

# *The Self-Publishing Check List*

*How to Prepare Your Manuscript for  
Print on Demand Publishing and  
Promotion*

*By  
Nigil Bloom*





# The Self-Publishing Checklist

How to Prepare Your Manuscript for  
Print-on-Demand Publishing and  
Promote Your Book

By

**Nigil Bloom**

Bookstand Publishing  
[www.bookstandpublishing.com](http://www.bookstandpublishing.com)  
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Since 1996**

***Are You Ready to Publish Your Book?  
Make it Happen!***

***Contact Us Today — We Can Help!***



# ∞ Preface ∞

## Welcome to Self-Publishing

Welcome to the world of Self-Publishing! Congratulations on taking the next step in your writing career! At Bookstand Publishing, we help authors publish their works as perfect-bound trade paperback, full-color trade paperback, and case-bound hardcover printed books.

Regardless of whom you choose to do the final printing of your book, *The Self-Publishing Checklist* will answer many of your questions about print-on-demand publishing, and give you basic, acceptable formatting instructions applicable to any reputable print-on-demand publisher.

By utilizing Bookstand Publishing, you maintain full control over your work. No long-term contracts are involved. We are book printers, e-commerce providers, and eBook experts. You retain your rights, all of them. Our agreement is very clear.

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## **Full-Color Trade Paperback (Perfect-Bound)**

Full-Color Interior

*48 Copies of Your Book*

## **Marketing**

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Distribution on [Amazon.com](https://www.amazon.com) and [BarneandNoble.com](https://www.barneandnoble.com)

Distribution through Ingram and Baker & Taylor

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Full-Color Book Signing Posters

Through [www.WebHostingForAuthors.com](https://www.WebHostingForAuthors.com) we also offer:

- Book Website Domain Names
- Website Tonight (Click and build your own website online)
- Custom Book Website Development
- Book Website Hosting

# Table of Contents

1. Is Self-Publishing for You? .....	1
2. What Are the Costs Involved?.....	5
3. Wholesale Ordering .....	9
4. Important Basic Formatting Rules. ....	11
5. The Formatting and Submission Checklist .....	13
6. Distribution .....	25
7. Promoting Your Book – What to Do <u>Before</u> Your Book is Published.....	27
8. Promoting Your Book – The 10 Step Marketing Plan .....	33
9. Promoting Your Book – What Do I Do with 48 Books? .....	45
10. Promoting Your Book – Additional Resources for Book Authors.....	47
11. Questions to Ask Yourself Before You Choose a Publisher .....	51
12. Common Questions about Bookstand Publishing’s Print-on-Demand Services .....	55
13. How Do I Sign Up? .....	63
14. Self-Publishing Hall of Fame .....	65

## Appendices

A. Print-on-Demand Publishing Glossary .....	75
B. The Template. ....	97



*Writing a book is an adventure. To begin with, it is a toy and an amusement. Then it becomes a mistress, then it becomes a master; then it becomes a tyrant. The last phase is that just as you are about to be reconciled to your servitude, you kill the monster and fling him to the public.*

**– Winston Churchill**



# ∞ 1 ∞

## Is Self-Publishing for You?

When considering whether or not to self-publish your book, keep in mind that traditional publishers publish much less than 1% of all unsolicited manuscripts they receive each year. Many industry insiders estimate the amount to be 0.1%. If you fall into the 99.9% that they reject, you will probably be very frustrated with that process, but you won't be alone.

With self-publishing, you take control of your own destiny. Make your book a success yourself!

Ten years ago, if you could not interest a traditional publisher in your book, you could spend tens of thousands of dollars preparing your book and thousands of dollars more with a custom printer to fill your garage with boxes of books. Thanks to digital printing technology, however, it is now possible to obtain a professional quality copy of your book for under \$1,500. With Bookstand Publishing, you receive 48 copies of your book in the initial printing. The initial printing is included in the publishing package price. Visit our web site at [www.bookstandpublishing.com](http://www.bookstandpublishing.com) for a list of all the benefits of publishing with Bookstand Publishing.

Here are a few questions you may want to ask yourself:

### **1. What is your motivation and purpose for publishing your book?**

Writing a book is a lot of work. Publishing one is even more work. Is your purpose clear and sufficiently well conceived to sustain you through the experience? If profit is a motive, then the venture must be treated as a business. Typically, from start to finish, a writer will spend 10% of his or her time writing the book, 15% publishing it, and 75% marketing and promoting the finished book. Keep your purpose clear!

## **2. Is your book written for a specific market niche or group of people?**

It is more expensive to promote a book to a wide general audience. Marketing costs are less when the target audience is specific, definable, and accessible.

## **3. Do you have a way to sell books direct?**

Selling books direct (at retail price to your target audience) is the most profitable way to recover your initial self-publishing investment. The standard heavy discounts to wholesalers and bookstores can be costly for slow-moving books. In fact, without a solid marketing plan, selling books to bookstores can be the least profitable way to distribute your book. Think of alternative ways to distribute your book: Organizations, associations, corporations, conventions, fundraisers, and back-of-the-room sales after lectures or workshops, to name but a few. These are known as special sales markets.

## **4. Are you willing to go out and promote your book?**

A general rule for authors: A book stops selling when the author does. No matter who publishes your book, you are responsible for creating the demand for it. A book will not sell well sitting on a bookstore's shelf, unless interest is generated for your book. Don't forget: Writing a book is about 10% of the effort, publishing it is about 15%, and marketing it is 75%!

## **5. How many copies do you think you will sell?**

Beyond your friends and family, who will be interested in your book? Knowing your market and how to reach those people are important questions to answer before you invest in self-publishing. The fact is that 95% of all books published sell fewer than 7,500 copies. With Bookstand Publishing's print-on-demand services, though, you will not incur the added expense of printing thousands of copies of your book, only to stockpile them in your garage.

## **6. What is Print-on-Demand (POD)?**

At its simplest, print-on-demand (POD) publishing means that whenever a book is demanded (ordered, bought, requested), a copy of the book is printed to fill that specific demand.

**Self -Publishing Fact:**

*Feed Me, I'm Yours* by Vicky Lansky sold 300,000 copies before she sold the book to Bantam, which sold 8 million more.

### **Self-Publishing Facts:**

Tim O'Reilly, President of O'Reilly & Associates, started out as a self-publisher of books on UNIX. He now runs the fourth largest trade computer book publisher, which grew out of his self-publishing efforts.

# ∞ 2 ∞

## What Are the Costs Involved?

### **How Much Does it Cost and How Much Can I Make Per Book Sold?**

The publishing package costs vary with the trim size of the book and the number of pages. Bookstand Publishing offers books in five trim sizes (all are listed in inches):

- 5.25 x 8.25
- 5.5 x 8.50
- 6 x 9
- 7 x 10
- 8.5 x 11

The most popular and economical trim size is 5.25 x 8.25. Your book can be bound on either edge, so your book can be in either portrait or landscape format. For up-to-date pricing information, please visit the following:

#### **Trade Paperback:**

[www.bookstandpublishing.com/content/paperbackservices](http://www.bookstandpublishing.com/content/paperbackservices)

#### **Case-Bound with a Dust Jacket:**

[www.bookstandpublishing.com/content/hard\\_cover\\_services](http://www.bookstandpublishing.com/content/hard_cover_services)

#### **Full-Color Paperback:**

[www.bookstandpublishing.com/content/full\\_color\\_books](http://www.bookstandpublishing.com/content/full_color_books)

### **Cover Art Options:**

Bookstand Publishing offers you three options for your book's cover art.

1. Author-supplied artwork
  - a. You are welcome to supply a cover art file matching our specifications for free. Once received, we will have one of our graphics professionals review the file prior to printing.
2. Available template cover designs
  - a. Multiple designs to choose from
    - i. Deluxe cover designs
    - ii. Basic cover designs
  - b. View examples of our template cover designs at:  
[www.bookstandpublishing.com/content/cover\\_art](http://www.bookstandpublishing.com/content/cover_art)
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If you choose paperback, you will receive 48 copies of your book as perfect-bound bookstore-quality paperbacks with full-color laminated 80-pound covers. If you choose case-bound hardcover, you will receive 10 copies of your book unless you order more at the time of printing. The full-color paperback packages include 48 copies as well.

You will receive an International Standard Book Number (ISBN) for your printed book, and your book will be listed in Bowker's *Books In Print*.

You will receive your own web page and have your book offered for sale in its paperback form, as well as in eBook form in PDF file format. The eBook will not have a unique ISBN, but will use the printed version's ISBN.

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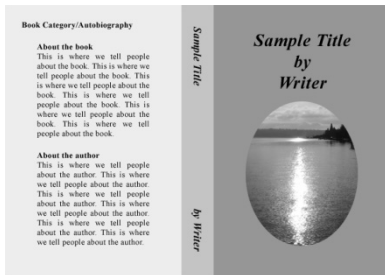
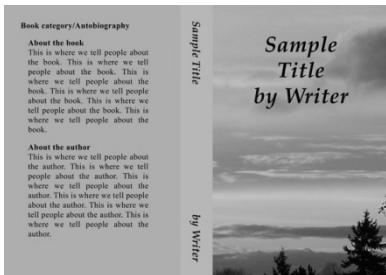
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You will always have the option to purchase additional books at competitive wholesale prices if you choose to sell books on your own. Our wholesale order system is available for a minimum order of 25 copies.

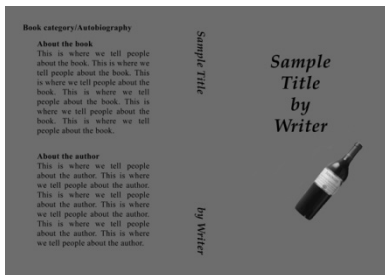
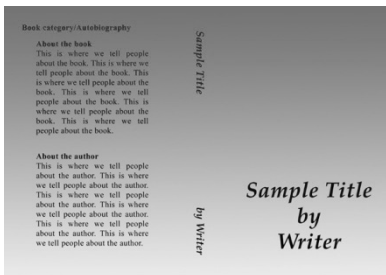
### **Self-Publishing Facts:**

Irish-born British playwright and author George Bernard Shaw started out as a jobbing printer who self-published some of his own work. He went on to write many famous plays, including *Pygmalion* and *Saint Joan*. In addition, he founded the Fabian Society and won the 1925 Nobel Prize for Literature.

