

GUIDELINES FOR OFFERING YOUR WORK TO BLACK MOON PUBLISHING, LEFT HAND PRESS, AND OBZENE PRESS

Black Moon Manifesto

It is the Will and mission of Bate Cabal/Black Moon to effectively manifest unique, original and insightful occult Works for the esoteric community in a manner that is unfettered by commercial considerations.

Thank you for considering placing your Work with Black Moon Publishing / Left Hand Press/Obzene Press. The time which you occupy is worthy of respect as is the time in which we find ourselves. Adherence to these guidelines will help to insure this respect.

Listed below are guidelines for offering a manuscript and/or book proposal for publication with **Black Moon Publishing, Left Hand Press** or **Obzene Press**. Not following these guidelines may result in delaying the review process or the Work being declined.

Black Moon Publishing seeks nightside occult works that present original, insightful, records and commentary directly related to actual occult workings/rituals preferably performed by the author and which fall within the context of any of the topics listed below. Please note that “nightside” is used as an aesthetic descriptor rather than as an ethical or moral category.

- Classical Occult Literature and Grimoires
- Ceremonial Magick
- Wicca
- Books of Shadows
- Books of Spells
- Esoteric Studies / Western Magickal Traditions
- Fiction that incorporates occult knowledge and practices
- Goddess Worship
- Qabalah
- Magick and Shamanism
- Mysticism
- Eastern or Western Tantra
- Sexual Magick
- Tarot
- Voodoo Rituals, Teachings and Philosophy
- Temple Drumming and Music

Left Hand Press seeks occult works of a more general nature that may or may not include or be in reference to actual occult workings/rituals. These may include commentaries, summaries, histories, biographies, folklore, fiction and poetry as long as the work presents a clear connection throughout with any of the topics listed above and below:

- Metaphysical Phenomenon (spirits, ghosts, etc.)
- Magickal / Pagan folklore, traditions, or experience.

Obzene Press seeks to publish non-occult works of a unique, insightful and avant garde nature. This would include poetry, fiction, plays, art, etc.

Unsuitable Topics

Topics that we consider unsuitable for publication include:

- Magick or occult fantasy
- Cookbooks
- Children's books
- Books written specifically as an attack on another work, person, or group
- Books that contain sexist, racist, or intolerant attitudes

Manuscript Guidelines

The manuscript should include the following:

- Title page
- A table of contents
- Complete individual numbered and named (if applicable) chapters or if a proposal three complete sample chapters
- Start each chapter with a sequential number and chapter title (optional). Prefer Microsoft Word documents or export as a plain text (.txt) or rich text (.rtf) file.
- Numbered pages throughout
- Consistent page format that meets the following criteria:
 - page size 8.5 x 11
 - font size 11 or 12 point (prefer serif type like Times Roman or similar)
 - use "Enter" or "Return" at the end of each paragraph
 - indent the first line of each paragraph
 - do not use 'tabs' anywhere in the manuscript
 - do not use ALL CAPS for headings, etc.

Also please include the following with your manuscript or proposal:

- Complete list of and/or plans for obtaining permissions and citations if applicable. (See "Copyright Permissions")
- A brief summary of your background and credentials in light of the subject matter.
- A brief synopsis of the book.

Manuscripts or proposals must be submitted electronically as a Microsoft Word file (.doc, docx), plain text file (.txt), rich text file (.rtf), Zip file (.zip), Stuffit file (.sitx), or PDF. These may be sent via email or if too large by uploading to our website (<https://www.blackmoonpublishing.com/file-share>). If you have a Google account you may also upload to their "Drive" section and send us the link.

Please see below if you wish to include photos and/or artwork in your publication.

Email: BlackMoonPublishing@gmail.com

Dual offerings are acceptable. Please inform us if you plan to submit your work to another publisher while we are considering your offering.

Please allow up to 2 months for review of offerings. Author will be notified by email of the results of our review.

We thank you for considering us for the publication of your Work.

AN IN-DEPTH EXPLANATION OF IMAGE RESOLUTION AND CONSIDERATIONS

DPI is the Wrong Term for Most Applications

DPI stands for “Dots Per Inch”. Pixels are the square, solid colored smallest element of an image file. When we use DPI we most likely really mean “Pixels Per Inch” or PPI.

