



Elements of Book Publication

The Bureaucracy of Books: Copyright

What is copyright?

- Copyright means the sole right to produce or reproduce a work or a substantial part of it in any form. It also includes the right to perform a work, or in the case of a lecture to deliver it, and the right to publish an unpublished work.
- Copyright exists automatically when an original work or other-subject matter is created provided the conditions set out in the Copyright Act have been met.
- Registration is not required for protection in Canada, however the Copyright Act provides that a certificate of registration of copyright is evidence that copyright exists and that the person registered is the owner of the copyright. Being on the Register of Copyrights may also assist those wishing to seek permission to use the work.

The Bureaucracy of Books: Copyright

Canadian Intellectual Property Office

http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/h_wr00003.html

On-line Application: \$50

<http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/wr01380.html>

- You will need to register with Industry Canada before using the on-line application form.

Links to fax & mail application forms:

http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/h_wr00021.html#copyrights

ISBN, CIP Data & Barcodes

ISBN—International Standard Book Number

The International Standard Book Number (ISBN) is a system of numerical identification for books, pamphlets, educational kits, microforms, CD-ROMs and other digital and electronic publications.

Assigning a unique number to each published title provides that title with its own, unduplicated, internationally recognized identifier.

Each different format of a book or electronic publication that is published and made separately available is given a separate ISBN. Publishers, booksellers, libraries and others in the book industry use ISBN in order to expedite the handling and retrieval of publications.

ISBN, CIP Data & Barcodes

Library & Archives Canada

<http://www.collectionscanada.gc.ca/ciss-ssci/index-e.html>

In Canada, there is no cost associated with obtaining an ISBN.

To obtain an ISBN, first visit the Library & Archives Canada website and complete the CISS registration. This is a one time process. After your registration has been approved, you will be provided with a username and password in order to access CISS and complete your ISBN application process.

Publisher Name?

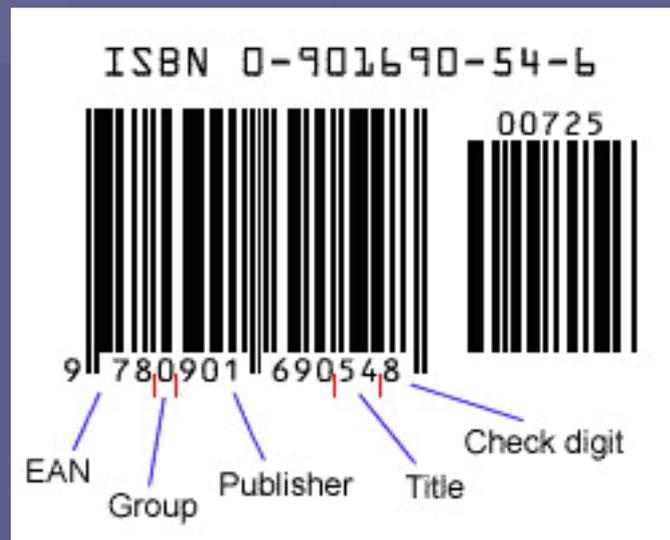
For self-publishers, a publisher name can be:

- your personal name;
- an official company name, whether or not it is legally registered

ISBN, CIP Data & Barcodes

The five parts of an EAN barcode, in order, are:

- the **EAN (European article number) product code**: the first three digits of the EAN bar code number;
- the **group identifier**: a single digit following the EAN product code that specifies the country or language in which the book is published;
- the **publisher prefix**: a number that identifies a particular publisher within the preceding group;
- the **title identifier**: a number that identifies a particular title or edition of a title issued by the preceding publisher;
- the **check digit**: a single digit at the end of the ISBN that validates the accuracy of the ISBN.



Bookland EAN Barcode

- Typically, a properly formatted EAN barcode can be provided by your printer. Depending on your printer, there may be a cost associated with this which is usually in the \$50 ballpark.
- Some printers do not provide this service, in which case your book designer should be able to provide this for you.
- If you are designing your own book, there are some options for creating your own barcode

Bookland EAN Barcode

Free barcode generators:

<http://www.barcoding.com/upc/>

<http://www.tux.org/~milgram/bookland/>

While free services exist for generating your own barcode, it can be very tricky. Usual problems involve sizing, fonts, and barcode blurring. If you're handy with image editing software and basic graphic design, then the following link provides some excellent tips for generating your own barcode.

<http://www.athlethead.com/yaquinapress/barcode/index.html>

[Please note that the info provided is geared for books printed through Lulu. You will want to get exact size specifications from your printer.]

CIP–Cataloguing in Publication

Cataloguing in Publication (CIP) is a voluntary program of cooperation between publishers and libraries. It enables the cataloguing of books BEFORE they are published, and the prompt distribution of this cataloging information to booksellers and libraries. The Canadian CIP Program is coordinated by Library and Archives Canada.

<http://www.collectionscanada.gc.ca/cip/index-e.html>

There is no cost to obtain CIP data and doing so may increase the look of legitimacy of your book.

CIP–Cataloguing in Publication

How to Obtain CIP Data

As far in advance of publication as possible, the publisher sends information about a forthcoming title to a CIP agent library. This information is submitted on a CIP form, which covers various details about the book, such as its author, title, subject matter, etc.

The CIP application form is available here:

<http://www.collectionscanada.gc.ca/cip/index-e.html#forms>

The completed form is returned to the CIP office along with proofs of the title page, preface, introduction, table of contents and/or any publicity material that is available. The CIP office uses this information to create a catalogue record for the book which is then returned to the publisher for printing on the verso of the title page.

New Books Service

The NBS database contains bibliographic information for thousands of English and French language books announced by Canadian publishers over the past six months.

<http://www.collectionscanada.gc.ca/newbooks/index-e.html>

The NBS database is derived from information received directly from publishers through the Library and Archives Canada's (LAC) Cataloguing in Publication (CIP) program. Through this cooperative program between publishers and LAC, bibliographic information about books is prepared and distributed, before the books are published. This prompt distribution of cataloguing information serves the Canadian publishing community by making its books better known and serves Canadian libraries in assisting its acquisitions and cataloguing functions.

LAC: Legal Deposit

Legal deposit is the means by which a comprehensive national library collection is gathered together as a record of the nation's published heritage and development. Providing a publication to Legal Deposit at Library and Archives Canada (LAC) ensures its permanent preservation for present and future generations.

Legal deposit applies to all publishers in Canada, and to all publications in all mediums. Canadian publishers are required to send one or two copies (dependent on print run) of all books, serials (journals, periodicals, newsletters), spoken word sound recordings, video recordings, CD/DVD-ROMs and microforms. One copy is required for musical sound recordings, CDs and multi-media kits.

LAC: Legal Deposit

Legal Deposit & E-books:

"Every version, edition or form of a publication shall be considered a distinct publication. Therefore if an online document is published in multiple file formats (such as HTML, PDF and RTF), all file formats are required for deposit at LAC."

This also means that if you plan to release both a print and electronic version of your book, you are required to submit copies of both the LAC.



Basics of Book Making

The Basics of Book Making

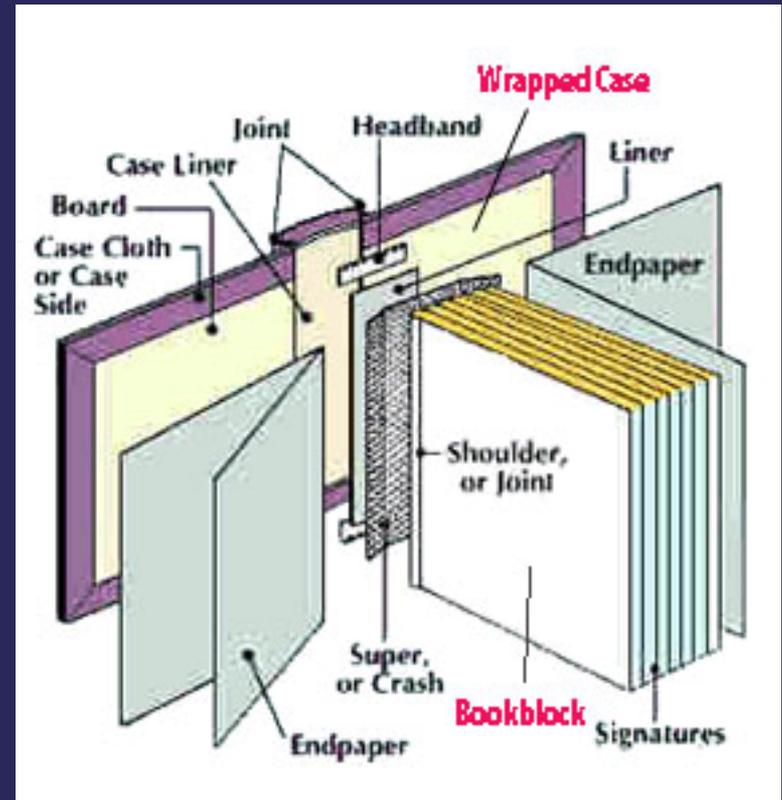
Books are produced as two separate parts: the interior, otherwise known as a book block, and the cover.