Below are a few samples of our available cover art templates:



### Sample Deluxe Cover Templates



### Sample Basic Cover Templates

(These templates can be customized by adding a photo or changing the background color)

Each cover design will have a fully qualified EAN bar code on the back cover along with the category classification, summary, and, if space permits, the author's biography. The bar code will contain the ISBN and price in U.S. dollars.

The cover samples above are only a few of the templates offered by Bookstand Publishing. You can view all of the examples in color, and in larger size, at:

[www.bookstandpublishing.com/content/cover\\_art](http://www.bookstandpublishing.com/content/cover_art)

# 3

## Wholesale Ordering

Unique to the industry, Bookstand Publishing provides a password-protected wholesale ordering system for its authors. This provides you with the ability to cost-effectively purchase small quantities of your book at any time.

This service is integral to your success, as you should have a few copies of your book on hand at all times. Additionally, you can sell your book in catalogs, from your own web page, at seminars, in local bookstores, etc. By using our wholesale ordering system, you can purchase your book at a deep discount and make more money from each sale.

The average wholesale cost of each book is 30% of the retail price, or *up to 70% off the retail price!* The minimum purchase quantity is 25. Shipping is extra. Wholesale orders typically arrive about two weeks after the order is placed.

### **Self-Publishing Facts:**

Novelist Nathaniel Hawthorne, author of *The House of the Seven Gables*, *The Scarlet Letter*, and other American classics, paid for the publication of his first book.

# ∞ 4 ∞

## **Important Basic Formatting Rules**

### **Let's Get Your Book Ready!**

The following suggestions will help you format your book file for professional-looking consistency in its appearance and feel.

Always use your TAB and/or ALIGNMENT TOOLS to move and align text. Using spaces to position text can result in inconsistent spacing, particularly when different fonts and typeface sizes are used in the text.

Always use the PAGE BREAK function to advance to the next needed page if the text itself does not flow to the next page.

The overuse of the spacebar and/or carriage return is more work and will cause problems in the future with formatting.

NEVER in the creation of your book use the ENTER key at a line's end to force a return. Let the software do its job.

Always save changes as you go.

The use of long document names also causes problems. Use "book\_1," then "book\_2," etc., for each revised version of your file as you proceed.

PLEASE do not label the book with long extraneous titles such as, "My book. About dogs and cats/1<sup>st</sup> edition 7/23/2001.doc."

If you have questions or need help, please ask before you get started.

### **Self-Publishing Facts:**

Scott Adams, creator of the *Dilbert* comic strip and book series, self-published an original eBook, *God's Debris*, early in 2001 as a way of testing the market for a new book. As a result, he was able to get an “unusually good deal” from his regular publisher, Andrews McMeel, when he sold them the book rights.

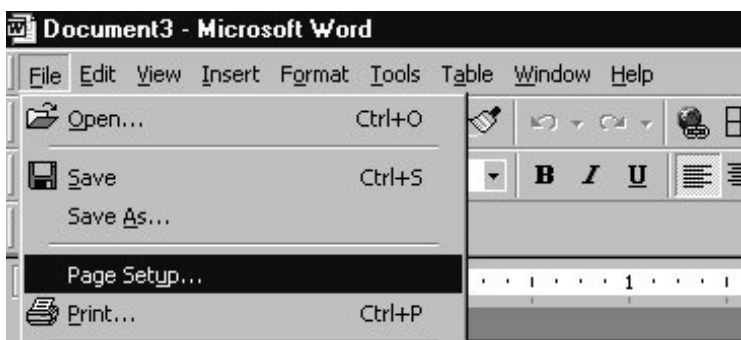
# 5

## The Formatting and Submission Checklist

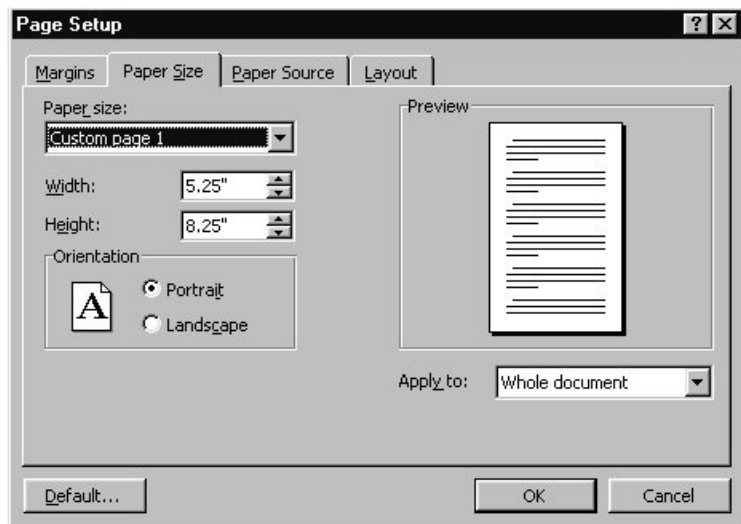
Use this chapter as you create your manuscript file.

- ❑ The book is in a word processing file.
- ❑ The book is ONE file.
- ❑ The book is done in *Microsoft Word*. If the book is in any other software program it can be converted, but please contact us BEFORE you proceed.
- ❑ The book is set in single pages, not columns or two-page layouts, and the page size is set to the finished size.
- ❑ The cover artwork is separate from the book file.
- ❑ The cover artwork is laid out to ¼-inch bigger than the finished size you have chosen for the book. For example, for Trim Size “A,” which is 5.25 inches x 8.25 inches, the artwork should be 5.5 inches x 8.5 inches, front and back. To determine the spine thickness, take one-half the number of pages in the book and multiply by 0.0041. For example, one-half of a 100-page book is 50 x 0.0041, which results in a spine thickness of 0.205 inch.
- ❑ The cover artwork is a TIFF file and a minimum of 300 dpi using CMYK color scheme. All covers must be in the same file, i.e., back, spine, and front. If these terms are not familiar to you, please review our Glossary in Appendix A and contact your graphic artist or us BEFORE you proceed.
- ❑ The dust jacket for any case-bound hardcover book needs to include the flaps on both sides of the cover in addition to extra space for wrapping around the book. Please contact us for the specifications.
- ❑ You have looked at the template near the end of this book and are ready to begin.
- ❑ **Set up your page size.** (The following example is in *Microsoft Word*. Other programs may be similar.)

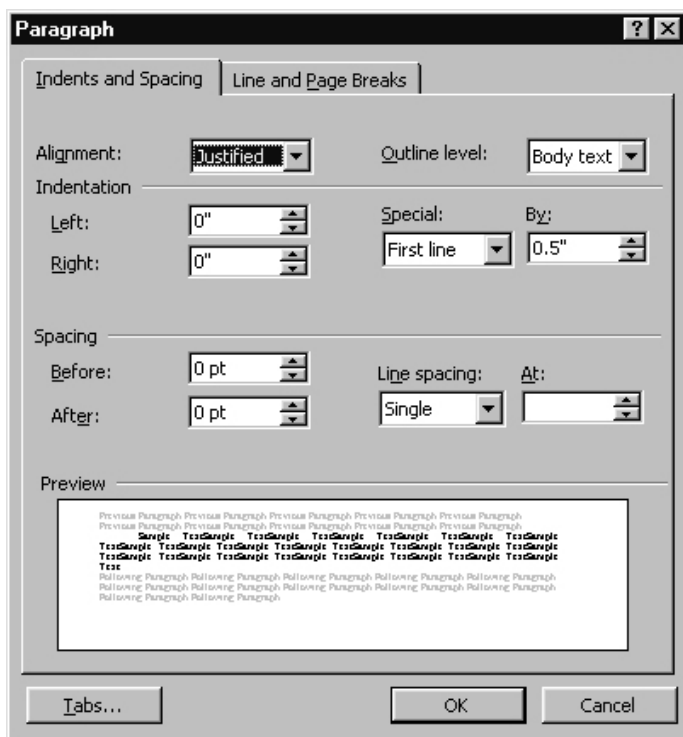
- ❑ The most common and most economical of our trim sizes is 5.25 inches wide x 8.25 inches tall. To format to our other sizes, please change the “PAPER SIZE” per the following instructions. All other adjustments stay the same.
  
- ❑ **In *MICROSOFT WORD*, open a NEW Document and go to PAGE SETUP.**



- ❑ **Set your PAPER SIZE to Custom 5.25” x 8.25”.**

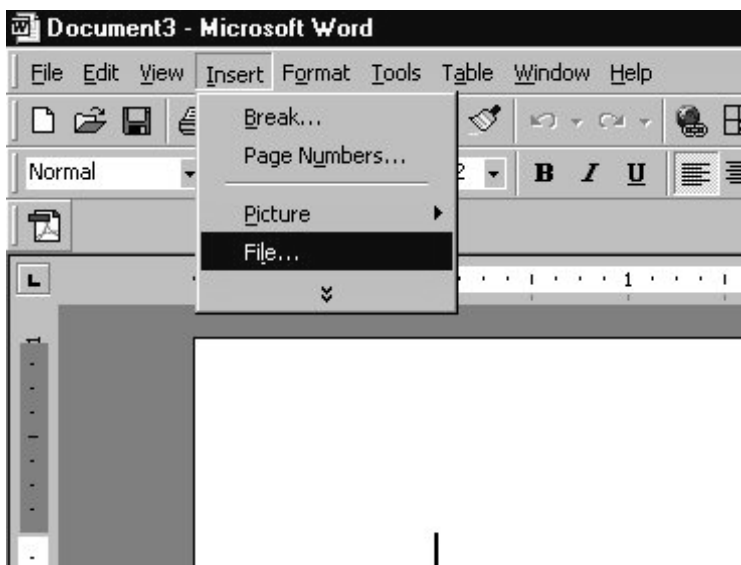




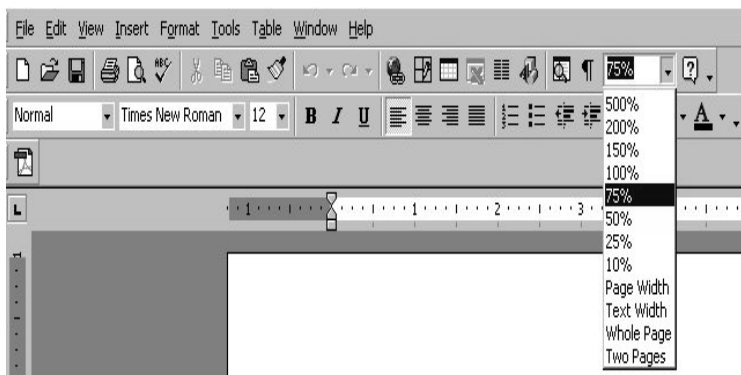


- **You are now ready to put your book into this format.** Close your existing book file. With the above described blank document open in *Microsoft Word*, go to the top Tool Bar; to the right of FILE, EDIT, and VIEW, you will see INSERT. Click INSERT, then FILE. The window that should contain your existing book file will then open. Select your book and click INSERT. You have now put your book in the correct basic format.

