the checkout. All right. See you soon.”

The transcript tells you what was said. The sound would tell you who said it.



LEGACY

Save more than the clip

Keep the original recording and a working copy. Note the speaker, date, source, and any editing. If you remove background noise, listen again to make sure the voice still sounds natural. A little kitchen clatter may belong to the memory.

Do not guess at a word you cannot hear. Mark it as unclear while you ask another listener. For names, request spelling and pronunciation rather than waiting for three relatives to correct the published page.

Long interviews can be divided by topic. Put the brief, relevant passage beside the photograph and offer the full interview in a clearly labeled place if the project supports it. The reader should know the length before starting.

What to provide for a voice-rich Legacy mBoox™

- Original recordings and a note naming each speaker, date, occasion, and source.
- A transcript, or permission to prepare one, with uncertain words marked.
- The exact passage you want used, or a description of the story to find in a longer recording.
- A photograph or page that explains why the recording belongs there.
- Permission to share the voice, plus any passages or personal details to keep private.
- The name of someone who can check that an edited recording remains faithful to the original.



Your first page

Find a short recording you would regret losing. Save a copy, write down what you know about it, and pair it with one photograph.

You do not have to turn every sound into a production. Sometimes the useful work is making sure the children can find it and know whose voice they are hearing.

What ordinary sound from your own life would you want someone to recognize twenty years from now?



LEGACY

Try your first page

Choose one reader.

Choose one photograph or piece of writing.

Choose one useful action for the reader.

What should the reader understand afterward?

Write your answer here:







Children's Storybook: Make Room for This Child

A child can accept a talking dragon in three seconds. Adults will ask where the settings are.

A Children's Storybook mBoox™ can give a child a story with a personal doorway: a name, a familiar pet, a favorite place, or a loved person's voice. The story still needs a beginning, something to discover, and a satisfying place to arrive.

Personalization should make the child feel included. It should not make every sentence sound as though someone is checking attendance.

Let the story stay simple

For a young reader, one clear action can be enough. Select a butterfly and watch it move. Choose a picture to hear the word. Open a page to hear a grandparent read a short passage, if narration is part of the agreed project.

Keep controls consistent, and provide an obvious way to stop sound or return to the story. Little fingers can find a speck on a screen that an adult has never noticed. They should not have to find that speck to go forward.



CHILDREN'S STORYBOOK

Use bright colors with contrast, readable type, and enough room around the words. Playful type belongs here, but the child still needs to distinguish the letters. Decoration can wait its turn.

The same garden, two readers

The two facing pages show two editions of one story, rather than two scenes in the same edition. Emma receives the page on the left. Noah receives the page on the right. The picture stays the same because the garden and Pip belong to both versions; the child's name changes in the text. Side by side, you can see what personalization changes and what it preserves.

One garden

Keep the dog, butterfly, and door easy to recognize.

Two children

Change names and details with the family's permission.

Two editions

The next spread shows how the same scene becomes Emma's story and Noah's story.



Plan a child's story

Start with someone you know

Who will read with the child? Ask that person about the child's interests, the words the child knows, and the details the family wants included.

Choose one small adventure

A garden gate, a lost mitten, or a walk with the dog gives a young child something familiar to follow. Save the family tree and its seventeen branches for another book.

Give the picture a clear job

Use a few large shapes, friendly faces, and strong colors. Make the important thing easy to find. A five-year-old should not need a magnifying glass to meet the butterfly.

Make one action easy

If a picture can be selected, show where to select it and what happens. Let the adult control sound. Keep a clear way to return to the story.

Read the sample aloud

Listen for sentences that make the reader stop. Ask the child to point to the dog, butterfly, and door. Notice what holds attention.

Now compare the facing samples

Emma's and Noah's pages use the same illustration. Their names change because these are two editions of one personalized story, rather than two scenes in the same adventure.



Emma's garden



A sample story illustration with Pip the dog and butterflies.

Emma pushed the gate open. Pip wagged his tail and stepped onto the path. A golden butterfly rose from the flowers. Emma held out one finger. The butterfly settled there for a moment, then flew toward the little blue door at the far end of the garden.

“Come on, Pip,” Emma said. “We haven’t looked behind that door.”



Noah's garden



The same illustration can support another child's version of the story.