Because they are separate, you can glue a paper cover to some of the book blocks, and you'll have softcover books. Making hardcovers is a bit more complicated.

Instead of gluing on a cover, for a hardcover book the book block is attached to a pre-made case. Here's how they do it in three steps:

The Basics of Book Making

1. Three pieces of stiff board, called binder's board, are covered with something, like paper, cloth, cloth treated so that it can be printed like paper, leather, or anything else you can cover the boards with.
2. An extra, folded sheet of paper the same size as the book, is attached to the front and back of the book block. These are the endsheets.
3. The flyleaves and spine are glued to the case, creating an integrated hardcovered book.



The Basics of Book Making

Dust Jackets

In the typical commercial hardcover, the boards are covered with cloth that has been stamped on the spine with the title, author and publisher imprints, and occasionally also on the front of the book. Sometimes the covers are partly cloth and part paper. Without their artistic or commercial dust jackets they would look very bland.

The jacket, which sets the mood for the book, or positions it within its genre, or provides hard-hitting sales copy, both complements and promotes the book. This same job is done by the paper covers on softbound books, and it can also be done by casewraps, where the paper used to wrap the case is printed.

The Basics of Book Making

Casewraps

Casewrap (sometimes called ImageWrap) hardcovers can be a deeply integrated expression of the book within. The designer can use the materials at her disposal in printed and stamped papers, with all the finish we're used to in covers and jackets, but applied to the wrap, the book itself.

This type of binding is common where dust jackets are impractical. Other uses for casewraps:

- Manuals and reference books, where a jacket is unnecessary and cumbersome.
- Cookbooks. I learned to cook with a casewrap edition of *The Joy of Cooking*, and it had a finish you could wipe with a sponge. Wonderful.
- Textbooks, which need to be durable and economical.
- Poetry and children's books are lovely as casewraps.

The Basics of Book Making

Casewraps

Casewraps are usually less expensive than cloth-covered, stamped cases with dust jackets printed separately. Unless you are trying to do a major launch of a book into the retail book distribution channel, it may be hard to justify the expense of a traditional, jacketed hardcover. The upcharge from digital printers like Lightning Source, puts hardcovers well out of reach of normal distribution discounts.

For instance, a 200-page 6" x 9" softcover costs \$3.50 at Lightning Source, already high when you take into account the 55% to 65% discounts you will need to give for distribution. For a casewrap hardcover, add \$6.00 each, and for jacketed hardcovers, add \$7.55 each. You'll quickly price yourself out of the market when competing against books from offset printers turning out thousands of copies at once.

Use casewraps for the specialty books noted above, since it's easier to command a higher price for these books.

Other Types of Book Binding

Saddle Stitch

This is a very common finishing method, which basically involves folding the text pages in sections so that they run in the correct order, and stapling, or "stitching" them together (or to a separate cover, which is often printed on heavier material).

Very occasionally, books can really be "stitched" using a material such as ribbon, to create a decorative effect, but more often the term refers to the use of staples.

Using this technique, folded sections are collated one inside the other, with the staples being applied through the spine, and the books are then "three knife trimmed" to give a clean top, bottom and front ("fore edge").



Other Types of Book Binding

Perfect Binding

Perfect binding is a great method of finishing books containing more pages.

Like saddle stitching, this involves folding text sections so the pages run in the correct order, but instead of collating the sections one inside the other, they are “gathered” one on top of the next. The pages are imposed in such a way to leave a small gutter at the spine. After folding and gathering the sections, the gutter on the spine edge of the pages is milled away, and glue is applied to the fresh paper edge. The covers are then drawn over the text blocks, and the book is again three knife trimmed – forming a book with a spine.

This is how most paperback books are created.

While perfect binding is generally more cost effective, it may not be as long lasting, depending on the printer you choose and the binding materials and methods they use.

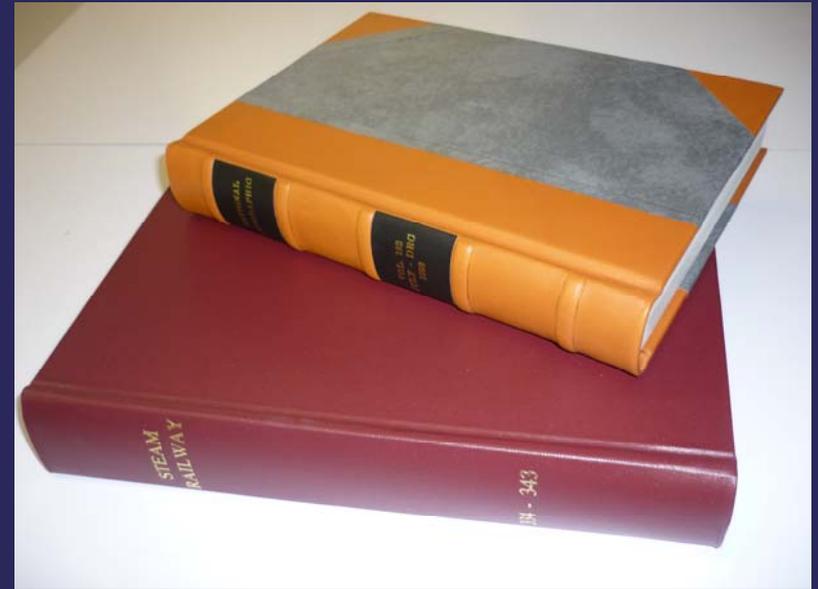


Other Types of Book Binding

Library Binding

Library binding is commonly used by libraries as a way to increase the life of books and periodicals used in libraries. This is done by sewing the pages in place and by reinforcing the spine for each volume. The goal of library binding is long-term preservation.

Most library binders use a method of bookbinding called oversewing to secure the volumes. Oversewing involves cutting or milling off the spines of the volumes, creating a block of loose pages. Then the loose sheets are combined into small units or signatures, which are secured with overlock stitching. The separate signatures then get sewn together, creating a single book block. Often a piece of linen is glued to the book block spine for further support. The spine of the volume sometimes is rounded and backed to keep the spine from caving in. But if the paper of the volume is too fragile, or the book block is too thick, the spine is left flat. The book block is placed in a sturdy cover or case, with special paper covering the inside covers



Selecting a Printer





Selecting a Printer

Selecting a book printer is one of the most important parts of the publishing process and it should be one of the first steps in your book making process. For example, your book designer will need to know your choice of printer before any book design and layout can begin.

Book printers have different types of books they specialize in and the price can also vary greatly between book printers.

Educate yourself about different types of book printing before making a final decision.

There is a book printer out there to suit most budgets.



POD—The Technology

Print-On-Demand technology has revolutionized book printing and it may indeed represent the future of the industry. As this technology matures, bookstores will be able to produce hard or softcover editions of any book in digital format with electronic kiosks. The customer can view a portion, or the entire book, read reviews and order right on the spot.



POD Book Printers

Print-On-Demand book printing, referring to POD technology and not to subsidy presses, allows one book to be printed at a time only when the book is ordered by a customer.

As a publisher you may handle the ordering and distribution of your book, however most POD companies will also allow you to direct customers to their site and will handle the fulfillment of the purchase. Most POD companies do take a royalty for this service.

Print-on Demand means your book is printed and shipped to the quantity ordered. If a bookstore wants to purchase a single copy, it is able to order without the transaction going through you. This eliminates the self-publisher's cost of inventory, shipping and returns.



POD Book Printers

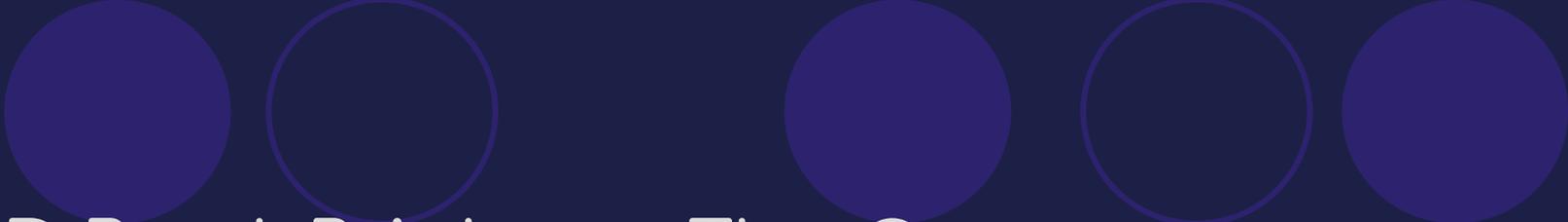
Quality vs. Cost

Using a print on demand printer will make the unit cost of your book higher than it would be if you used a short run digital book printer or an offset book printer. The benefit is you do not have to invest in an inventory of books. If you like the quality of the book being printed and are not in a position or not willing to invest in an inventory of books, this could be a good option.