For word processing programs other than *Microsoft Word*, please consult your program's HELP feature to determine how to achieve the same results. If your book is in separate files, for example each chapter in its own file, you must INSERT Chapter One, then place the cursor at the END of Chapter One and INSERT Chapter Two, and so on, into the main book file.

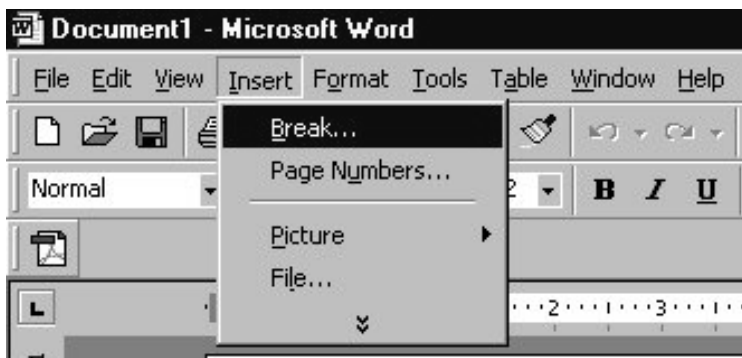


- Once the file has been inserted, view the page size on your screen at 75% or as TWO PAGES. This will make the chapter location and the page numbering easier to visualize.



- **Body Text** should be set to 10 point Times New Roman text font. Actually, you may use any font you want; however, it is best to use an easy-to-read font. Also, keep the font and the font size consistent for a professional-looking book.

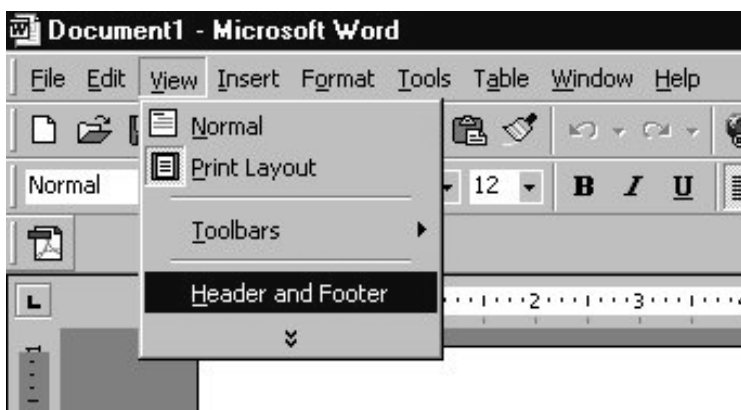
- **Page Numbers** should be positioned “Bottom of page (Footer)” and Alignment “OUTSIDE.” To begin page numbering you must first insert a SECTION BREAK on the last page prior to where you want page ONE to begin. In most cases page one is also the first page of Chapter One.



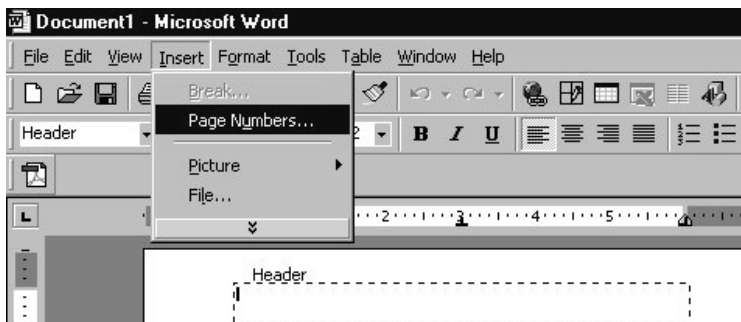
You want page ONE and all other ODD-NUMBERED pages to be right-hand pages, as in this book. Page ONE is always an ODD-NUMBERED and RIGHT-HAND page.

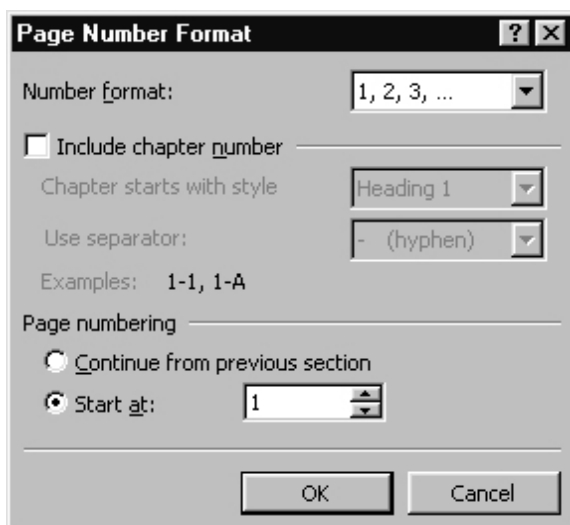
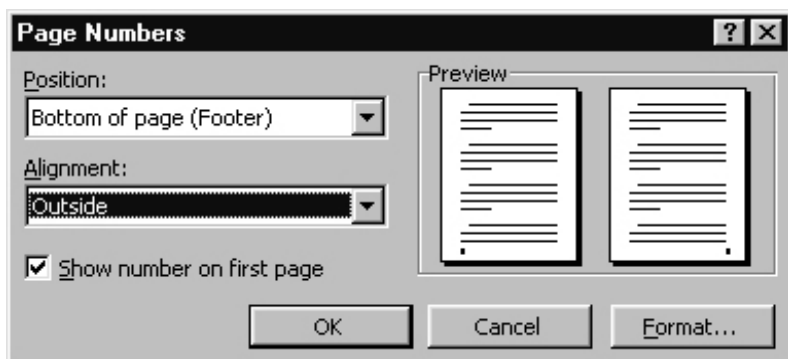
When working in *Microsoft Word*, this can be a bit confusing. A right-hand FACING page may appear on the left side of your screen when you are viewing the document at 75% or as TWO PAGES. This will become clearer if you put page numbers on the OUTSIDE. Page ONE will then have the page number on the right side of the page, making it a right-hand page. If page ONE is a left-hand page, simply insert a PAGE BREAK before the SECTION BREAK. Remember, you are creating a book, so think as though you had the book lying open in front of you on the table.

❑ **View Header and Footer.**



❑ **Then, Insert Page Numbers.**





- ❑ **Chapter Titles and/or Sections** are in 12-point BOLD Font (Example: **Chapter 1**, etc.) and are CENTERED.

Each chapter should begin on its own RIGHT-HAND page. This often requires adding a blank page at the end of a chapter in order to make the next chapter begin on a

RIGHT-HAND page. If you choose not to adhere to the right-hand Chapter starts, however, that is acceptable to us. Once you put your book into the template, shown in Appendix A, this will all become clearer.

- ❑ **Table of Contents:** Please double-check the page numbers in your Table of Contents to ensure that they match the corresponding page numbers in the text. The Table of Contents should be a right-hand page also. If your Table of Contents extends past one page, have it start on a LEFT-HAND page so that when the book is open you can view the entire Table of Contents at once.
- ❑ **About the Author** should be the last page of text in your book.
- ❑ **Footnotes** may be a problem in some cases. If in doubt please use end notes.
- ❑ **Tables, Charts, and Images** may be inserted into your book. We highly recommend that you use the best quality images possible.

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We also offer hardcover packages that use case binding. The result is a hardback book. Case binding is beautiful, with gold lettering on the spine and a full-color dusk jacket. It is a more intricate process than other types of binding. Our case-bound books can be produced in either blue or gray cloth.

- ❑ The above items are completed.
- ❑ Your book file is now ready to be transmitted to us. Contact: [authorservices@bookstandpublishing.com](mailto:authorservices@bookstandpublishing.com) or visit the following to register: [http://www.bookstandpublishing.com/author\\_sign\\_up](http://www.bookstandpublishing.com/author_sign_up)
- ❑ You can send your file to us several ways:
  - Upload it through our website when you register. You will be given the option to upload your book immediately after choosing and paying for your book package.
  - E-mail as attachments if the files are not too large for your e-mail service provider.
  - FTP (File Transfer Protocol) directly to our server. This means you can “upload” the files somewhat like you move files on your home computer.
  - U.S. Mail. You can send us your files on a CD, thumb/flash drive, or secure digital media card via

the U.S. Mail with prior approval from our staff. Using the Mail slows down the process considerably, however, as well as poses the risk of damaged disks that would result in the entire submission process having to be repeated.

- Please contact us if you have questions.

**Self-Publishing Facts:**

*A Time to Kill* by John Grisham: He sold his first work out of the trunk of his car.

# ❧ 6 ❧

## Distribution

Within 3 days of your final approval of your book, your self-published book will be available on your e-commerce page on [www.bookstandpublishing.com](http://www.bookstandpublishing.com).

Our regular book packages (all of them except the Jumpstart Package) will have your book available through most major online bookstores within 4 to 5 weeks. These online bookstores include:

- [Amazon.com](http://Amazon.com) US, UK, DE, JP
- [Borders.com](http://Borders.com)
- [BarnesandNoble.com](http://BarnesandNoble.com)
- [Powells.com](http://Powells.com)

Your book will also be available through Ingram and Baker and Taylor, the largest book wholesalers in the United States. In addition, your book will be registered with Bowkers Books In Print, which will enable your book to be special-ordered through most “brick and mortar” bookstores such as Borders and Barnes and Noble.

### **Self-Publishing Facts:**

Author of a previous bestseller, *Permission Marketing*, Seth Godin turned down a generous offer from Simon & Schuster and self-published his book *Unleashing the Ideavirus*. First, though, he gave away the book on the Internet, including a tell-a-friend link. More than 200,000 people downloaded the book from his website alone; another 300,000 were exposed to his book from other websites. He then self-published it as a \$40 hardcover. Within a week, he was #5 on the Amazon.com bestseller list. Twenty weeks after writing the book, he had exposed it to more than half a million people and had already begun making a profit on selling the printed book.