Noah pushed the gate open. Pip wagged his tail and stepped onto the path. A golden butterfly rose from the flowers. Noah held out one finger. The butterfly settled there for a moment, then flew toward the little blue door at the far end of the garden.

“Come on, Pip,” Noah said. “We haven’t looked behind that door.”

Personalize the details that matter

Choose a few details before production begins. The name and pronunciation come first. A pet, hometown, dedication,



CHILDREN'S STORYBOOK

or favorite color may be useful. Decide whether those details change only the text or also the pictures and narration.

Check every version. A changed name may fit a paragraph differently. A recorded passage may still use the first child's name. A dedication can be correct while the next page congratulates the wrong birthday girl.

Children notice.

What to provide for a Children's Storybook mBoox™

- The child's age or reading level, the audience, and the story or story idea.
- The child's name, spelling, pronunciation, and any approved personal details.
- A list of details that can change between versions, including pets, places, names, and dedications.
- Illustrations, authorized reference photographs if needed, and preferences for colors and tone.
- Narration files or a pronunciation guide for the person recording them.
- The desired interactions, chosen for the child's age, with clear stopping and navigation controls.
- Approval from the parent or responsible adult for using and sharing personal material.
- A final check of each personalized version, including text, pictures, sound, and dedication.



Your first page

Build one complete scene with one personal detail and one optional discovery. Read it with a child of the intended age. Watch what the child selects, asks, and ignores. Their response is more useful than an adult's promise that the animation is impressive.

If the child asks to see what is behind the blue door, the page has done its work.

What would your child hope to find there?







Special Occasions: Keep More Than the Program

By the end of a wedding, somebody has lost a shoe, a speech, or the envelope containing the seating chart. The photographs rarely explain which.

A Special Occasions mBoox™ can gather the ceremony, the people, and the stories that would otherwise end up in separate messages. Weddings, anniversaries, graduations, retirements, reunions, and milestone birthdays each offer material worth keeping after the event.

The best keepsake helps the reader recognize the day, including the parts that never made it into the program.

Plan before the chairs are unfolded

If you can, decide what to collect before the event. Ask one person to gather written messages, another to identify photographs, and someone else to keep copies of the speeches or recordings. Give contributors a simple way to send material and a deadline.



SPECIAL OCCASIONS

Do not appoint the same person to hold the flowers, find the missing uncle, and record every speech. She may do all three. You may receive excellent footage of the floor.

An event book can begin as a welcome or itinerary and later become a keepsake. Confirm how revisions will be handled, and keep the event information distinct from the lasting story.

Choose the memories people return to

For a wedding, pair a portrait with the vows, a short passage from a speech, or a story about how the couple met. For a retirement, combine work photographs with recollections from colleagues and a record of what the person accomplished.

An anniversary book can move through the years using houses, trips, children, friends, and the projects nobody agreed to until they were underway. A reunion can identify people across generations, which is useful when everyone insists the resemblance is obvious.

For a memorial, keep the tone faithful to the person and the wishes of the family. A familiar laugh or a favorite story can be welcome without turning remembrance into a performance. Let the people closest to the subject decide what belongs.

Make contributions manageable

Ask for one photograph with a caption, one short memory, or a message of a stated length. People often contribute more thoughtfully when they know what you need.



SPECIAL OCCASIONS

Preserve each person's meaning when you edit. Correct a name or an unclear reference, but do not sand every voice into the same formal paragraph. A cousin who writes three affectionate sentences need not sound like the master of ceremonies.

What to provide for a Special Occasions mBoox™

- The occasion, names, dates, recipients, delivery deadline, and desired tone.
- The program, itinerary, vows, speeches, or other event text you want preserved.
- Selected photographs and videos with captions identifying people and moments.
- Guest messages, written memories, interviews, and a contact for checking uncertain names.
- Authorized music or recordings, with clear permission for anything supplied by others.
- A cover image, dedication, and any event colors or motifs you want used.
- A list of private material to omit, and one person responsible for family or organizer approval.
- A plan for collecting late contributions and deciding when the keepsake is complete.

Your first page

Choose one moment rather than trying to include the whole day. Pair its photograph with a short passage spoken or



SPECIAL OCCASIONS

written at the time. Add the names and date. You now have a page that someone can recognize and enjoy.

The next page might hold a story the photographer could not capture. Who was there to tell it?



Try your first page

Choose one reader.

Choose one photograph or piece of writing.

Choose one useful action for the reader.