POD Book Printers– The Pros

- Books are made to order.
- Requires little upfront investment, other than in the preparation and design of your book.
- Technical set-up is usually quicker than for offset printing.
- Large inventories of a book or print material do not need to be kept in stock, reducing storage, handling costs, and inventory accounting costs.
- There is little or no waste from unsold products.
- POD can be a great way to test market your book. If the demand for your book becomes substantial, then printing through conventional means may be justified.
- These advantages reduce the risks associated with publishing books and prints and can lead to increased choice for consumers.



POD Book Printers– The Cons

- The quality of a print on demand book printing is not as good as offset book printing or even short run digital book printing in most cases, because the set-up costs of off-set printing are usually higher.
- Books cost more per unit then books bought in a run from an off-set printer.
- POD printers generally offer fewer options in terms of book sizes, formats, cover and paper options.
- Although the photo reproduction technology is improving, pictures in POD books usually lack the crispness of digital or offset lithography.
- POD books often require a higher retail price to compensate for production, convenience, wholesale discounts and a profit.
- The reduced risks for the publisher can also mean that quality control is less rigorous than usual.
- Buyer Beware! Lots of subsidy presses exist that use POD technology but charge self-publishers a steep set-up fee or an overly inflated unit cost per book.



POD Book Printers

One of the major benefits of POD printing is that it allows you to spend more of your publishing budget on editing, manuscript publication and design. If your budget is limited, you can forgo an offset print run, and spend more on editing, artwork, layout and cover design



Recommended POD Book Printers

Createspace (Amazon.com)

<https://www.createspace.com/>

POD, digital printing

DIY manuscript prep & book design tools, custom services, marketing, distribution and order fulfillment services; publishing packages available

Accept print-ready PDF, Word files, rtf

Glossy, laminated softcover only

Printing in B&W or full colour

Digital options available

Lightning Source

<http://www1.lightningsource.com/>

POD, digital and offset printing

Marketed as a service for small, independent publishing companies

Print and distribution services only

Accept print-ready PDF files only

Paperback, hardcover, and full colour printing available with a variety of options



Recommended POD Book Printers

Lulu

<http://www.lulu.com/>

POD printing

DIY manuscript prep & book design tools, custom services, marketing, distribution and order fulfillment services; publishing packages available

Accept print-ready PDF, doc/docx, rtf and a variety of other file types

Softcover (perfect bound, saddle stitch, coil) and Hardcover (case wrap, dust jacket)

Printing in B&W or colour
Digital options available

Blurb:

<http://www.blurb.com/>

POD printing

Specializes in photo books; also offers pocket and trade paperbacks
DIY tools, order fulfillment

Booksmart proprietary book design software with InDesign plug-ins

Accept print-ready PDF files

Softcover (perfect binding) and Hardcover (library binding w/ dust jacket or image wrap)

Limited size options, variety of paper options available

Books are Blurb branded unless more expensive 'custom logo' option is selected



Recommended POD Book Printers

Magcloud

<http://www.magcloud.com/>

POD printing

Specializes in magazines, catalogues,
digests, calendars

Accept print-ready PDF only

Softcover, magazine style books only

Limited size and paper options

Digital options available



Short-Run Digital Book Printers

Short run digital book printing allows 400 or less books to be printed digitally at much more reasonable cost than print on demand printing. Books can be used for marketing and for inventory at a book distributor.

Similar to the technology being used by POD, however the quality tends to be somewhat higher (depending on the printer) and most companies require a minimum print run.



Recommended Short-Run Printers

Art Bookbindery

<http://www.artbookbindery.com>

Winnipeg-based

Hardcover min run: 25

Softcover min run: 50

Cover design included; text-only page layout included

Accept a wide variety of file types

Friesens-Digital Print Runs

<http://books.friesens.com/>

Manitoba-based;

Excellent quality and long-standing reputation

Variety of softcover, hardcover and paper options

Print runs from 200-1000 books

Require a print-ready PDF; no design or layout services



Offset Book Printers

Offset book printing allows 500 or more books to be printed at the best price per unit. It also provides the highest quality book printing available today and the most book design options.



Recommended Offset Printer:

Friesens-Digital Print Runs

<http://books.friesens.com/>

Manitoba-based;

Excellent quality and long-standing reputation

Widest variety of softcover, hardcover, and paper options and some outstanding specialty items/services (limited edition books & book packaging, foil stamping, etc)

Print runs from 1000+ books

Require a print-ready PDF; no design or layout services



Printing in Colour

Color book printing is very specialized. Finding a color book printer that has a lot of experience doing color book printing is very important. You will be investing a lot of money in your color book. Make sure the book printer you choose has the expertise to provide you with a top quality book.

Createspace, Lightning Source, Lulu, Blurb, and Magcloud all offer colour printing, although the overall image rendering quality is mediocre

Friesens Offset Printing would provide the best quality in terms of colour and image reproduction.

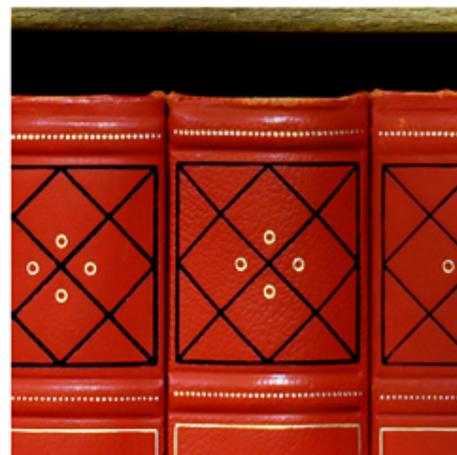
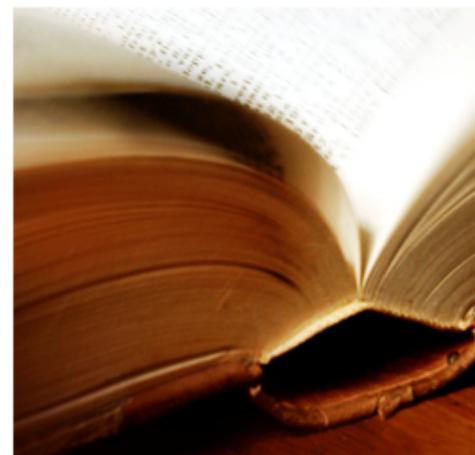
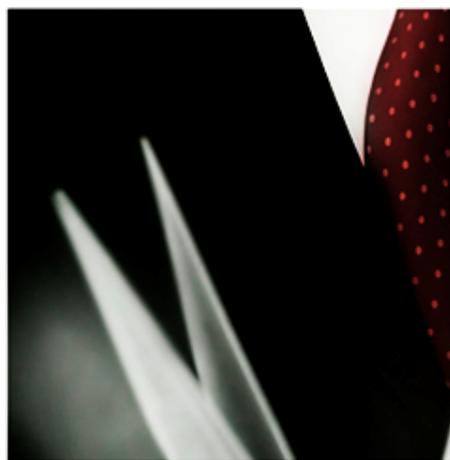


Make a Smart & Informed Book Printing Decision

How your book is printed should be directly related to how the book is going to be marketed. Making an informed decision about book printing is a good first step to making the publishing experience as enjoyable and successful as possible. Selecting the right book printer for your project is the first step in making that happen.

Keep in mind, that depending on the nature of your book project, and the marketing strategies you plan to use, you may also choose to have your book printed by more than one type of printer.

Editing & Manuscript Preparation



Editing



FACT #1: All books need editing.

FACT #2: Writers can never effectively edit their own work.

(even editors can't effectively edit their own writing!)

If you don't spend time and money with a good book editor, everything else you do to publish and market your book won't matter. A poorly edited book is a waste of time and money.

Editing



If you intend your book to be read by anyone other than your family and friends, you need to pay for the most extensive book editing that you can afford.

Even if you've had a professional editor edit your book, you still want some fresh eyes on it prior to publication, because between the time you submit the edited manuscript and the time that the final printed proof is sent to you, changes will likely have been made. If you have no one to edit those changes, all of the money you spent on editing in the first place is wasted.

Editing



Books put out by major publishers have many rounds of editing. In self-publishing, that is unrealistic (unless you have a huge budget), but you really need at least two rounds. (An additional polish-edit at the proofing stage is even better.) If you have just one round, who is going to edit the changes you made based on the editor's suggestions or comments during the initial edit?

Editing is the last place you should cut corners in the book publication process.

Don't skip on the editing just so you can publish now. If you can't afford both, spring for the editing first and then wait and save up for the printing.