# 7

## **Promoting Your Book** **What to Do Before Your Book is Published**

If you are serious about marketing and promoting your self-published book, there are four questions you should ask yourself and answer before you submit your book for publication:

1. Who is my most probable customer for this book?
2. Why should my most probable customer want to buy my book?
3. What do I have to say to my most probable customer to make them want to buy my book?
4. How do I reach my most probable customer?

Answering these questions will help you think like a marketer and will lay the groundwork for implementing The 10 Step Marketing Plan, which follows in the next chapter. These questions should be answered before you publish your book because, as you will see, answering these questions can impact your book's title, description, and more. You don't want to decide, after your book has been published, that your book's title or description on the cover needs to be changed.

Let's examine each of these marketing questions.

### **1. Who is my most probable customer for this book?**

You need to identify the most probable customer for your book. You need to do this so you can then target these people in your marketing and promotional efforts. While it may be tempting to believe that the whole world will want your book, from a marketing perspective you need to focus on the people who will most likely actually buy your book. You need to identify the demographics (that is, the objective

facts) about your most probable customer. These demographics need to include at least some of the following information:

- Age
- Occupation
- Employment Status
- Income
- Location
- Gender
- Education
- Race/Ethnicity
- Marital Status
- Family Status
- Religion

Once you have this information, you are ready to answer the second marketing question:

**2. Why should my most probable customer want to buy my book?**

Now you want to get into the head of your most probable customer. What motivates them? When they buy your book, what are they expecting to get out of it? Are they seeking information? If so, what kind? Are they seeking excitement? If so, what kind of excitement? Are they seeking escape? How so? You are attempting here to understand the emotional psychology, or the psychographic profile, of your most probable reader.

Your answer to this question should be no more than one or two sentences long. Answering it will help you to answer the third question:

**3. What do I have to say to my most probable customer to make them want to buy my book?**

Your focus here is to determine what you need to say to your customer with:

- Your Title:
- Your Title needs to appeal to your most probable customer.

#### Your Book Description:

Your Book Description will, typically, go on the back of your book as well as appear on the websites of online retail stores across the country. It is this description that people will read first in deciding to buy your book. Thus, it needs to be complete and to appeal to your most probable customer.

#### Your Book Cover:

While we have always been taught that you shouldn't judge a book by its cover, the reality is that books are constantly being judged by their covers. As a result, you need to be sure that your cover strongly appeals to your most probable customer. Your book cover will be seen by anyone looking for your book, and so it needs to be compelling to your most probable customer.

#### Reviews:

It is great if you can get an advance review for your book before it is actually published. This review will be based upon your unpublished manuscript, and the review should be written by someone whom your probable customer looks up to. Once the book is published, of course, you should still seek reviews using the review copies of the book that come with your package; but advance reviews will be very helpful in marketing your book right out the gate.

### **4. How do I reach my most probable customer?**

After you have identified a title that appeals to your most probable customer, produced a book description and book cover compelling to your most probable customer, and obtained any advance reviews, you need to make a list of how you can reach your most probable customer. That is, you need to make a list of the magazines they read, the websites they visit, and the stores they go to. The demographic profile you produced with Question 1 and the psychographic profile with Question 2 will help you answer this question.

Armed with the answers to these four marketing questions, you are ready to publish your book and begin implementing The 10 Step Marketing Plan. Before we turn to The 10 Step Marketing Plan,

however, let's take a look at an example of applying these four marketing questions to a hypothetical book so you can better see how answering these questions could apply in your situation.

### **Example of Marketing Questions Applied:**

Let's say you have written a book on White Water River Rafting. It is drawn from your 10 years of experiences as a white water river guide in the Pacific Northwest. It is a compilation of advanced techniques for running challenging rivers. It includes safety tips, information on reading rivers, and how to plan a river rafting trip in the Pacific Northwest.

Here is how you might answer the questions:

#### **1. Who is my most probable customer for this book?**

Profile:

Age 18 to 30 (White water rafting is predominantly a young person's sport)

Location: Washington State, Idaho, Montana, Oregon

Gender: Male (Rafting is predominantly a man's sport)

Marital Status: Single

Income: \$35,000 +

#### **2. Why should my most probable customer want to buy my book?**

These young men are seeking thrills and adventure through white water rafting and are looking for ways to increase their thrills and adventure.

#### **3. What do I have to say to my most probable customer to make them want to buy my book?**

Title:

*White Water! The Thrill and the Skill of Rafting the Greatest Rivers in the Pacific Northwest* (I think this is a more appealing title to my most probable customer than just *White Water Rafting*)

Book Description:

An exciting and compelling white water rafting guide for anyone seeking the next level in their white water river adventures. Includes profiles of the best river challenges in the Pacific Northwest.

Book Cover:

Image of a rafter in dangerous white water rapids

Reviews:

Possible advance review from John Smith, current president of the Northwest Whitewater Association.

**4. How do I reach my most probable customer?**

Magazines:

*Outdoor Life*  
*Adventure*

Websites:

<http://northwestwhitewater.org/>  
[www.whitewaterrafting.com](http://www.whitewaterrafting.com)  
[www.raftingamerica.com/](http://www.raftingamerica.com/)  
[www.raftinfo.com/](http://www.raftinfo.com/)

Stores:

My Guide Store  
Local REIs  
Sam's Rafting Store



# 8

## **Promoting Your Book The 10 Step Marketing Plan**

Books do not sell themselves; they need to be promoted. The 10 Step Marketing Plan gives you a good overview of what needs to be considered in promoting your book once it is published.

Upon the publication of your book, we will send you an updated copy of The 10 Step Marketing Plan, but we believe it best to share it with you now. This way, you can see what is involved and thereby better plan your promotional efforts up front.

Here are the Plan's 10 Steps:

### **1. Always Be Selling**

To sell books, you need to be always selling. Here is what you should do as soon as your book is published:

First, be sure to inform everyone you know that you have just published a book. Email them. Call them. Mention it in your Holiday cards. Place your book in a conspicuous location on your desk at work. You get the idea.

Second, create positive excitement by giving away some books to your friends and colleagues in exchange for their giving you positive reviews that you can use in your marketing efforts. You can also ask them to post positive reviews on [Amazon.com](https://www.amazon.com) and, if they have a blog, you can ask them to blog about your book.

Third, you may want to consider creating Bookmarks and Business Cards that feature your book's cover and provide your web page or Bookstand Publishing e-commerce page address, so you can create interest and conveniently let people know where to go to buy your

book. You can also create a Postcard that you can send to your contacts and use in your marketing efforts. You may purchase these items at [www.colorpostcards.com](http://www.colorpostcards.com) or you can purchase them through Bookstand Publishing at [www.bookstandpublishing.com/marketing\\_services.php](http://www.bookstandpublishing.com/marketing_services.php)

Finally, you should create an effective sell sheet. You might consider preparing and distributing your sell sheet to book buyers and wholesalers. Comparable in purpose to a press release, a sell sheet is a one-page written flyer-type piece that includes pertinent information about your book, along with a thumbnail photo of your book in the top left corner. The photo serves to put the image of your book's cover in the hands, and minds, of buyers as well as consumers.

In your sell sheet, include a synopsis; an author's bio; basic facts about the book, such as its ISBN, price, number of pages, dimensions, and formats available; reviews or quotes from readers or reviewers; and important marketing information.

The sell sheet may either be inserted in a media kit or distributed independently as a complement to a press release.

Bookstand Publishing can help you develop your sell sheet. Just go to [www.bookstandpublishing.com/marketing\\_services.php](http://www.bookstandpublishing.com/marketing_services.php)

## **2. Get Reviews**

Reviews sell books. The better the reviews, the more books you sell. The more reviews, the more books you sell.

Here is what you need to do:

First, once your book is live on [Amazon.com](http://Amazon.com), have your friends and associates post at least three positive reviews about your book. Three or more reviews will provide a good picture of your book, and will allow customers to determine if yours is a book they want.

Second, send copies of your book to the organizations below. Most of them will review your book for FREE. Some of them are "fee for review" organizations, which means they will charge you a fee to do

a book review. The reviews are posted on their web sites and on [Amazon.com](http://Amazon.com), and you can use them in your promotional materials:

- [www.bookreview.com](http://www.bookreview.com): They will want one copy of your book. If you want to expedite the review, you may want to consider their Express Review Service for a fee.
- [www.midwestbookreview.com](http://www.midwestbookreview.com): They will want two copies of your book as well as a cover letter and a press release.
- [www.lightwordreviews.com/submit-work.html](http://www.lightwordreviews.com/submit-work.html): They review only non-fiction books and will require one copy of your book. [www.oncewritten.com/About/GettingYourBookReviewed.php](http://www.oncewritten.com/About/GettingYourBookReviewed.php): Free online recommendations.
- [www.forewordmagazine.com/clarion/](http://www.forewordmagazine.com/clarion/): This is a review for fee service.
- [www.kirkusdiscoveries.com/kirkusreviews/discoveries/index.jsp](http://www.kirkusdiscoveries.com/kirkusreviews/discoveries/index.jsp): This is another review for fee service.

Third, send review copies of your book, together with a cover letter that includes your contact information and your personal Bookstand Publishing order webpage address, to “high value” media prospects. We recommend that you send review copies with a cover letter to the following:

- Local newspapers (local small town newspapers work best since you are now a local author).
- Specialized magazines your target audience reads. You may want to consult *Writers Market* or [www.writersmarket.com](http://www.writersmarket.com) for a list and description of all the specialized magazines that may be of interest to your target market.
- Specialized website your target market reads.
- Local libraries.
- Appropriate universities and colleges if your book has the potential to become required reading for a given topic or subject in a course or courses.

After this, you may want to consider distributing an electronic press release. Here are some companies that can help you perform a “Press Release blast”:

- [www.PRweb.com](http://www.PRweb.com)

- Bookstand Publishing. We can both prepare and distribute a press release for you. Just go to [www.bookstandpublishing.com/marketing\\_services.php](http://www.bookstandpublishing.com/marketing_services.php) and click on Press Release Preparation. We can also distribute your press release electronically with two different programs.

One additional service you may want to consider is [www.prleads.com](http://www.prleads.com). For a fee of \$99 a month they can put you in touch with reporters who are looking for stories and quotes from experts like you. You have to be an expert in your field, however, and they have to accept you as a client.

### **3. Your Website**

You already have a Bookstand Publishing e-commerce web page; and this might be the only web page you wish to have. If so, all of your online promotion should direct potential customers to your Bookstand Publishing e-commerce web page.