Printers, both consumer desktop prints and big commercial printers print “dots” of ink onto paper. The dots may be in clusters called “Rosettes” which simulate the wide range of colors we see in print using only 4 ink colors Cyan, Magenta, Yellow and Black (CMYK, where K is black). A desktop printer may use 4-8 different color inks, placing the individual dots “Stochastically” (rather than using Rosettes) to appear as a wider “gamut” of color.

Why 300 dpi?

Before digital technology a commercial printer used a “screen” to turn a continuous tone image into one made of dots using a “half tone” process. This can be done with both black & white as well as color images. For color the “screen” is rotated slightly for each color of ink to reproduce the full color. If the screen is too fine the dots might run together on the press and look blotchy. The fineness of the screen is called “Line Screen” and its resolution described as Lines Per Inch (LPI). Resolution when using this type of printing is therefore described as Line Screen. To make a continuous tone black and white photograph reproduce properly it is standard convention that the resolution of the photo be at least 50% higher and ideally twice as high as the Line Screen. At the turn of the century (2000) the most typical line screen was 150 LPI. Photo images to be converted for printing a 150 LPI are recommended to be 300dpi (twice the line-screen) at its final reproduced size.

As it turns out now that we are in the digital age most printers don’t use a “screen” to convert printed photos. Most photos are now supplied in digital form and as such are in Pixels. The 150 Line Screen standard is now also far less standard with many printers producing excellent quality publications at 175,200 even 400 Line Screen resolutions.

To review; 300dpi is a standard derived from printers who used to reproduce images using a 150 line screen to prepare printing plates. If you are requested to supply an image at 300 dpi it can in fact be as low as 225ppi or as large as 350-400ppi, but remember that it needs to be at the final size (dimensions) in which it will be reproduced.

How to make a 300dpi file;

If you open your file in Photoshop and then use the short cut Alt+Ctrl+I (or on the menu bar Image>ImageSize) you will bring up the Image Size dialogue for the selected open image file. At the bottom unclick “Resample Image”. With this setting you can change the size and resolution without damaging the file. Notice that changing one setting makes the others change as well in proportion. Setting the resolution on 300 (or 225, or 350, as you please) you can see the largest size that file can be reproduced in its current form. If the resulting dimensions are too small you have the option of relicking the “resample image” box and making the image any size and resolution you want. Be sure to consider the different upscaling processes at the bottom of the box as each affects different qualities of the image. “Rezzing” up the image will not improve the quality and you may find that if you start with a fairly small image and enlarge it significantly it will look rather poor; either fuzzy, blurry or even pixilated. In many cases you can enlarge a file by up to 50% without a serious downgrade in quality depending on the content and quality of the original file.

In an application that uses a 300ppi image we would probably prefer to use a TIFF format file instead of a JPeg. As you will see why, with just a few exceptions (see below) you would not use a “300dpi JPeg”.

If you are trying to change the dpi or size in Microsoft Word, Excel, PowerPoint, Publisher or most any consumer program other than Photoshop and some additional professional programs then you are probably using the wrong tools and again should consult a professional.

File Formats - Compression

JPEG (.jpg or .jpeg) is a file format in which what would otherwise be a fairly large file is made much, much smaller by compression. The compression process used by the JPEG format analyses the pixels surrounding each pixel and acquires enough information to recreate the image with only a fraction of the information. This is called “Lossy Compression” and literally throws away a certain amount of the data resulting in a pretty good looking image which may be slightly blurry or have what are called compression artifacts. Some programs allow the user to control this compression so an appropriate balance can be made between damage to the image and the desired file size.

JPEG files are most typically displayed in low resolution on Televisions or Computer Monitors. These displays typically present an image at only 72ppi. They use illumination elements to create color using 3 filtered colors; Red, Blue & Green (RGB). When all three colors are combined together they make White, this is called Additive Color, in contrast to printed color (CMYK) which if all are combined ideally make Black. CMYK makes white on a white surface by applying no ink or color and is therefore referred to as Subtractive Color.

The JPEG format is ideal for display on screens in the content of Websites, PowerPoint presentations and the like because it produces suitable files that are easy to view on computers, are vivid in color and are relatively small due to their compression.