Reasons to Hire an Editor



A fresh pair of eyes

You've spent months, maybe years creating your book. When you've spent that much time with a piece, it can be difficult to edit your own work. A fresh pair of eyes can more easily see any overlooked issues. Perhaps you've used "thus" five times in two paragraphs or have consistently misused a word. An editor will help catch these errors.

An objective pair of eyes

Editors are paid to critique your efforts, and a good editor's main concern is making your piece as strong as possible. While a friend or colleague may hesitate to tell you an entire paragraph needs to be deleted or to point out grammatical errors, a professional editor will gladly address these issues and work with you to make improvements.

Reasons to Hire an Editor



Saves you time

We will save you hours, maybe even days, of precious time. Rather than re-reading your creation for the sixth, seventh, or tenth time, you can move on to another project, knowing your work is being edited in a timely and effective manner.

Saves you frustration

Hiring a professional editor saves you the frustration of revising your work alone. The job of an editor is to correct and improve your document and quickly rectify grammar, style, word choice, and continuity and flow issues.

Reasons to Hire an Editor

An editor is a paid professional

Good editing is a job. When you hire an editor, you are hiring a professional to do what they do best—edit! Searching for incorrectly spelled words, reorganizing paragraphs, double-checking style guides, finding the perfect word—these are things a professional editor does. They are paid for their expertise and their job is to ensure your writing is as polished as possible.

Improve language use

An editor can improve your word usage so your ideas are communicated as effectively as possible, and they can correct a wide array of language-related concerns and problems.

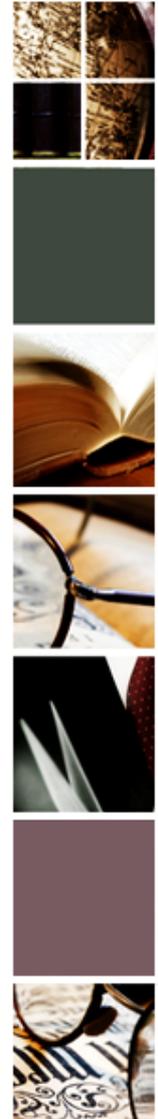
Reasons to Hire an Editor

You get the best possible product

For a book to be successful and well received, your writing needs to be free of grammatical and stylistic errors. Editors work with you to make your final document the best possible product.

Help perfect your writing

A professional editor not only fixes mistakes, but will help you perfect your writing. They can reveal errors and style issues you may not have noticed. By showing you ways to correct and improve your work, you will learn how to refine your writing ability.



Reasons to Hire an Editor



Editors will vary in what they consider appropriate in the continuum of copyediting, and any two editors will edit slightly different things, because some decisions at this level are subjective. But every editor always has two roles:

- To act as the reader's advocate by making the copy easier to read and understand.
- To make the author look better to the reader.

Choosing an Editor

[Common Levels of Editing Defined](http://www.editors.ca/hire/definitions.html)

Editors' Association of Canada: Definitions of Editorial Skills
<http://www.editors.ca/hire/definitions.html>

Look for an editor who has experience with your specific genre of writing.

You also want to find an editor whose main editing focus is on books. Editing for a magazine and editing a book, while related in some ways, aren't the same. It's like tennis and racquetball. Both games use a racket, but everything else is different.

Costs of Hiring an Editor



An editor's fee is typically based on the level of editing your work requires as some levels or types of editing take longer than others.

Some editors base their fee on an hourly rate, while some charge on a per page basis. However, most will provide a firm bid or estimate.

In order to provide a firm estimate, an editor will usually ask to see your manuscript or a sample of your manuscript. Some will provide a sample edit of a few pages or a short chapter.

Most editors will make their estimates based on a standard "manuscript page" which equates to 250 words/page

[Standard Professional Editing Fees](#)

Tips for preparing your manuscript for the editor:



Finish your final draft. If you have any changes or revisions planned for your book, complete these prior to forwarding your manuscript to an editor

After completing your final draft, take some time away from your book—even a month or more—then go back to it and read it once over. Repeat.

Get some valid feedback from friends and family who are avid readers or writers

Try reading several chapters out loud, better yet, read them out loud to a friend

Format your manuscript according to your editor's specifications. Otherwise, make sure you leave good sized margins, 1.5 or double line spacing, and a readable font.

Tips for preparing your manuscript for the editor:



Avoid over-formatting your manuscript. Provide as clean a copy as possible.

Avoid embedding images in your document; do note in a clear way where images will be placed, along with captions if any.

Double check the spelling of names and any uncommon words

Avoid the overuse of punctuation such as ellipses and dashes and ask your editor how to type these elements correctly

Ensure there is only ONE space after all punctuation or after quotation marks

Ensure all punctuation is within quotation marks in dialogue

Tips for preparing your manuscript for the editor:



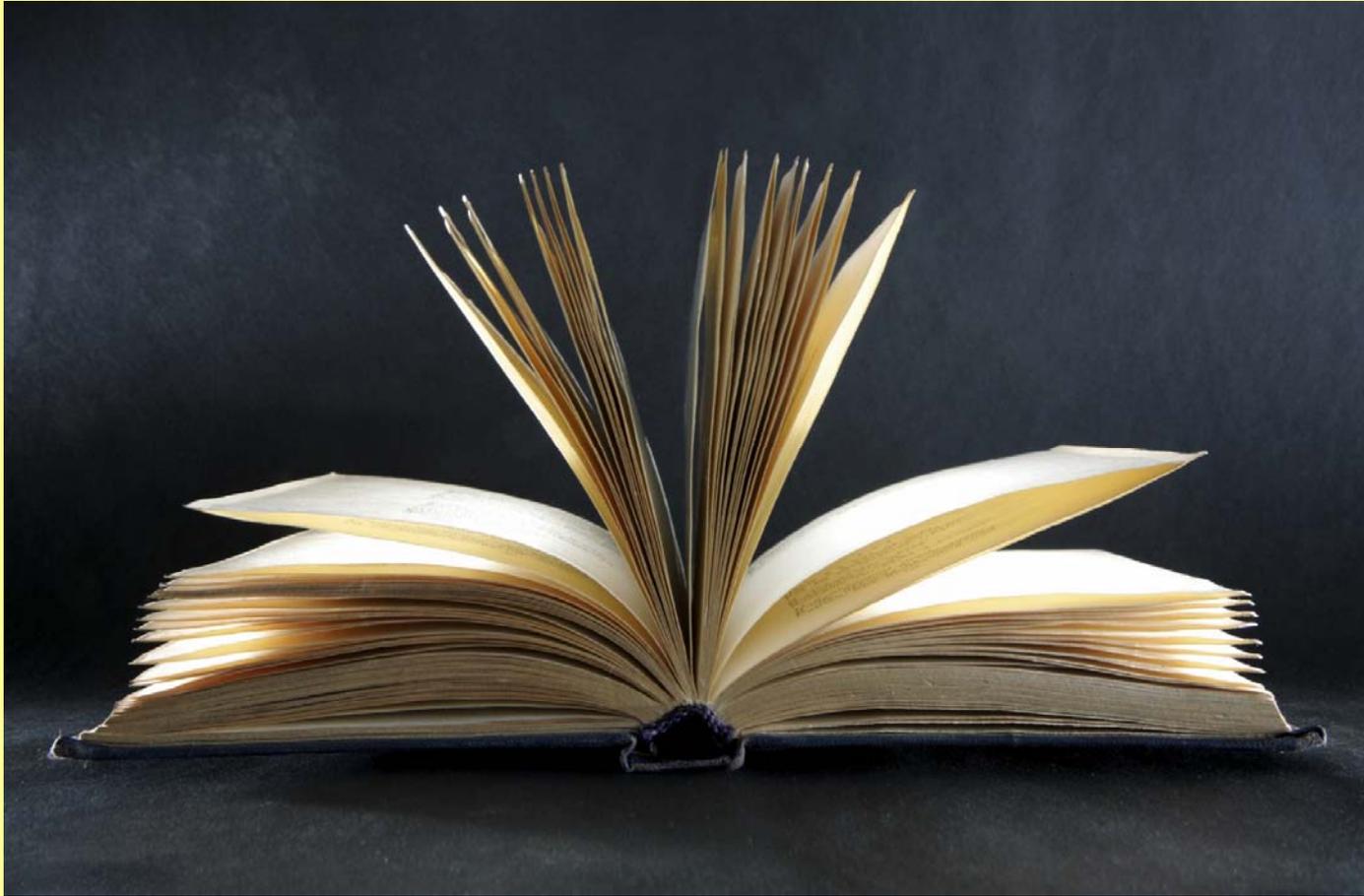
Your manuscript should be left justified (not full justified)

Make sure your pages are numbered

Be open to suggestions and constructive critique

If your work includes foreign language text, you may need to have that checked separately

Book Design



Book Design

It's the experience people have reading the book that makes them want to share it with friends.