However, if you already have a website of your own, then you should add a place on your site in which to promote your book, and add a “Buy Now” button that links to your personal e-commerce web page URL on Bookstand Publishing’s website so you do not have to go to the expense of setting up your own e-commerce website. In this case, your existing website should become the web address you promote.

If you don’t have a website, you may want to consider developing a small website exclusively to promote your book. This can be done quite inexpensively; and, by adding a “Buy Now” button linking to your personal URL on Bookstand Publishing, you will not have to incur the expense of setting up your own e-commerce website. If you do set up your new website, you should use its address as the web address you promote. The advantages of having your own website to promote your book include:

- An easy to remember unique domain name (e.g., [www.mygreatbook.com](http://www.mygreatbook.com)).
- A stronger professional image.

- Additional pages that the search engines can pick up to better lead people to your book.
- A lot more space to talk about your book, and related topics.
- Through Google Analytics ([www.google.com/analytics](http://www.google.com/analytics)) or other tracking services, you can track where your traffic is coming from and modify your marketing efforts accordingly.

A simple website can be created quite inexpensively. Here are some options to consider:

- [www.Web.com](http://www.Web.com): Their do-it-yourself website builder is only \$11.95 a month and includes a domain name.
- [www.AmericanAuthor.com](http://www.AmericanAuthor.com): Provides a very nice professional website for authors for a \$399 set up fee and \$29.95 a month.
- [www.WebHostingForAuthors.com](http://www.WebHostingForAuthors.com): For \$4.99 a month you can have a five-page website that can be built from one of their pre-built templates. Just go to this site and click on the Website Tonight service. [WebHostingForAuthors.com](http://WebHostingForAuthors.com) is owned by Bookstand Publishing.

#### 4. On-line Promotion

Most books today are sold on the web and not through “brick and mortar” bookstores. You thus need to generate awareness of your book on the web and drive traffic to your e-commerce page or website as well as other online channels such as [Amazon.com](http://Amazon.com) and [BarnesandNoble.com](http://BarnesandNoble.com).

Here are some inexpensive (mostly free) ways you can drive traffic on the web towards your book:

“Listmania”:

Post a Listmania on [Amazon.com](http://Amazon.com). Your Listmania should be a list of similar books to yours and include your book. For example, if you wrote a book on white water rafting, you should create a Listmania of your favorite white water rafting books, being sure to include your new book on the list. This will allow customers who are already reading the other white water rafting books to become aware of your book. You can add a Listmania here:

[www.amazon.com/gp/richpub/listmania/createpipelin](http://www.amazon.com/gp/richpub/listmania/createpipelin)

### “Find Similar Books”:

You may want to consider writing reviews for other books similar to yours on Amazon.com, and referencing your book in your review. You can do the equivalent on other online stores and sites. For example, if you wrote a book on white water rafting you might write a review and add, “I really liked this book on white water rafting. It is my favorite along with my book, [*TITLE OF YOUR BOOK*], and I think both are essential reading for the white water rafter.” The key here is to create awareness of your book among the people who will be the most interested in it. This is easy to do on Amazon.com and BarnesandNoble.com.

### Create a Blog:

A well done blog can drive a lot of traffic to your e-commerce page or web page. A blog is where you can post your thoughts, excerpts from your book, and your experiences for others to read. You will, of course, want to include a link to you webpage on your blog. You can set up your blog for free or for a small cost. You will need to spend some time regularly adding new material, however, as that is what drives traffic. Here are some sites that can help you set up your blog:

- [www.blogger.com](http://www.blogger.com): Sets up a blog for free.
- [www.wordpress.com](http://www.wordpress.com): Sets up a blog for free.
- [www.WebHostingForAuthors.com](http://www.WebHostingForAuthors.com): The Quick Blogcast service offered by Bookstand Publishing’s sister company, [WebHostingForAuthors.com](http://WebHostingForAuthors.com), begins at only \$4.99 a month. This site has many handy tools to help you set up a blog.

### Email:

E-newsletters and professional advertising done via email can drive traffic to your webpage. Here are some sites that can help you in setting up and sending your emails:

- [www.ConstantContact.com](http://www.ConstantContact.com): This site includes some good suggestions on how to build your email lists.
- [www.lcontact.com](http://www.lcontact.com).
- [www.resultsmail.com](http://www.resultsmail.com).
- [www.WebHostingForAuthors.com](http://www.WebHostingForAuthors.com): The Express Email Marketing service offered by Bookstand Publishing's sister company begins at only \$7.99 a month.

Also: Always reference your book in your email signatures.

### Social Networking:

Social networking drives traffic. The best social networks are the ones your target market uses. Some FREE social networking sites you might consider:

- [www.goodreads.com](http://www.goodreads.com): Site for book lovers.
- [www.bookcrossing.com](http://www.bookcrossing.com).
- [www.shelfari.com](http://www.shelfari.com): You can show off your books here too.
- [www.librarything.com](http://www.librarything.com).
- [www.authorsden.com](http://www.authorsden.com): A free online community of authors and readers.
- [www.selfpublishersplace.com/](http://www.selfpublishersplace.com/).
- [www.authorsonthenet.com/](http://www.authorsonthenet.com/): An online blog for authors.
- [www.facebook.com](http://www.facebook.com): One of the most popular social networking sites. Many businesses and authors use this site to promote their books .

### Cross Linking:

You should seek out web sites that your target market visits and suggest that the site offer a link to your site in exchange for you linking to them. Do a Google search for your book topic and see what new sites you find that your target market might be visiting. Some of these sites may be good choices for advertising if such is in your budget.

### YouTube:

If you have a video that promotes your book or yourself, post it on YouTube at [www.youtube.com](http://www.youtube.com) to help draw traffic to your web page.

### Search Engine Advertising:

You can set up a Google Ad Words account (<http://adwords.google.com>) based on key words to drive traffic to your site. You can set this up such that you can be sure you don't exceed your budget. For example, if your budget is \$25 a month, you can set it up so that once your budget has been reached you aren't charged anything more for the month. Google Analytics ([www.google.com/analytics](http://www.google.com/analytics)) is FREE and allows you to track the results of your campaign.

Yahoo! and other search engines offer similar Ad Word programs that you may also want to consider.

## **5. Book Signings**

Request local bookstores to allow you to hold a book signing in their stores. Once your book signing is scheduled, place a "Local Author Book Signing" ad in your local papers to advertise the event. Also, be sure to ask what advertising the bookstore will do for you. At the signing, you sign each book, and the bookstore can sell it and take a royalty. Plan ahead so that you have enough books on hand. Keep track of how many books you sign, and at the end of the signing do the accounting with the bookstore.

Bookstore chains like Borders and Barnes and Noble will typically insist on ordering your book through Ingram or Baker & Taylor, but independent bookstores may work with you directly from your own inventory of books. Typically, bookstores are looking for a 35% to 55% cut of book signing sales. Generally, independent bookstores are easier to work with in setting up a book signing than the chain stores; and, unlike the chains, are usually eager to have you set up a book signing.

Request your local libraries to host book signings. Here, you will need to bring your own copies of your book and sell them on a cash basis.

You might also consider hosting a book signing at your place of business.

## **6. Special Events**

### Topic-Related Events:

If your book covers a niche subject, such as “White Water Rafting for Seniors,” then look for events involving that subject, such as white water rafting tours for seniors. In this example, you should market your book to white water rafting companies nationwide; request white water rafting stores to carry your book; request white water rafting supply catalogs to offer your book; seek out white water rafting websites that would link to your book for purchase; attend white water rafting conventions, and have a booth as a vendor to sell your book; contact the white water rafting associations, purchase their mailing lists, and send postcards about your book to their members; and ask the white water rafting organizations to offer your book as a bonus for membership in their organizations (this could generate large orders from these organizations).

In short, look for areas that have synergy with your book and market to them. Sometimes they will want consignment and other times they may place a large order of 500 or more books to distribute.

### Annual Book Fairs:

Most large metropolitan areas have annual book fairs, and these are usually great places for local authors to promote their books.

## **7. Speaking Engagements**

If you are an expert in a specific field, and your book ties in with your expertise, and you are currently giving public talks, you should definitely sell your book at your speaking engagements. For example, if you are selling a book on white water rafting, and you regularly speak on the topic of white water rafting, you should begin selling your books wherever you speak. Nothing sells books better than a talk followed by an opportunity to buy the speaker’s books.

If you aren't already giving public talks related to your area of expertise/book topic, you should consider doing so to promote your book. You may want to consider offering to speak to relevant associations, clubs, church groups, political organizations, etc., for free and make your book available for purchase in the latter portion of the event. Your book sales could pay for your time spent speaking.

## **8. Business Tie-ins**

If you have an existing business and your book ties in with your business, you should sell your book through your business. There are several ways to do this:

Require your clients to purchase your book as a part of the service you offer. For example, if you offer instructional classes on white water river rafting, you could require you students to purchase your book on white water rafting, or you could raise the price of your classes a bit and include your book for "free."

You could also take a different approach and offer your book to potential clients as a lead in to a bigger sale. For example, you might offer your book to customers who are considering taking your white water rafting classes with the view that they will read the book and then be more likely to pay the tuition for your classes. You won't make money on book sales if you give away your books, of course, but if doing so increases your sales conversions to your main business, then a book giveaway can still be a money maker for you.

If you own a store, you can offer your book at the point of purchase. For example, if you own a sporting goods store, you could offer your white water rafting book at the point of purchase (i.e., in front of the Cash Register).

As another example, if you offer counseling sessions, and your book is relevant to that field, put your book on a bookstand with pricing and ordering information so that all of your counseling clients see it.

You may also want to hold a book signing at your place of business. The fact is that your existing clients are the best prospects to purchase your book.

## **9. Sell to Local Bookstores, Gift Shops, and Other Local Vendors**

You should try selling wholesale copies of your book directly to local vendors. Go to local bookstores and see if they will carry your book. Be aware, however, that it is tough to sell to chain bookstores like Borders and Barnes and Noble because they often don't want to deal with unknown authors. Moreover, they will demand a 35% to 55% cut of your book's retail price for each copy sold, and they will only purchase your book through Ingram or Baker & Taylor. Independent, locally owned bookstores are much easier to deal with, and may purchase books directly from your inventory of books. This means more profits for you. Typically, chain bookstores are looking for a 35% to 55% cut of the sale, and they will only take your book on consignment (i.e., they will return any unsold books to you). Museums and gift shops at historical points of interest also work well if your book is about a specific location or individual of local or relevant interest. These organizations will typically only sell your book on consignment.