When a JPEG is used for ink printing, particularly high quality printing (high line screen) the damage caused by compression quickly becomes apparent. The image may need to be enlarged if it was originally only 72ppi resulting in a grossly pixelated image when printed in a magazine as you may occasionally see when advertisers supply their photos or logos from web sources. A 300dpi version of the file may seem to be the answer, but the JPEG format is not the ideal format for this type of application.

TIFF (.tif or .tiff) is an image format which can, but does not always use compression. When compressed it is not like the destructive form used in JPEG. The standard compression format of a TIFF file is not “lossy”. The TIFF compression scheme (most commonly LZW, named for the inventors Lempel, Ziv & Welch) finds all duplicate elements in the file and replaces them with an indication of multiples. In effect instead of having 000000000 it is replaced with 0x9. This means that no information is lost and the process is referred to as “lossless compression”. This allows users to modestly compress an image file without damaging it. However the process of compressing and uncompressing files does take time and computer power and as such many printers and publishers prefer “uncompressed TIFF” format.

File Formats - Color Space

There are two aspects to color in relation to image files: RGB vs CMYK. The other is the particular “flavor” of each of these which is a factor in the range of colors that can be produced by the output device and is related to the fine control of color which is called “Color Management”. What looks good on one monitor may not look the same on another. This is because every monitor differs in its brightness, contrast and other settings, some of which are adjustable and others that are not. Color Management takes into account the working color gamut during while it’s being worked in a program that uses color management including Adobe Photoshop. The working “Color Space” indicates how wide a range of colors should be used. This is particularly important when the final output of the image is on a device which produces a much smaller range of colors. We start by calibrating or standardizing the monitor the image is viewed on. Otherwise if the

monitor is slightly green and an image looks “neutral” it may consistently output as slightly red or magenta. If we know the Profile of the output device to be used in the final version of the image we can account for this in the Color Space using our Color Management.

The range of color reproducible in RGB is significantly higher than can be output in CMYK. Because of the limitations of reproducing color on paper with ink the color spectrum is not as wide or vivid as RGB. A neon green or super rich blue can be produced in RGB combining the three colors on the monitor, but these same colors cannot be reproduced on paper using only the 4 color inks CMYK. By adding additional ink in the printing process a wider gamut of color can be achieved and that’s why we now see 6, 7 even 12 color desktop printers. But even those cannot reproduce neon colors as they appear on the monitor. To anticipate this smaller color gamut we can review the images on screen simulating the smaller gamut of CMYK so we can anticipate the limitations of the smaller gamut.

When Do I Use A 300dpi/ppi JPeg?

It is generally recommended to avoid using JPegs for print applications because it is commonly and accurately assumed that most files delivered as JPeg are not 300ppi, but the more typical screen resolution of 72ppi. However if you are using one of the programs which allow you to control the amount of compression (such as Photoshop) you can produce a JPeg file which is 300ppi at a give dimension and save it in a JPeg format. The trick is to select a compression of at least 8 and ideally 10 or higher if the scale offers options over 10 (in Photoshop CS4 the options go up to 12). This produces a file which is greatly reduced in size, perhaps small enough to email, but has minimal compression damage. Under no circumstances should you resave such a file as the compression damage is multiplied each time it is resaved as a JPeg. Better to keep the original file in a lossless format like TIFF and only make a separate Jpeg file when it is at its final size and ready to send.

My Office Printer Outputs at 1200x2400, what resolution file should I send it?

The dpi indicated by the printer refers to the small dots of ink and are not directly related to the file size itself. This type of printer will make fine dots of ink for most any resolution, even low resolution until the the square pixels become visible. For most desktop inkjet printers a file that at final size is 150ppi will look just fine. For high resolution inkjet printers of 18” or more in paper width 300ppi works well, with 200-400ppi being a suitable range. You may be able to go even lower, such as 150, 100, even 80 ppi or lower, but the resulting output may appear blurry, pixilated, jaggy or pointillized to varying degrees depending on the printer and the image. Commercial printers and publishers generally need file sizes in relation to the line screen output they are doing because they typically use technology involving an ImageWriter and plates which transfer the ink to paper. Even plate-less direct to press setups are usually based on a presumed line screen.

If you’re not sure about an image feel free to email us a copy of the image and we will be happy to let you know if it is suitable for printing:

BlackMoonPublishing@gmail.com