And besides the content itself, the only other influence on the experience of reading a book is exercised by the book designer. There is no make up, no locations, cinematography, special effects, stereo sound systems, none of the bells and whistles that grab attention in a film or music.

Book Design

Interior book design must be the most self-effacing kind of design there is. When it works, it's almost invisible.

A good book design is one, almost by definition, that enhances the flow of the author's ideas to the reader, while doing nothing to impede that flow. Then reading becomes an effortless movement in which the words themselves disappear and the mind is fully engaged with the subject matter at hand.

Even though it's so subtle, or so humble, as to be completely overlooked, book design can be crucial in determining the kind of experience your readers have. Let's look at an example:

Book Design

This is not untypical of what you might receive from someone who has no little experience with book design.

Remarks to the G-20 Summit

Six months ago, I said that the London Summit marked a turning point in the G20's effort to prevent economic catastrophe. And here in Pittsburgh, we've taken several significant steps forward to secure our recovery, and transition to strong, sustainable, and balanced economic growth. We brought the global economy back from the brink. We laid the groundwork today for long-term prosperity, as well.

It's worth recalling the situation we faced six months ago -- a contracting economy, skyrocketing unemployment, stagnant trade, and a financial system that was nearly frozen. Some were warning of a second Great Depression. But because of the bold and coordinated action that we took, millions of jobs have been saved or created; the decline in output has been stopped; financial markets have come back to life; and we stopped the crisis from spreading further to the developing world.

Still, we know there is much further to go. Too many Americans are still out of work, and struggling to pay bills. Too many families are uncertain about what the future will bring. Because our global economy is now fundamentally interconnected, we need to act together to make sure our recovery creates new jobs and industries, while preventing the kinds of imbalances and abuse that led us into this crisis.

Pittsburgh was a perfect venue for this work. This city has known its share of hard times, as older industries like steel could no longer sustain growth. But Pittsburgh picked itself up, and it dusted itself off, and is making the transition to job-creating industries of the future -- from biotechnology to clean energy. It serves as a model for turning the page to a 21st century economy, and a reminder that the key to our future prosperity lies not just in New York or Los Angeles or Washington -- but in places like Pittsburgh.

Today, we took bold and concerted action to secure that prosperity, and to forge a new Framework for Strong, Sustainable and Balanced Growth.

Book Design

Which version would you rather read?

To which one do you think reviewers or buyers will respond more positively?

Which one do you think is likely to provide a better experience for the reader, and hence, more likely to be recommended to friends?

Six months ago, I said that the London Summit marked a turning point in the G20's effort to prevent economic catastrophe. And here in Pittsburgh, we've taken several significant steps forward to secure our recovery, and transition to strong, sustainable, and balanced economic growth. We brought the global economy back from the brink. We laid the groundwork today for long-term prosperity, as well.

It's worth recalling the situation we faced six months ago—a contracting economy, skyrocketing unemployment, stagnant trade, and a financial system that was nearly frozen. Some were warning of a second Great Depression. But because of the bold and coordinated action that we took, millions of jobs have been saved or created; the decline in output has been stopped; financial markets have come back to life; and we stopped the crisis from spreading further to the developing world.

Still, we know there is much further to go. Too many Americans are still out of work, and struggling to pay bills. Too many families are uncertain about what the future will bring. Because our global economy is now fundamentally interconnected, we need to act together to make sure our recovery creates new jobs and industries, while preventing the kinds of imbalances and abuse that led us into this crisis.

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Book Design

In professional publishing circles—and that includes chain bookstore buyers, book reviewers, and other people you may solicit for blurbs, reviews, or purchases—the complexity and importance of good book design is common knowledge and widespread.

When you are preparing to publish a book, think carefully about whether the cost of a book design is truly a “cost” or whether it’s an “investment” in the book you’ve put so much into, and on which you may have a lot riding. You can only launch your book once—make sure it gets the attention it deserves.

Hiring a Book Designer

There are book designers... and then there are book designers.

Some cover designers do only covers, that's their specialty.

Other designers do only interiors.

There are designers that do covers, websites and marketing collateral.

Then there are designers who provide a complete resource for self-publishing authors.

List of Tasks Undertaken by the Book Designer

1. Determine whether the prospective self-publisher can articulate a clear goal for her book and, if not, to help her achieve that.
2. Help the client determine the category, niche, or target market for the book.
3. Assist client in obtaining ISBN, CIP data, and publisher listings if needed.
4. Decide the best printing process to meet the goal and help client select provider.
5. Analyze the formats that will be needed in the finished book.
6. Arrange for or perform copyediting and substantive editing, if the author has not done so already.
7. Set up a production schedule.
8. Hire an illustrator if needed, source original artwork, or stock imagery. Negotiate and secure appropriate licenses for image use.
9. Clean up text files submitted by author.
10. Create sample interior designs, using a representative chapter and most if not all of the formats needed for the final book.

...but wait! There's more!

11. Create sample cover designs demonstrating the different ways the book can be positioned within its category.
12. Work with client to adjust designs to fit their needs and aesthetics.
13. Layout all the pages of the book, correct formatting where needed and adjust the length to the right number of pages.
14. Obtain a spine width calculation, cover template and technical specs from client's book printer.
15. Layout and proof complete flat cover including barcode.
16. Scan photographs if necessary, perform image editing and adjust photographs for selected printing method, if any are used.
17. Arrange for proofreading and indexing if needed.
18. Advise publisher about her packing, shipping and storage options for offset books.
19. Create reproduction files conforming to printer's specifications, and coordinate proofing and production with printer.

What affects the cost of book design?

The length of the book

When manuscripts are poorly edited and material is poorly organized

When the book contains charts, diagrams, tables, graphics or photographs

When the book contains sidebars, pull quotes, or other non-textual elements

When the book has complex typographic elements like several levels of subheads, or concurrent text streams requiring different typographic treatments

When the book has photographs that need to be placed in context within the text

When more rounds of revisions are requested on designs

Rush jobs and tight turn-around times will typically incur a surcharge

When a requested cover design makes use of complex and time consuming graphic design techniques, multiple versions/formats of the book are requested

The inclusion of elements such as fly sheets, colour inserts, etc.

Design Tools

Good book layout and design requires tremendous patience, a keen attention to detail, and solid familiarity with desktop publishing software.

While several word processing and desktop publishing programs can be used, the software of choice for book interior design and layout is **Adobe InDesign**. This program gives you the ultimate in terms of design flexibility and creative options, however it comes with a rather steep learning curve.

If your book is going to involve imagery, you may also need to make use of a good image editing program such as **Adobe Photoshop**.

The Print-Ready PDF

Manuscripts may be composed in a wide variety of word processing programs. While some printers will accept files in various formats, most printers will typically require you to provide your finished book design in PDF format.

PDF or Portable Document Format is a format generated by Adobe Acrobat. Documents created in word processing programs like Word can be converted into PDF while InDesign allows you to import your printer's exact PDF profile ensuring that the PDF file you generate plays well with the computers and printers used to print your book.

PDF is also a very stable file format which will retain your exact book layout.

Having your PDF files prepared exactly as the book printer needs them will save you a tremendous amount of time and money during this process.

The Print-Ready PDF

Printing your book will require you to have at least two separate print ready PDF files for the printer. (or PDF alternatives)

Additional files may be required if you are printing in hardcover, if your book includes fly sheets, or if it includes a colour image collage insert.

Interior Book File

The interior of your book will need to be a PDF file that is set up with the proper trim size (width and height of the book), it must have all the fonts embedded and the text or images of the book need to be placed so that the margins are correct. Ask your book printer what their requirements are for the interior file so that you can submit the file properly. Each book printer may be slightly different. Working with your book printer during the design process will make the book printing process much easier to navigate through.

The Print-Ready PDF

Cover File

Cover files for book printing need to be set up in a very specific way. For paperback books that are perfect bound, the book printer is going to need a PDF file that has a back cover, spine and a front cover, from left to right in the proper measurements. If your file is not correct, your book will not look good when it is finished.

Hard cover book printing will usually require a dust jacket or a printed case wrap. The book printer will need very specific measurements for these files. Ask your book printer for a template that you can give your designer so the file is created properly.

Ensuring that you provide your printer a proper print ready PDF file is critical. That is why it is often a good idea to hire a professional book designer, who can deal directly with the printer. They speak the same language.

Tips on Interior Design

When the time comes to begin formatting your manuscript, the following tips will ensure a smooth process for you and/or your designer.

Spend a good amount of time browsing the bookstore for books and examining their interior layout and cover design.

Editing should be complete. Very few if any changes should be made to the manuscript once the layout and design process has begun.

Double check your manuscript for any inconsistencies in font or line spacing or formatting.

Tips on Interior Design

If your interior will contain images, they should be high resolution (300dpi preferred), and collected and organized before layout begins. Major editing, or searching for/inserting missing images after your manuscript has been fully formatted can cause delays and additional charges from your designer. Images may also need to be converted to the colour space recommended by your printer and proofed using your printer's printer profile.