As we mentioned under the Special Events section (#6 above), selling your books at topic-related events and local book fairs affords excellent opportunities to promote and sell your book.

You can purchase your book wholesale through the Bookstand Publishing wholesale order system. Each order must be for a quantity of 25 or more copies. Go to [www.BookstandPublishing.com](http://www.BookstandPublishing.com), log in to your Author Login, and go to the wholesale tab. Wholesale author orders are typically 50% or more below the retail price.

## **10. Advertising**

If you can afford it, you may want to consider advertising for your book. Generally we recommend that you try advertising in the following order to keep your budget under control:

1. Online advertising
  - Google Ad Words.
  - Banner advertising on a niche site related to your book topic.
  - Email advertising on a niche site related e-zine.
2. Specialized print publications that reach your specific target market.

If per our example above you are selling a white water rafting book, you will do better placing an ad in a white water rafting magazine than in the *New York Times* (you will save a lot of money too). Don't buy a big ad initially; instead, start by buying a small ad. If it works, then buy the big ad. Advertising in print publications can be very expensive, so be prudent in how you spend and budget your money.

You may want to consult *Writers Market* or [www.writersmarket.com](http://www.writersmarket.com) to obtain a list and descriptions of all of the specialized publications that might be of interest to your target market.

3. Book Trade Catalogs

Book wholesalers such as Ingram and Baker & Taylor will sell advertising space in their trade catalogs, which are distributed to bookstores and distributors. They have many catalog categories ranging from general trade catalogs to specialty catalogs. Be careful, though, as this advertising can be expensive. Bookstand Publishing will need to assist you with this type of advertising, as Ingram and Baker & Taylor will require that you go through your publisher. Let us know if this avenue of advertising interests you, and we will obtain pricing for you. However, be prepared to spend a minimum of \$1,000 for this type of advertising.

Always remember to budget your advertising, and pull any advertising that doesn't work immediately. Also, don't sign any long-term contracts until you know that a particular form or avenue of advertising is working for you.

# 9

## Promoting Your Book What Do I Do with 48 Books?

Our paperback packages include 48 copies of your book. These copies are provided so that you can effectively promote and market your book.

Here is a sample outline of how you can use your 48 books to promote your book following the guidelines in the 10 Step Marketing Plan:

1. Copies for family and friends (be sure you get at least some of these people to agree to write you a recommendation you can use on [Amazon.com](http://Amazon.com) and elsewhere in exchange for the free book): 15 copies
2. Copies to send for reviews:

<a href="http://www.bookreview.com">www.bookreview.com</a>	1 copy
<a href="http://www.midwestbookreview.com">www.midwestbookreview.com</a>	2 copies
<a href="http://www.lightwordreviews.com">www.lightwordreviews.com</a>	1 copy
<a href="http://www.oncewritten.com">www.oncewritten.com</a>	1 copy
Local newspapers with press release	2 copies
Targeted magazines with press release	3 copies
<u>Target web sites with press release</u>	<u>3 copies</u>
Total Review:	13 copies
3. Copies for distribution at local bookstore, or gift shop (on a consignment basis): 5 copies
4. Copies for sales at book signing at local bookstore or speaking engagement 15 copies

**Total 48 copies**

### **Self-Publishing Facts:**

Amanda Brown used First Books to self-publish her first novel *Legally Blonde* as a print-on-demand book. Her self-published book was made into a movie starring Reese Witherspoon. A year and a half after the movie was made, Plume published her book, with an additional chapter on what's next for Elle Woods. Plume will also publish the sequel, *Red, White & Blonde*. In the meantime, Dutton will be publishing a hardcover of another novel, *Family Trust*, which has already been optioned for a movie by Hillary Swank and Chad Lowe.

# 10

## Promoting Your Book Additional Resources for Book Authors

Here are some additional resources we recommend that will provide you with more information about what you can do to market and promote your books.



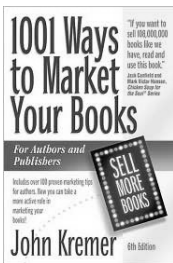
### *How To Publish And Promote Online*

By M.J. Rose and Angela Adair-Hoy

ISBN: 978-0-31227-191-6

List Price: \$14.95

*How To Publish And Promote Online* not only details the authors' Internet success stories, but includes contributions from many other accomplished writers and publishers. You are sure to find more than a few good tips for marketing your book here.



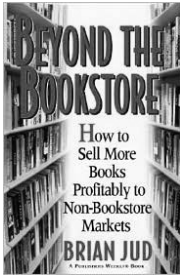
### *1001 Ways to Market Your Books*

By John Kremer

ISBN: 978-0-91241-149-1

List Price: \$27.95

*1001 Ways to Market Your Books* describes more than 1,000 ideas, tips, and suggestions for marketing books — all illustrated with real-life examples showing how other authors and publishers have marketed their books. Highly recommended.



### ***Beyond The Bookstore***

*How to Sell More Books Profitably to Non-Bookstore Markets*

By Brian Jud

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More than half of all books sold every year are sold outside of bookstores in such places as:

- Airport stores
- Associations
- Book clubs
- Catalogs
- Corporations
- Educational markets
- Gift shops
- Government agencies
- Home shopping networks
- Libraries
- Mass merchandisers such as Wal-Mart and Costco
- Military branches
- Network-marketing companies
- Targeted retail stores
- And many other niche-marketing opportunities appropriate to your unique title

79 strategies in *Beyond the Bookstore*<sup>™</sup> show you how to tap the enormous, lucrative market of special sales

**[www.bookmarketingworks.com/](http://www.bookmarketingworks.com/)**



Brian Jud, author of *Beyond the Bookstore*, has created this website that contains many valuable resources for authors. In particular, he offers several booklets that are only available on his site. We recommend *It's Showtime*

(\$12.95), which describes how to sell books via radio and television shows; and *Perpetual Promotion* (\$9.95), which covers practical and creative ways to get on the air.

**[www.bookmarket.com](http://www.bookmarket.com)**

Jim Kremer, author of *1001 Ways to Market Your Books*, has created this website featuring many valuable resources for the author, including many free articles and downloads.

Deepak Chopra vanity-published his first book and then sold the rights to Crown Publishing. The book became the first of many best sellers for him.

# ❧ 11 ❧

## **Questions to Ask Yourself Before You Choose a Publisher**

### **1. How long has the company been providing publishing services?**

Bookstand Publishing has been helping authors publish their books in trade paperback and Adobe Acrobat eBook formats since 1996. Bookstand Publishing has numerous titles in its catalog. Today, in addition to trade paperback printed books, you can have your book printed in blue or gray cloth case-bound hardcover format with a full-color dust jacket.

### **2. Can my printed book be less than 108 pages long?**

If you have a shorter book, Bookstand Publishing can publish it. In fact, we can publish a trade paperback with as few as 15 pages, and a hardcover with as few as 50.

### **3. What if I'm not a computer expert?**

We understand that not all authors are computer experts, so we make the process of preparing your book easier for you. We provide all of the step-by-step instructions for creating your book on our web site. Furthermore, we include this information in the book you're reading now, *The Self-Publishing Checklist*.

Every setup/production fee includes professional layout services. We can also take a printed book and have it made into an electronic file. There is an additional fee for this service.

### **4. How can I obtain a customized, unique finished book?**

Bookstand Publishing believes that each author's work is unique and original, and that it should be treated as such during the production

process. When you publish with Bookstand Publishing, your manuscript is given to a page design professional who will give your book that finished quality you expect.

This personalized attention carries through to the custom cover design for your book. Each Bookstand Publishing book cover is custom-designed by a professional artist. If you choose instead to go with one of our existing template covers, your book's data (title, your name, etc.) will be added to it.

## **5. How can I get a fair percentage of all book sales?**

Bookstand Publishing offers one of the highest royalty rates in the industry. We pay 30% of the retail price when a customer purchases your book directly from our web site, [www.bookstandpublishing.com](http://www.bookstandpublishing.com). This is a full 10% to 20% higher than many other print-on-demand publishers pay. For books sold via bookstores and not through our web site, Bookstand Publishing pays 15%. For books sold through our Alibris channels, we pay 10% of the retail price. On eBook sales, we pay you from 30% to 50% of the retail price, depending upon the sales channel.

It is important to note that many print-on-demand publishers pay a percentage based upon the wholesale price of the book. In contrast, Bookstand Publishing pays all royalties based upon the **retail** price of the book.

## **6. What rights must I give up in order to publish my book via print-on-demand?**

With Bookstand Publishing, you retain **all rights**. Whether you publish your book in print or eBook form, you retain all rights. Our agreement is also non-exclusive. This means you can take your title to other distributors, bookstores, and publishers. Your book is **yours; you own it**. We are simply offering you a service to help you succeed at *making a living selling your writing*.

## **7. Is the publishing contract I am asked to sign fair and complete?**

Bookstand Publishing prides itself on presenting a comprehensive, complete, and easy-to-understand publishing agreement to our authors, with no fine print.

We clearly define the following:

- You retain all rights to your work.
- The time frame of the publishing agreement.
- The percentage of the retail price paid to you from any resulting sales.
- When earnings from sales of your book are paid to you .
- The exact production specifications of your finished book.

All of Bookstand Publishing's contract details are clearly presented on our web site.

Before you sign any publishing agreement with any publisher, be sure that all of the details are clear to you.

### **Self-Publishing Facts:**

Judith Appelbaum originally self-published *How to Get Happily Published*, then sold the rights to Harper Collins. The book has now been through many editions and has sold more than 500,000 copies.

# ∞ 12 ∞

## **Common Questions about Bookstand Publishing's Print-on-Demand Services**

### **1. Are you a vanity publisher?**

No. We are not the publisher, you are. Bookstand Publishing will provide you with the tools necessary for you to publish and sell your work. Think of it this way: We provide you with the VEHICLE; you have to DRIVE the sales to the web page that we set up for you. We are book printers, e-commerce providers, and eBook experts. We help you succeed.

### **2. Can I print a book in a language other than English?**

Not a problem. Simply make sure your book is delivered to Bookstand Publishing in print-ready Adobe Acrobat format. We have published titles in Taiwanese, Spanish, Russian, German, and Italian, in addition to English.

### **3. What can Bookstand Publishing do for me?**

When you register as an author with Bookstand Publishing, you become part of our family. At Bookstand Publishing, we have established a goal: To give every author the best possible chance at success. We will thus make every effort to help you become successful.