What should the reader understand afterward?

Write your answer here:







More Possibilities: Give Useful Material a Home

An important document can disappear beneath a file named final-final-use-this-one. I have no confidence that adding another “final” will improve matters.

An mBoox™ can help organize material that deserves a clear path, even when the project is not a conventional book. A portfolio, exhibit guide, collection record, travel book, or community history may need the same combination of readable pages and useful supporting material.

Start with the task the reader is trying to complete.

A portfolio with evidence

A résumé can state what you do. A portfolio can show the work. Pair a short case study with the problem, your contribution, and the result. Add samples the reader can examine, with permission where needed.

Do not ask the reader to tour every project you have completed since the first logo. Choose the work that supports this opportunity. A designer applying for a children’s publishing project can lead with children’s work. The restaurant



MORE POSSIBILITIES

menu from 2007 may be dear to you. The hiring manager has twelve minutes.

What to provide for a portfolio

- A résumé or short biography, selected work, and a description of your contribution to each item.
- Authorized images, case-study facts, references or testimonials, and current contact information.
- The audience or opportunity the portfolio is intended to serve.

A collection with a record

Quilts, antiques, family objects, artwork, and other collections can benefit from photographs, measurements, provenance, condition notes, and stories. An image may show the object. A close-up can show the maker's mark. A recording can explain why someone kept it.

Keep factual records separate from uncertain recollections. "Made by Aunt Ruth" and "we think Aunt Ruth made it" are different entries. That difference may matter later, even if the quilt is staying in the family.

What to provide for a collection book

- An item list, clear photographs, names, dates, measurements in inches, and identifying marks.
- Known history, condition notes, supporting documents, and stories associated with each object.
- A consistent way to identify items, plus a person who can check the records.



MORE POSSIBILITIES

Education, exhibits, and community projects

An educational book can place a demonstration beside an exercise. A museum guide can connect an object with its history. A historical society can pair an old street photograph with a present-day view and recollections from people who lived there.

Keep the reader's level in mind. A beginner needs a word explained before it appears in the question. A visitor needs a route through the exhibit. A community member may want to find a family name without reading the whole history first.

Useful navigation is part of the welcome.

What to provide for an education or community book

- The audience, learning goal or purpose, proposed order, and the amount of time the reader is likely to have.
- Approved text, exercises or exhibit descriptions, photographs, recordings, and source notes.
- Names, dates, locations, permissions, and an expert or community reviewer for the final check.

Travel before and after the trip

An itinerary can gather addresses, bookings, plans, and notes in one place. A later edition can add photographs, recollections, and the place you found after taking the wrong turn.

Date anything that can change. Check travel details at the time of use, and keep personal booking information ap-



MORE POSSIBILITIES

appropriate to the people receiving the book. A souvenir edition does not need to preserve every confirmation number.

What to provide for a travel book

- The route, dates, intended readers, verified planning details, and the information each traveler needs.
- Photographs, journal entries, captions, and selected memories for the keepsake edition.
- A clear distinction between current planning information and the record of a completed trip.

Your first page

Choose one task: evaluate a work sample, identify an object, understand an exhibit, or find a travel detail. Make that page useful before you add another ten.

The format can grow around the material. The reader should still know where to begin.

Which of your folders contains something worth turning into a book?



MORE POSSIBILITIES

Try your first page

Choose one reader.

Choose one photograph or piece of writing.

Choose one useful action for the reader.

What should the reader understand afterward?

Write your answer here:







Prepare the Materials Without Losing Your Weekend

Sorting photographs can start with six files and end with you on the telephone asking whether the woman in the blue coat was married twice.

Preparation helps, but it does not have to become a second career. You are trying to give the producer enough information to build the book and enough context to make good decisions. You do not need to settle every unanswered family question before showing a sample.

Make a working copy of the material. Keep the originals somewhere you can find them again.

Write a one-page brief

Begin with the audience, purpose, working title, and the kind of mBoox™ you want. Add the approximate amount of material, the date you need it, and the person who will approve the finished version.



CREATION GUIDE

Explain the result in ordinary language: “I want our grandchildren to meet their great-grandparents,” or “I want a customer to understand how the machine is set up.” That tells a producer more than a long list of features without a reader attached.

If you have a budget or a firm deadline, put it in the brief. Waiting until the last review to mention the anniversary dinner makes everyone more energetic. It does not create more days.