Organize! Organize! Organize! After your manuscript has been finalized and prepped for design, set up a file and folder system to break it up and organize it according to sections or chapters of your book. Organize any images to be included in the same way.

Tips on Interior Design

The front matter (title pages and everything else prior to page 1) should be in Roman numeral page numbers.

Choose a consistent page numbering format. Remember to turn off page numbering for the title page, the copyright page, any blank pages, any “display” pages like part-openers, and any advertising pages at the end of the book.

It is preferable to use either indents or line breaks—not both.

Chapter and section headings should make use of a consistent format.

Tips on Interior Design

When choosing your interior font, there are many opinions regarding serif versus sans serif, but most importantly—it should be legible.

If you have a long author biography, it is appropriate for this to be inserted in the interior as an 'About the Author' section. Generally this is placed in the very back of the book.

Consider your title page design and don't forget your copyright page. If you are including CIP data on your copyright page, it must be copied into your book design **exactly** as received from Library & Archives Canada

Tips on Interior Design

Good layout, font selection, and line spacing can help maximize the use of space in your book and manage the final page count. Fewer pages per book will cost you less. However, avoid prioritizing the page count (and cost/book) over readability by selecting narrow fonts or reducing line spacing or margins.

Decide if your book will have running headers or footers. Avoid running headers/footers on blank pages. If a page is blank, technically it is not part of the text, because there is no text on the page. A blank page should be just that, blank, with nothing on it at all.

Tips on Interior Design

Blank Right-Hand Page:

Many books have blank left-hand pages and there is nothing wrong with that. If your chapter openings are always on right-hand pages, about half the chapters will have a blank before the chapter opening. But if your chapter openings are on facing pages (a left and right together, for instance with illustrations facing the chapter opening page) you run the risk of the blank right. Adjust the typography or have quotations or artwork on hand that will augment the message of your book, and put those on the otherwise blank right.

Tips on Interior Design

Odd-Numbered Pages on the Right: When you open your book, the first page you see is page 1. There is no logical way that page 1 can be on the left, because then it wouldn't be the first page. All odd-numbered pages in your book are right-hand pages.

Fully justify the text.

There are some books that can be typeset in a rag right (unjustified) style, but they are rare. Whatever the merit of rag right composition, books are not generally a good place to use it. Stick with justified copy.

Tips on Interior Design

Turn hyphenation on but watch for excessive or awkward hyphenation

Watch out for widows and orphans!

Widow

A paragraph-ending line that falls at the beginning of the following page/column, thus separated from the rest of the text.

Orphan

A paragraph-opening line that appears by itself at the bottom of a page/column or a word, part of a word, or very short line that appears by itself at the end of a paragraph.

Orphans result in too much white space between paragraphs or at the bottom of a page.

Tips on Interior Design

Book designers will never look at a **single book page** when evaluating a book design. The basic design unit in book design is the two-page spread. In use, books almost always are perceived flat, as two pages. That's why you won't see book designers looking at single page views, (except for single-page chapter openings or the title page, of course) but only at spreads when they want to get a good idea of what their design will look in its finished form.

A book design trick for evaluating a page spread is to **flip a printout upside down**. Book page layout is one of the few design disciplines in which the product of your work will look as good—and sometimes better—upside down.

Tips on Interior Design

There are certainly a lot of elements to a well designed book interior. However, the following three elements may be the most crucial:

Typeface Selection

Selection of a base typeface has the biggest effect on readability. Book designers tend to stay with the same group of typefaces, using them over and over again throughout their career. We each have our favorites, but almost all of these typefaces have one thing in common: they are classic book design typefaces.

Using a classic typeface like Bembo, Bodoni, Caslon, Garamond, Janson, Granjon, Sabon, will immediately help in your quest to make your book readable.

These typefaces get used over and over for a reason. They are workmanlike roman faces that will produce a harmonious and rhythmic line with just enough variation to keep the eye interested.

Typefaces designed for the computer screen rarely translate well to the page. On screen typefaces like Verdana perform well; in a book they tire the eyes and fatigue the reader.

I usually suggest avoiding the use of Times New Roman.

Line Length

This is how long your line is in relation to the size of the type you're using. This is critical because lines that are too short break the text so often that the natural phrasing of sentences is disrupted, and readability suffers. Well laid-out text will have about 10 to 15 words per line, depending on the type of book.

Very long lines, on the other hand, cause "doubling" where you lose track of which line you were on when you have to travel a long way from the right margin back to the left to start the next line.

Leading

As in many trades with a long history, the terms we use today tell us something about the history of the craft.

During the four hundred years when type for books was set by hand, one letter at a time, the way to put space between the lines, and also to provide more structural stability to the thousands of little pieces of metal, was to interleave the lines with thin pieces of lead.

But the leading—or **the space between the lines**—is critical for readability.

Too little space and the lines blend in with each other, confusing the eye. Too much space and they lose their connection with each other and interrupt the continuity of reading.

Getting this element of page design right gives readability a boost, as the lines, and thoughts, flow easily down the page.



Book Cover Design

Book Cover Design



3 Cover Design Challenges for the DIY Self-Publisher:

The author takes it too personally.

Is it a book, or is it your first-born? With some authors it's difficult to tell. We want our books to make a good impression, but the cover of the book is not actually part of the text at all. It is a wrapper that's consumer-product packaging, advertising and market positioning all rolled into one.

The cover of a book has several critical roles to play, but they usually don't include being a representative of the author's artistic ability, a way to crystallize his vision of the inner life of your characters, or a way to show his favorite colors. None of these elements, no matter how strongly they reflect the author's style or beliefs, has anything to do with creating a cover that works well for your book in the marketplace.

Book Cover Design



The author thinks the cover doesn't matter that much.

This may be the reason for many of the mediocre book covers often seen on self-published books.

"Okay, cover, got that done in 6 minutes with this snazzy book cover template thingy!"

Many subsidy publishers have cover template creation software on their websites. While this approach can rescue the very worst covers from a bad fate, they inevitably end up looking like all the other covers churned out by the same machinery. In a market flooded with over 1000 new books a day, this is not a solution that will help your book.

You are competing with thousands of other books, so making yourself stand out is paramount. The cover and spine, depending on how your book will be displayed, is what initially draws enough interest for your book to be picked up.

Book Cover Design



The author doesn't understand her book's genre.

This problem plays out a little like this: An author trolling the aisles at the local Chapters sees a best-selling book with an attractive cover. He thinks, "I'll just make my cover like this, that will work."

But notice something: the book he's looking at is a novel about the hi jinks nannies get up to in New York City. His book is about retirement communities in Arizona.

The author, caught up in a good looking book from a big publisher, has forgotten that the people who will buy his book have almost no overlap with the people who buy the nanny book.

Where we go wrong.



In every one of these cases the aspiring publisher has made basically the same mistake. They forgot that the book cover is the responsibility of the book publisher.

Becoming a self-publisher means making the transition from an author to a business person.

The author is concerned with self-expression, style, voice, consistency.

The publisher is concerned with product development, marketing, making a profit.

The publisher looks at the book cover as one of the chief selling tools she has in her arsenal, the face the book will display everywhere, on store shelves, in online listings, in book catalogs and book reviews.

Even the title of the book comes under examination by the publisher. Is it a title her market will understand? Will it communicate quickly and clearly the book's *unique selling proposition*? Will blurbs on the cover help sell books?

A self-publisher may decide that the best business decision he can make for the ultimate profitability of his book is to call on a book designer and work in collaboration to design the book. But whatever decision he makes, if he keeps the roles of author and publisher separate, he's more likely to make a good decision for his book.

Tips for Good Cover Design



Establish a principal focus for the cover

Nothing is more important.

Your book is about something, and the cover ought to reflect that one idea clearly.

One element that takes control, that commands the overwhelming majority of attention, of space, of emphasis on the cover.

Don't fall into the trap of loading up your cover with too many elements, 3 or 4 photos, illustrations, maps, "floating" ticket stubs.

Tips for Good Cover Design



You could think of your book cover like a billboard, trying to catch the attention of browsers as they speed by. Billboards usually have 6 words or less. You have to “get it” at 60 miles per hour, in 3 to 5 seconds. A book cover ought to do the same thing.

At a glance your prospect ought to know:

- the genre of your book,
- the general subject matter or focus, and
- some idea of the tone or “ambiance” of the book.

Is it a thriller? A software manual? A memoir of your time in Fiji? Your ideas on reform of the monetary system? Each of these books needs a cover that tells at a glance what the book is about.

Tips for Good Cover Design



Make everything count

If you are going to introduce a graphic element, make sure it helps you communicate with the reader.

Use the background

Avoid white backgrounds, which will disappear on retailer's white screens. Use a color, a texture, or a background illustration instead.