We set up a home page for you and your book. On your home page you will find that we list your e-mail address. With your e-mail address posted, other interested parties and other publishers can contact you directly. We will never stand in the way of your success. In contrast, look at our competition: Some print-on-demand publishers seem to make direct contact with authors impossible.

We offer you a very attractive **wholesale price** on your books. Our prices are very competitive, and we only require that you purchase a minimum of 25 copies of your book in order to receive the maximum discount. Our price schedule can be found on our website at [www.bookstandpublishing.com](http://www.bookstandpublishing.com).

As sales are made, you are e-mailed a copy of each sales order, showing the customer and the book title so that, over time, you can develop a marketing plan based upon past purchasers. You are also assigned an online account that you can access to see your on-going sales. You will be paid each month for those sales credited to the previous month.

#### **4. What won't Bookstand Publishing do for me?**

We do not act as your agent or public relations firm. We are a fulfillment company that will give you the tools necessary for you to promote and sell your book. The more effort you put into selling your book, the more rewards you will see. Printing one copy of your book and placing it in your local library will not by itself give you satisfactory returns (although doing so is a good marketing idea).

The old saying, "A book stops selling when the author does," is true. You are a self-published author. As such, your book's success or failure is entirely in your hands. However, Bookstand Publishing can help you considerably in making your book a success.

#### **5. What about the eBook Price?**

If your book is an eBook, we highly recommend that you price your book so it is competitive. In order to be competitive in eBook form, your book must sell for less than \$10.00 in most cases, unless your book contains highly technical and valuable information. The most widely accepted price for an eBook today is \$9.95. We will recommend a price range, but the final decision as to your book's price is yours.

If you choose a given price but wish to change it in the future, contact [support@bookstandpublishing.com](mailto:support@bookstandpublishing.com) and we will do so at no charge.

## 6. What format can I submit my book in?

You can send us work in *Microsoft Word* files with an extension of “.doc” (“.docx” in *Word 2007*), or in Adobe PDF. For *Works 4.0*, *WordPerfect*, or other word processing application formats, please contact us prior to registration. We can handle most conversions, but some costs may apply.

If you are using an Apple Macintosh (Mac) computer, contact the nearest Kinko's copy center. For less than \$10.00, Kinko's will convert your Mac file to a PDF file for us. Please note that your MAC file must be formatted to our specifications BEFORE you have it converted to a PDF file. Please contact us for more details.

PDF files should be “Press Optimized” and all fonts embedded.

We have a free *Word* template in various trim sizes that you can use. The 5.25-inch x 8.25-inch template is available at:  
[http://www.bookstandpublishing.com/free/POD\\_template.doc](http://www.bookstandpublishing.com/free/POD_template.doc)

## 7. Can you help me format my manuscript for publishing?

As indicated in Question #6, we have a free *Word* template in various trim sizes that you can use. The 5.25-inch x 8.25-inch template is available at:  
[http://www.bookstandpublishing.com/free/POD\\_template.doc](http://www.bookstandpublishing.com/free/POD_template.doc)

## 8. What about pictures?

We encourage photos or drawings as long as they are part of the document. Black-and-white images are fine at any location in the book. If you want to insert limited **color** images in your book, they will print in grayscale unless you purchase a full-color package where every page can have color.

You must be aware of a graphics term called “RESOLUTION” when dealing with images. The resolution of an image is measured in DOTS PER INCH, abbreviated as dpi. A print-quality image must be 300 dpi or higher. As an example, the images located in the Checklist portion of this book are only 72 dpi. Images taken from the Web are also 72 dpi in most cases. When scanning images, you must set the

scanner resolution option for 300 dpi minimum. Although screenshots reproduce nicely, detailed photos need to be 300 dpi or else they will appear quite fuzzy.

As the dpi increases, however, so does the file size. So don't be surprised if you scan an image at 300 dpi and the file size jumps by 20 megabytes. File size is not an issue until you want to move the file from your computer to another. You must have the ability to BURN a CD, a memory card, a jump drive, or a thumb drive. If you do not have that capability, you will be confronted with having your wonderful piece of work stuck on your computer, with no way to move it.

Please note: Picture size and number of pictures will affect the "download ability" of your book when it is in eBook form. If your primary goal is to sell printed books and not eBooks, though, then this issue should not concern you.

## **9. What categories of books may I submit to Bookstand Publishing?**

We will accept all works that are in good taste. We will not accept pornography. We will not accept any books that promote hate, or the overthrowing of any government.

## **10. Can I submit my book to others also?**

Yes. When you submit your work to Bookstand Publishing, we have a non-exclusive license. This means you can submit your work to print publishers, to our competitors, and even to movie companies, if you wish. Remember: Your book is yours, and we are here as a resource to help you, not to hinder you.

## **11. Should I copyright my work?**

Your manuscript has a form of copyright protection from the moment that you create it. To provide an official record, it is advisable to submit your manuscript to the United States Copyright office. Remember, you receive 48 copies of your book, and only two are needed for the copyright process.

See [www.loc.gov/copyright](http://www.loc.gov/copyright) for a more detailed explanation. Or contact <http://www.clickandcopyright.com/>

## **12. What is an ISBN?**

The **I**nternational **S**tandard **B**ook **N**umber (**ISBN**) is a 10-digit number that uniquely identifies books and book-like products published internationally.

The purpose of the ISBN is to establish and identify one title or edition of a title from one specific publisher and is unique to that edition, allowing for more efficient marketing of products by booksellers, libraries, universities, wholesalers, and distributors. For more information and application go to:

[www.isbn.org/standards/home/isbn/us/application.html](http://www.isbn.org/standards/home/isbn/us/application.html)

## **13. Do I need an ISBN?**

Yes. We include one on each **printed title** at no additional cost to the author.

If you have this number already, please advise us. You can include it on the book and in the web page we create for you. We also supply an EAN bar code, with the price embedded, for the cover art.

## **14. How long does the process take to get my book into print?**

Once you have given your final approval of the formatted PDF file we create for you, you will see the printed proof of your book in less than 10 days.

Experience tells us that it takes about two weeks to format, convert, edit, and print the proof. We urge you to have two friends review your book **BEFORE** it is ready to print. You don't want to prematurely approve your book for print, only to have an error jump out later once the book is already printed.

If you have an urgent need to have your book available and online by a specific date or time, please let us know and we will do everything we possibly can to accommodate you. Basically, our

publishing process can take as little as five weeks from the submission of your book to the arrival of your 48 copies.

### **15. What if I want to update my book later?**

We offer a file replacement service for both the book block and the cover art. For more information, please contact: [authorservices@bookstandpublishing.com](mailto:authorservices@bookstandpublishing.com)

### **16. What if I don't have my manuscript on disk?**

We have the ability to accurately scan hardcopy manuscripts and existing books. However, keep in mind that if you have a bound book, it will have to be taken apart to go through the scanning process. The book will thus be destroyed in the process, although the pages themselves will remain intact.

We suggest you consider using your local high school or college for the typing or scanning of your manuscript. Many educational institutions would love the opportunity for their students to obtain some real-world experience. You may even be able to have a journalism class edit your work. Often, these services are free. Check into this win-win situation to getting your book ready to publish.

### **17. What about the cover?**

The cover of *The Self-Publishing Checklist* is representative of what we can produce for you. The cost of the cover is not included in the basic registration and varies with our services. Contact: [authorservices@bookstandpublishing.com](mailto:authorservices@bookstandpublishing.com)

Bookstand Publishing also offers an assortment of basic and deluxe cover art designs. Both design styles can be customized for your book. To preview the designs, visit: [www.bookstandpublishing.com/content/cover\\_art](http://www.bookstandpublishing.com/content/cover_art)

If you choose to create your own cover or have another service do it for you, the Checklist will provide you with the necessary cover specifications.

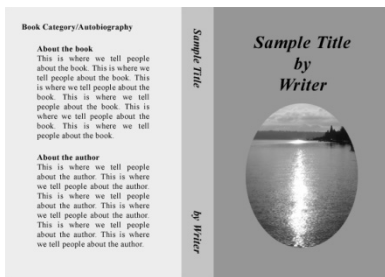
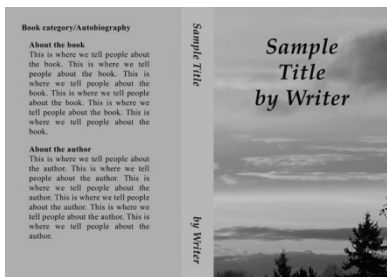
Cover images must be TIFF files in CMYK scheme and 300-dpi **minimum**. The greater the dpi, the greater the resolution and the better the cover will look.

Covers must be 0.250 inches larger than the finished size of the book. Thus, a 5.25-inch x 8.25-inch sized book requires cover art to be 5.5 inches x 8.5 inches. You should submit one file with all covers included. For example, the TIFF file must contain the Front, the Back, and the Spine, including the bleed.

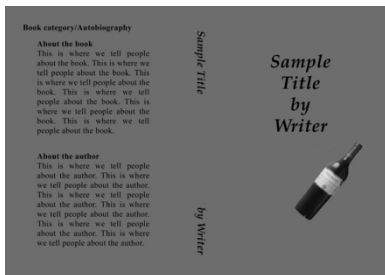
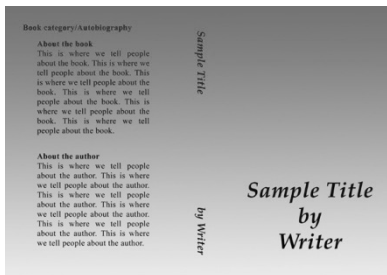
To determine the “Spine Thickness” for a paperback book, take half the page count to determine the number of sheets of paper and multiply that by 0.0041. For example, a 150-page book contains 75 sheets of paper. Thus,  $75 \times 0.0041 = 0.307$ , so the spine thickness is 0.307 inch.

Make sure that you and/or your graphic artist understand the specifications BEFORE you create your cover.

Below are a few samples of our available template cover art.



### Sample Deluxe Cover Templates



### Sample Basic Cover Templates

(These templates can be customized by adding a photo or changing the background color)

Each cover design will include a standard ISBN bar code on the back cover, along with the category classification, a summary, and, if space permits, the author's biography.