Make folders a stranger can understand

Group material by chapter, person, recipe, product, or occasion. Give files descriptive names, and keep a simple inventory linking each file to its intended use.

“Kitchen-1954-photo” and “Grandma-kitchen-story” are useful names. “IMG_4821” can stay as an original filename in your archive, but someone needs to know what it shows.

For each item, record the caption, credit, permission status, and any uncertainty. A spreadsheet or plain document can do the job. You do not need to buy an organizing system before you can name a photograph.

Describe the interaction in a sentence

Try this: “On the family-house page, selecting the front door opens the kitchen photograph; a close button returns to the house.”

For a recording: “Selecting Grandma’s portrait plays the two-minute kitchen memory; include a stop control and the transcript below.”



CREATION GUIDE

For training: “The demonstration opens beside Step 3 and shows the correct position of the tray.”

These instructions identify the starting point, the result, and the return. “Make it interactive” leaves three decisions for someone else to guess.

Your master preparation list

- Audience, purpose, book type, working title, author or organization name, and intended recipients.
- Proposed chapter order and the text you want used, with a clear version identified as current.
- Images, captions, names, dates, credits, and permission information.
- Original recordings or videos, transcripts, pronunciation notes, and descriptions of useful passages.
- A list of desired interactions, each with its location, action, result, and return path.
- Cover preferences, colors, serif-font preferences, and any brand or event materials.
- The devices and delivery method to discuss with the producer, including any offline needs.
- Deadlines, review dates, final approver, and the plan for future updates.
- A list of missing items, unresolved questions, and private material to leave out.



Start with enough, then stop sorting

You can send a representative group of materials while the rest is being gathered. A sample chapter can settle style and structure before you have labeled every photograph.

The aim is a book somebody will read, not the world's most elegant folder tree. Keep preparing the project in pieces you can finish.

If your materials were handed to a person who had never met you, what would that person need to ask first?



Try your first page

Choose one reader.

Choose one photograph or piece of writing.

Choose one useful action for the reader.

What should the reader understand afterward?

Write your answer here:







Build One Sample Before Building Everything

A sample can save you from approving forty pages of the wrong grandmother.

It can also reveal a simpler problem: the type is small, the recording is long, or the reader cannot find the way back from the photograph. Discovering those things on one page is useful. Discovering them after the whole book is assembled is how you learn everyone's preferred coffee order.

Agree on the shape of the project

Discuss the page size, book type, length, style, delivery, and intended devices. Confirm which interactive features will be built and how they will behave in the finished edition. A print proof can show design and content, but it cannot demonstrate every sound, video, or interactive action.

Decide which materials are supplied and which need to be created. Photographs, illustrations, editing, narration, and video preparation are different tasks. Put them in the plan so nobody assumes they have appeared by the next review.



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Then choose the sample. It should represent the book's main purpose, rather than being the easiest page to decorate.

Review the page as a reader

For a Legacy book, open the photograph and listen to the memory. For a business guide, try the task. Read the children's page aloud. Cook from the recipe when you can. Follow the clue without borrowing the author's explanation.

Look for the point where you hesitate. Is the control visible? Can you read the caption? Does the sound stop? Can you return to the page? Does the added material tell you something you did not know?

These are better review notes than "make it pop." That instruction has been responsible for a remarkable number of unnecessary shadows.

Choose a few things to repeat

Consistent headings, captions, page numbers, and controls make the reader comfortable. A different book type can have a different color stripe, while the main layout remains familiar.

For this guide, the pages are 5 by 8 inches. Chapter headings begin 1.5 inches below the top margin. Body text is justified, with 0.3-inch first-line indents. Headlines are centered and do not hyphenate. The main type is serif, with brighter serif type and colors in the children's examples.

Those choices make a system. Within it, a photograph, a colored panel, or a large quotation can give a page a different emphasis without making the reader relearn the book.



Put the decisions in writing

After approving the sample, record the agreed typography, colors, image treatment, controls, and delivery requirements. Note anything that is still awaiting a decision.

As production continues, review in manageable sections. Give corrections in one list, identifying the page and the exact change. If three people are approving, choose one person to combine their notes before they reach the producer.

You can disagree in the kitchen. Send one answer.

What to settle before full production

- One representative sample, tried by someone from the intended audience.
- Approved type, colors, image treatment, navigation, and book-type labels.
- A clear division between supplied material and work to be created.
- Confirmed features, devices, delivery format, and the way updates will be handled.
- A review schedule, a combined correction list, and one final approver.