Make your title legible

Reduce your cover design on screen to the size of a thumbnail on Amazon and see if you can read it. Can you make out what it's about? If not, simplify.

Tips for Good Cover Design



Make use of the spine

If your book is on the shelf the only thing a potential reader can see will be the spine. The spine is important real estate, and it needs to be used wisely. It should be bold, and it needs to stand out. The typeface used on the spine does not have to match fonts used on the cover.

Don't overlook the back cover

Once the book is picked up, hopefully the potential reader will flip it over to review the back. The back cover should provide a brief and succinct text giving a brief summary about the book's content that will make the reader want to read the book. If an author picture will be included (either on the cover or inside the book), it should be a professional headshot or no picture at all. In this case, bigger is not always better, and the headshot should be kept to a small size. If used, the author biography should be kept brief, and no longer than a few lines.

Tips for Good Cover Design



Choose your fonts wisely

There's no sense using a font that's unreadable when it's radically reduced. Particularly watch out for script typefaces, the kind that look lacy and elegant at full size. They often disappear when small.

Each genre of books (romance, science fiction, thrillers, etc.) has similar typeface characteristics. It's important to recognize these patterns and consider them when selecting cover fonts. For example, typefaces used for books on sympathy may not be appropriate for a murder mystery.

Find images that clarify

Try not to be too literal. Look for something that expresses the mood, historical period, or overall tone of the book; provide a context.

Tips for Good Cover Design



Stay with a few colors

If you don't feel comfortable picking colors, look at some of the color palettes available online to get a selection of colors that will work well together.

Look at lots of great book covers

You may not be able to mimic all their techniques, but the best book covers are tremendous sources of inspiration and fresh ideas.

Tips on Working with a Designer



It's your responsibility to make sure that you're absolutely clear about what the design work will cost.

Ask what's included in the design. For instance many clients want to convert their book cover into a variety of formats or for Advance Review Copies. You will want JPG files for use in your promotion and marketing. If you plan to participate in Amazon or other "Look Inside" programs, your designer will need to create additional sets of files for those uses.

Ask the designer to help you anticipate these needs.

Tips on Working with a Designer



Many designers use contracts, and a contract ought to protect both parties by making your agreement concrete.

Ask for a sample of the contract. There's no point in negotiating your project only to find a deal-killer in the contract that the designer won't budge on.

At this stage you'll also need to think about your schedule. Since designers are often solo entrepreneurs, what will happen if the work is delayed?

If you have a specific date that you are working toward in your publication plan, make sure you communicate this clearly to the designer. And if you have a "drop dead" date that absolutely can't be missed, put it in the contract.

Tips on Working with a Designer



From the contract you will be able to answer the question of who owns the design.

Are you buying it outright, or are you actually buying a license? Particularly with book cover designs, some designers retain the ownership of the design and are only selling you a license to use it for some number of editions.

If your book is successful you may find that you need to pay additional licensing fees to go back to press. As the publisher, you need to decide whether this arrangement suits you. These licensing arrangements are typically less expensive than if the same designer created a design and sold it to you outright.

The point here is to be certain about what you're paying for. If it's important for you that you own the artwork and design completely, be specific about how you will acquire the rights.

Tips on Working with a Designer



What happens if you decide to cancel the project? Is there an “escape” clause or a “kill” fee if you want to get out?

If there is no mechanism for early termination of the contract, negotiate this directly. It’s often simplest to have a flat fee if the cancellation is near the beginning of the project. Otherwise, the contract may call for payment of work done-to-date on an hourly basis.

Tips on Working with a Designer



What kind of credit is the designer asking for?

Traditionally, giving credit to the designer has been the publisher's option, and the most typical type of credit is a line on the copyright page.

Find out if the designer has any other requirements about crediting them. (And you should, of course, always credit your designers. They make you look good!)

Tips on Working with a Designer



How much input will you have into the project?

Is the designer soliciting your thoughts on the cover or interior?

How much consultation will the designer have with you before starting work?

Especially during preliminary stages of design you may want to set a general tone or direction, or suggest artwork that appeals to you.

Tips on Working with a Designer



Find out before you sign your contract about the designer's process.

How many designs will be created? Will you have a choice?

After the initial round of designs will you have to pay for changes you want to make?

Each designer works differently, which is why it's important to understand their process up front.

Tips on Working with a Designer



Will you need e-book conversion services from your book designer?

If publication on Kindle or iPad is important to your marketing plan, make sure your designer knows this up front.

Anticipating these electronic formats may influence how the rest of the book is designed.

Tips on Working with a Designer



Know when to let your designer do their job.

Once you've established the parameters of the design, established a tone, or even provided examples of other books that appeal to you, step back and let your designer do what they do best.

Selecting a designer is a small leap of faith. Let them satisfy the faith you've invested in them.

Tips on Working with a Designer



Take your time. Do it right.

Books, by their nature, take time. Sometimes a long time. It's understandable that an author, after spending months or years researching, writing, and re-writing their manuscript, will want to get the book to print as soon as feasible.

But there's no good reason to short-change the time it takes to properly edit, design, layout, and proof the book. Up front it may also take time to find a good match with an editor, to contract with a designer who can execute the right kind of design for your genre, to assemble the entire team that will be needed to produce a high quality book. If you are taking more of a DIY approach, add in the learning curve, and the process can take even longer.

Sourcing Artwork & Imagery

Whether it's imagery incorporated into your cover design, or original illustrations for a children's book, finding the right imagery for your book will help capture your reader's imagination and really make your words take flight.

Using the right images helps to attract the reader's attention and can play an important role in your book's packaging and marketability.

Sourcing Artwork & Imagery

Unless you create your own imagery, you will need to receive the proper permissions to incorporate any artwork into your book. Permissions must come from the creator of the work, or the copyright holder of the work.

Good imagery can be costly, however there are a variety of image sources available to suit all budgets.

Sourcing Artwork & Imagery

Whether you choose to license stock imagery or have original artwork or images created for your book, will largely depend on your budget and the nature of your book project.

Stock Images

Stock agencies compile images of various kinds created by a wide number of artists. These images are made available in catalogues, most of which are now online. These catalogues are organized, indexed and searchable by concept so you can locate the imagery that best represents the message you want to send.

Licensing fees for stock imagery vary according to the intended use of the image.

Sourcing Artwork & Imagery

Traditional stock agencies like Getty and Corbis represent select artists and their licensing fees tend to be quite high, often hundreds of dollars or more.

Today, thanks to the internet, a wide variety of mid-range stock sites have popped up. Some agencies specialize in a specific type of imagery, while others offer a selection of mediums.

Stock imagery can include photographs, hand drawn illustrations, paintings, digital art and computer generated graphics and more.

Sourcing Artwork & Imagery

Microstock (www.istockphoto.com)
<http://us.fotolia.com/>

Microstock companies can be an extremely cost-effective source of imagery.

What defines a microstock company is that they:

- source their images almost exclusively via the Internet,
- do so from a wider range of artists than the traditional stock agencies (including a willingness to accept images from "amateurs" and hobbyists), and
- sell their images at a very low rate (anywhere from \$.20 - \$50) for a royalty-free (RF) image.

A number of microstock sites also sell vector art, and some sell Flash animations and video as well as images.

Sourcing Artwork & Imagery

Original Imagery

Some times the vision you have for your book is best served by the creation of original artwork/imagery.

This is particularly true of children's books.

Having original artwork created can be pricey. However it's best to think of it as an investment in the quality of your book.

Sourcing Artwork & Imagery

Sourcing Original Imagery

The internet age opens the doors wide open, ultimately offering a whole world of artists for you to choose from.

However, there are a number of ways that publishers can find and connect with the right artist for their project.

Sourcing Artwork & Imagery

Sourcing Original Imagery

Connect with Local Artists:

It's always important to think about supporting local artists from your area, whether they be photographers, illustrators, or painters.

Contact local art galleries, community art centres, art clubs and art schools.

Sourcing Artwork & Imagery

Sourcing Original Imagery

Contact associations and guilds for writers & illustrators

Society of Children's Book Writers & Illustrators:
<http://www.scbwi.org> or the Canadian chapter:
<http://www.scbwicanada.org>

Search online artist sites:

Illustrators: <http://www.childrensillustrators.com>

Etsy: www.etsy.com

DeviantArt: www.deviantart.com

Licensing Artwork & Imagery

Whether you are using imagery for free with permissions or contracting an artist to create original imagery, always use an image license agreement.

The image license agreement outlines the parameters of image use that the artist is extending to you.

When sourcing imagery from a stock or microstock agency, the cost of licensing an image will usually be pre-determined and set.

Licensing Artwork & Imagery

When working with an artist, the cost of licensing imagery is usually negotiable, however be sure that the terms are clearly defined.

The cost of licensing is typically determined by the following factors:

- Exposure: including image size & placement, region of distribution, size of print run.
- Exclusivity of use:

Tips for Working with Artists

Establish a sense of how many illustrations/images you will need.

Give some thought as to the overall style you envision for your book. This will help you select an artist whose work will be a good fit. It also helps the artist better capture and share your vision. If you find it difficult to express your vision in words, try collecting artwork/images similar to what you are looking for and share these with the artist.

Tips for Working with Artists

Set a realistic budget. Don't expect artists to work for free, for portfolio development, or for royalties. Artists, be they established or emerging, are professionals who make their living and pay their bills by creating artwork.

Illustrations for a traditionally produced children's book might run anywhere between \$3,000 and \$12,000 and may include royalties.

That being said, there are many budget-friendly options for obtaining original artwork.

Tips for Working with Artists

Be flexible and willing to negotiate. Most artists are fair folks and are willing to work with you if the price is reasonable. However, do be aware that creating original images and artwork is a time consuming endeavour often involving costly materials and equipment, hence the higher price tag.

A contract is important. Always request a contract; it protects and clarifies both the author's and artist's obligations to the project and should be detailed enough to function as an effective problem solving tool should the need arise.

Tips for Working with Artists

When seeking an illustrator, ask if the artist would be willing to sketch a main character. See if they are a match. Many artists that are interested in your project will be willing to do this for you for free.

Keep an open mind regarding creativity. The artist needs some "room" to illuminate your words; be patient and trust their expertise, wonderful things can happen!

Tips for Working with Artists

Share your ideas, but leave room for artistic license. There is a balance between the word and image and it's now time to leave your "baby" in the book artist's capable hands.

Take your time when searching. Do not let passion for your book project cause you to make hasty and "costly" decisions.

Business & Marketing Plan

Writing a book is art. Selling a book is business

An independent publisher must have an aptitude for both while being able to separate one from the other.

Basics of Biz Planning

Having a plan will save you time and money. It will also help direct your decisions and strategic initiatives such as marketing & distribution.

When publishing a book for profit, follow the same process of business planning that every business should go through. There are tons of resources available to help guide you through that planning process.

Develop a step-by-step strategic plan, cover all your bases, and complete a multi-year cash flow projection.

Business & Marketing Plan

Your plan should consider all the costs associated with book production, distribution, and marketing. In this way, your plan will help you to determine your budget, which in turn will help decide which publication services will best suit your needs.

Understanding all the costs involved will also help you to better determine an appropriate price for your book. Doing this before you begin production on your book will show you whether your budget and plan is economically viable or not.

Your plan should also include a detailed marketing and distribution plan.

Business & Marketing Plan

Book Marketing

Developing a marketing plan begins by identifying your market. What genre is your book? Who will be interested in reading your book? How can you reach these people? What traditional avenues can you use to reach your target market? What creative or unconventional methods can you use to reach your target market?

Researching, studying and fully understanding your market is key to successful book publishing.

Start marketing your book before it's published.

Book Marketing Brainstorm

Book Marketing Ideas

Book Cover

The cover is your book's packaging which makes it an integral part of your book's marketing plan.

Whoever said, "You can't judge a book by its cover," was wrong. Books are judged by their covers all the time. This is all the more true for new and unknown authors.

You want your book to get noticed; to jump off the shelf right into the reader's hands. Good book design can make this happen.

Book Marketing Ideas

Approach local bookstores

Local, independent bookstores tend to be very supportive of local, independent authors.

(Indiebound: <http://www.indiebound.org/indie-store-finder>)

Approach chain bookstores

Even bigger chain bookstores, Chapters for example, will have a local interest/authors section. Most chain stores have information for publishers on their website. Do your research and make sure to follow their submission guidelines. Some chains may want you to have distribution arrangements with well established distributors such as Ingram.

Book Reviews

(Amazon customer reviewers: <http://www.amazon.com/review/top-reviewers>)

Book Marketing Ideas

Book Reviews

Book reviews in mainstream regional and national newspapers can be nearly impossible to get. They are best accessed with the help of a publicist, and if contacting book review editors yourself, you will want to portray yourself as a publisher and not an author.

Some publications make use of guest reviewers. Follow the books section and contact those reviewers who you think might be interested in your book.

If seeking reviews, it is doubly important that your book be edited and well designed.

If selling through a POD site like Amazon, or Blurb contact fellow members for reviews and offer to do the same.

Amazon customer reviewers: <http://www.amazon.com/review/top-reviewers>

Book Marketing Ideas

Book Launch, Author Tour & Book Readings

Most local bookstores will be open to hosting book readings.

Plan a book tour. Contact indie book stores in places you'll be visiting and provide them with books for their shelves at the same time.

Get creative! Who says you have to do a traditional book reading? Collaborate with other artists, writers and performers and draw a bigger crowd.

Local media (radio, community newspapers)

A great alternative to a book review is having an article written about you and your book. Community papers are great for this. Send out a press release or contact a reporter directly.

Network with readers & writers

Connect with your local writer's guild or any writing associations or groups near you. Many writers are readers who may pick up your book. Networking with other writers may also lead to new ideas for marketing your own book.

Book Marketing Ideas

Online Book Marketing

In our increasingly digital world, online book marketing can be one of the most effective ways to generate buzz and increase book sales. It also includes some of the least costly and most accessible marketing tools available to independent publishers.

Radio spots, TV interviews and magazine reviews are not only hard to come by but they also only last for a moment.

Links to your website or sales page can last forever and also help your site to rank higher with search engines, increasing the likelihood that someone will stumble upon your site.

Book Marketing Ideas

Online Book Marketing

On-line book marketing is great for DIYers, involves no waiting, no long lead times and no waiting to hear back from someone's assistant. An online environment means instant sharing, instant access, and instant feedback.

The drawback to online marketing strategies is that, in order to be successful, they typically require a significant amount of regular time commitment and maintenance.

As with any form of marketing, online marketing is best approached with a concrete plan of action.

Book Marketing Ideas

Author website/blog

Check out Weebly, Wordpress, Blogger for easy to use website and blog design tools.

Some sites like Amazon allow you have an author's page to promote your book.

Social Media (Facebook, Twitter)

Both Facebook and Twitter can be very effective marketing tools, but keep in mind that they require your constant participant, usually on a daily basis, in order to be effective. Depending on the genre of your book, Facebook ads may also be a cost effective advertising option.

Network with readers & writers on-line

As mentioned above, many writers are readers who may be interested in your book. There are loads of forums and websites where both writers and readers share ideas, book suggestions, etc. Remember! You will get the best response from these groups if you participate first and promote yourself second. Do not, under any circumstances spam the forums on these sites.

Goodreads: <http://www.goodreads.com>

Book Marketing Ideas

E-Books

E-books are super cost-effective and relatively easy to set up and they can be a fantastic way to test market or simply create buzz about your book.

Many self-published authors offer their e-book free of charge initially in order to gain readership.

You can choose to go with one format, for example making your book available on Amazon Kindle. Alternatively, you can offer your e-book in a wide variety of formats to be readable on different devices.

Calibre is a free software program that can be used to convert your e-book into a variety of formats: <http://calibre-ebook.com>

Book Marketing Ideas

E-Books

You could have your book available in a variety of electronic formats and available for download directly from your website.

Cover design and layout for readability are absolutely essential to the marketability of an e-book.

Audio books and Podcasts make for other interesting ways to get your book out there.

Terry Fallis' book *The Best Laid Plans*, the most recent winner of CBC's *Canada Reads*, was originally made available as an audio Podcast which was picked up by the largest satellite radio provider in Europe.

Hiring a Publicist

The main aim of a book publicist is to generate media and public interest in a book and, where applicable, its author. Traditionally, a book publicist goes about this by focusing their attention on promoting the book prior to its publication. A big part of that promotion involves the writing and distribution of news press releases to key outlets, and because most magazine and print outlets require very long lead times, this is often done well before a book is actually published.

With a major decrease in space for reviews and a major increase in popular book blogs, book publicists are also taking to online methods to increase exposure for books.

Hiring a Publicist

Other reasons to consider a publicist:

- Help organizing book tours, including travel arrangements,
- Arrange for media appearances on and off tour,
- Some media outlets, stores and buyers will only deal with publicists,
- Publicists can offer objectivity where an author cannot.
- Can increase your legitimacy,
- May afford unique publicity opportunities
- Have established relationships with reviewers, editors, and media.
- Frees up hours of time making contacts

Hiring a Publicist

However, just as with any other element of your book marketing plan, having a book publicist will not guarantee book sales.

Promoting a book takes a lot of time and dedication. Making pitches, returning calls and emails, following leads, keeping track of who has books and when things are expected to print or run, etc. is definitely a full time job. But a well-rounded publicity campaign with a book publicist can easily run between five and ten thousand dollars. If you are not able to make the financial investment, you should look at your other options.

If you have some room in your budget to have the extra help, a book publicist can be an excellent investment.

Questions?