A good sample gives everybody a shared picture of the result. After that, the work can proceed with fewer guesses.

Which page in your proposed book would make the best sample?







Proof the Book With Someone Who Wasn't in the Room

The author knows where everything is. This can be inconvenient during proofreading.

You can read past a missing name because you know the person. You may understand an instruction because you have done the task for twenty years. A first-time reader has neither advantage, and that reader is the one the finished book must help.

Invite someone to use the book without standing over their shoulder explaining it. Keep a pencil handy. Keep your explanations to yourself for a few minutes, which may be the more demanding part.

Check the words and the facts

Read names, dates, captions, headings, ingredient quantities, specifications, and contact details separately from the main narrative. These small pieces are easy to skim and troublesome when wrong.



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Compare personalized versions with the approved details. Check that each child's name, pet, dedication, and recording belong to the same child. Review any quotations against their source. Mark uncertain history as uncertain rather than polishing it into a fact.

The table of contents must match the final page numbers and headings. Update it after the last change that can move text.

Check what the reader can do

Try every link, recording, demonstration, and return control in the interactive edition. Confirm that the selected image reveals the correct material. Test the stop button, not only the play button.

Read the pages on the devices agreed for the project. An illustration may be beautiful on a large display and hard to inspect on a smaller one. Text needs to remain readable at the intended size, and a control needs room around it.

If someone cannot hear the sound, can that person still follow the page? If a clip cannot play, is the essential instruction still present? The central meaning should survive the absence of an optional extra.

Check the design without admiring it

Look for a headline split at the wrong place, an image caption separated from its picture, and a short chapter ending stretched across the page. Check the header width against the text column and the page numbers against the physical center of the page.



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For this guide, regular body pages use vertical justification in Text Frame Options. Final pages of chapters, the contents, and the cover use top alignment. The settings need to be checked after reflow, because a page that once continued a chapter may now be the page that ends it.

You are checking the book you have, rather than the book you remember laying out.

The final reader check

- Can a new reader identify the book type, find a chapter, and understand where to begin?
- Are all names, dates, quantities, specifications, and page references checked?
- Do captions stay with centered pictures, and do all headlines remain unhyphenated?
- Can the reader start, stop, open, close, and return without an explanation?
- Are transcripts or other useful alternatives supplied where appropriate?
- Has each personalized version been checked on its own?
- Are permissions, private material, and the final approval settled?
- Are the original assets, editable files, and approved edition stored where they can be found?

A proof is successful when it exposes something you can fix before the reader encounters it. Welcome the small correction. It is cheaper than a family group message containing seventeen replies and a photograph of the birth certificate.



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Who will be the first reader who knows nothing about how you assembled the book?

Your next step

Choose the person who will help you make this page.

Name: _____

One material to gather: _____

One question to ask: _____

One thing the reader should understand:



Try your first page

Choose one reader.

Choose one photograph or piece of writing.

Choose one useful action for the reader.

What should the reader understand afterward?

Write your answer here:







Begin With the Page You Don't Want to Lose

You do not need a perfect archive to make a beginning. You need one page worth keeping.

Choose a photograph, a recipe, a work sample, a family story, or a scene from a manuscript. Write down who the page is for and what that person should take away from it. Add one piece of supporting material that would make the page clearer or closer to the subject.

A portrait with a voice. A recipe with a demonstration. A room with a detail to examine. A product with a useful measurement. A child's name in a story that gives the child somewhere to go.

That is enough for a first conversation.

Your first-page brief

- My reader is: _____
- I want this reader to: _____
- My book type is: _____
- The first page will show or tell: _____



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- The additional material will help because:

- I already have: _____
- I still need: _____
- The person who can check the details is: _____

You can complete those lines without choosing every color, recording every story, or locating the photograph somebody remembers from the summer of 1962. Start with what you know. Keep a list of what you do not.

Give the reader a reason to stay

A successful mBoox™ makes the next page worth reaching. Sometimes the reason is a useful answer. Sometimes it is a clue, a voice, or a personal detail that makes a child lean toward the picture.

The technology should support that moment. The writing should invite it. The design should make it easy to find.

You are making something for a person, and that person deserves more than a stack of files with a cover attached.

Which page will you begin with?