The cover samples above are only a few of the templates offered by Bookstand Publishing. You can view all of the examples in color, and in larger size, at:

[www.bookstandpublishing.com/content/cover\\_art](http://www.bookstandpublishing.com/content/cover_art)

# ∞ 13 ∞

## **How Do I Sign Up?**

Go to [www.bookstandpublishing.com/content/publishing](http://www.bookstandpublishing.com/content/publishing)

This explains in more detail the process and provides a list of the services that we provide at Bookstand Publishing.

When you are ready to proceed to become a writer with a published book, go to [www.bookstandpublishing.com/author\\_sign\\_up](http://www.bookstandpublishing.com/author_sign_up).

### **Self-Publishing Facts:**

Roger Price and Leonard Stern self-published an entire series of *Mad Libs* books that have sold almost 150 million copies and helped establish their publishing company, Price Stern Sloan (which they later sold to Penguin Putnam).

# ∞ 14 ∞

## Self-Publishing Hall of Fame

If you are thinking about self-publishing your book, you're in good company. Check out this list of great writers who also self-published their books. This is but a very small list, as thousands of famous writers have self-published.

- Edgar Rice Burroughs
- Zane Grey
- Rudyard Kipling
- DH Lawrence
- Gertrude Stein
- Virginia Woolf

Mark Twain paid for the publication of *The Adventures of Huckleberry Finn* when he became tired of the foolishness of his previous publishers. He then invested the money earned from the sale of that book to help develop one of the first working typewriters.

Joe “Mr. Fire!” Vitale (<http://www.mrfire.com/>) has done it all. After having several books published by mainstream publishers, he became fed up with their poor marketing efforts, and self-published his succeeding books. *Turbocharge Your Writing* went through 13 editions and sold 25,000 copies. *The Seven Lost Secrets of Success* went through nine editions. One company so loved it that they purchased 19,500 copies of the book. And *Spiritual Marketing* is his #1 best-selling book on [Amazon.com](http://www.amazon.com). That book sold 5,000 copies in one day, earned Joe a feature story in *The New York Times*, led to several publishers wanting to buy the book, led to foreign publishers wanting to translate it, and became the first print-on-demand book in history to become a #1 bestseller.

Russian count and novelist Leo Tolstoy paid 4,500 rubles for the first printing of his major novel, *War and Peace*, which is considered one of the greatest novels in world literature. His other major novel was *Anna Karenina*.

American poet and short story writer Edgar Allen Poe, author of the poem *The Raven* and short stories such as *The Tell-Tale Heart* and *The Fall of the House of Usher*, self-published some of his writings.

Business consultant Tom Peters self-published *In Search of Excellence* and sold more than 25,000 copies directly to consumers in the first year. He then sold the rights to Warner, whose edition has gone on to sell more than 10 million copies.

Robert Kiyosaki sold more than a million copies of his self-published *Rich Dad, Poor Dad* in less than three years. He went on to add several more major bestsellers in the series.

Irish author James Joyce, author of *Ulysses*, *Finnegans Wake*, and many other novels, paid for the printing of *Ulysses* in 1922 with the help of some of his friends. (This is called patronage publishing.)

Benjamin Kaplan, author of *How to Go to College Almost for Free*, turned down several six-figure offers from major publishers before he went on to self-publish his book. By the time he sold 25,000 copies, he was featured in a major story in the Sunday *New York Times* Business Section. At the ripe old age of 23, he sold reprint rights for that book and his book *The Scholarship Scouting Report* to HarperCollins for seven figures. Kaplan intends to support the republication of his book by giving free scholarship workshops in 20 cities, as well as by writing and promoting a humorous song, *How to Go to College Almost for Free*.

French novelist Alexandre Dumas, author of such swashbuckling romances as *The Three Musketeers* and *The Count of Monte Cristo*, self-published some of his first books.

In 1951, Howard Fast couldn't find a publisher for his novel *Spartacus* because he was a member of the Communist Party and was therefore blacklisted at that time. As a result, he published the book himself. It became a bestseller and went on to be made into an

incredible movie. In 1956, Fast broke with the Communist Party after revelations of Stalin-era atrocities came to light.

John Kremer, author and publisher of *1001 Ways to Market Your Books*, and developer of this chapter's Self-Publishing Hall of Fame, has helped thousands of authors and publishers to get their books on or near the bestseller lists. Indirectly, at the very least, he has inspired the sales of more than a billion books.

In 1939, Louis L'Amour privately published his first book, a collection of poems known as *Smoke from This Altar*. Years later the collection was republished by Bantam, and has gone on to sell more than 100,000 copies. More than 10 years after his poetry book was published, his first novel was published. His 100 westerns have sold more than 200 million copies worldwide, and 45 of his novels and short stories have been made into movies.

Brenda Ponichtera has done a wonderful job of promoting her *Quick & Healthy Cookbooks*, which have sold more than half a million copies.

British poet Alexander Pope, author of the satirical mock-epic poems *The Rape of the Lock* and *The Dunciad*, paid for the publication of his first book.

After publisher Frederick Warne rejected *The Tale of Peter Rabbit* because of the costs of printing the illustrations, Beatrix Potter self-published a limited edition of 250 copies in 1901. When Warne saw the finished book, he immediately recognized the book's commercial possibilities and brought out a commercial edition with color illustrations in 1902. To date the book has sold more than 40 million copies and been translated into 35 languages.

Melvin Powers, publisher of Wilshire Books, has self-published a number of his own titles on mail order marketing, self-publishing, and success. In addition, he has sold millions of copies of other authors' titles that his company publishes.

Dan Poynter self-published his classic *Self-Publishing Manual* in 1979 and has gone on to sell more than 130,000 copies over 16 editions. He calls it "the book that launched a thousand books."

Roger Price and Leonard Stern self-published an entire series of *Mad Libs* books that have sold almost 150 million copies and helped establish their publishing company, Price Stern Sloan (which they later sold to Penguin Putnam).

French author Marcel Proust paid to publish the first 1,500 pages of *Remembrance of Things Past*, his seven-part novel published between 1913 and 1927. His work is considered one of the greatest works of modern literature.

Irma Rombauer used \$3,000 from her husband's estate to self-publish *The Joy of Cooking* in 1931. Since then, this cookbook has sold millions of copies. Today, more than 75 years later, it still sells more than 100,000 copies per year. In November 1997, Scribners published a completely revised fifth edition, the first new edition in 20 years. By early December 1997, the book had already made the bestseller lists with more than 750,000 copies in print.

Irish-born British playwright and author George Bernard Shaw started out as a jobbing printer who self-published some of his own work. He went on to write many famous plays, including *Pygmalion* and *Saint Joan*. In addition, he founded the Fabian Society and won the 1925 Nobel Prize for Literature.

English poet Percy Bysshe Shelley, author of *Ode to the West Wind*, *To a Skylark*, *Adonais*, and *Prometheus Unbound*, paid for the publication of his first book.

Phil Laut sold more than 200,000 copies of his book, *Money Is My Friend*. He went on to sell mass-market rights to Ballantine Books, and foreign rights to Germany, Serbia-Croatia, South Korea, Iceland, Spain, France, and the Netherlands.

Medard Laz self-published the first 5,000 copies of *Love Adds a Little Chocolate*, a collection of 100 stories to brighten your day. He then sold the rights to Warner Books, which went on to sell hundreds of thousands of copies.

John Muir founded the company that bears his name in order to self-publish his multi-million-copy bestseller, *How to Keep Your Volkswagen Alive*. The book still sells thousands of copies each year.

Victoria Christopher Murray, author of the novel *Temptation*, made the jump from self-publishing to being published by a major publisher.

Bill Myers self-published many videos, as well as several books and a newsletter on how to make and sell videos. He later sold the rights to many of these products, retired to New Zealand, and then returned to the United States to self-publish and market a line of software designed to make it easier to sell videos and other products via the Internet.

Arthur Naiman originally self-published *The Macintosh Bible*, which has gone on to become the best-selling book about the Macintosh.

Mildred Newman and Bernard Berkowitz self-published *How to Be Your Own Best Friend*. The book sold so well in their local area, the West Coast, that Random House paid them a \$60,000 advance for the rights to publish the book nationally.

In 1776, Thomas Paine self-published *Common Sense*, a 46-page pamphlet that sold more than 500,000 copies and helped to draw more people to fight in the American Revolution. His pamphlet has been called the single most influential political work in American history.

Keith Herrell, one of the nation's top motivational speakers, self-published his first book, *Attitude Is Everything*, which sold well. He went on to sell his second book to HarperCollins for an upper-six-figure price.

Les and Sue Fox self-published *The Beanie Baby Handbook* in 1997. By July 1998 they had gone back to press eight more times, for an in-print total of 3 million copies while the book established itself in the #2 spot on the *New York Times* Bestseller List (under Advice, How-to, and Miscellaneous). Later they published the *Beanie Baby Cookbook*. This is an excellent example of a self-publisher who took a hot topic and ran with it long before any larger publishers could get a book out on the topic.

Novelist Nathaniel Hawthorne, author of *The House of the Seven Gables*, *The Scarlet Letter*, and other American classics, paid for the publication of his first book.

Nobel-Prize-winning novelist Ernest Hemingway, author of such classics as *The Sun Also Rises*, *The Old Man and the Sea*, and *For Whom the Bell Tolls*, paid for the publication of his first book.

T.S. Eliot, author of *The Love Song of J. Alfred Prufrock* and *The Waste Land*, paid for the publication of his first book.

In 1977, student teacher John Cassidy joined with two college pals to self-published *Juggling for the Complete Klutz* as a little stapled book, which had come out of a mimeographed high school lesson plan. The book went on to sell more than 2.5 million copies and led to the establishment of Klutz Press, which has published 50 books. Nine of those books have won Parents' Choice Awards and 12 have made the *Publishers Weekly* Children's Bestseller List. Klutz Press was bought in 2000 for \$74 million by Nelvana, which in turn was bought by Corus Entertainment. In March 2002, Scholastic bought Klutz Press from Corus for \$43 million.

Cindy Cashman, with her then-partner Alan Garner, self-published *Everything Men Know About Women* (using the pseudonym of Dr. Alan Francis), and sold more than half a million copies of the blank book before selling rights to Andrews McMeel. The book has now sold more than a million copies. Many copies of the book were sold through Spencer's gift stores and women's clothing stores.

Scott Adams, creator of the *Dilbert* comic strip and book series, self-published an original eBook, *God's Debris*, early in 2001 as a way of testing the market for a new book. As a result, he was able to get an "unusually good deal" from his regular publisher, Andrews McMeel, when he sold them the book rights.

Judith Appelbaum originally self-published *How to Get Happily Published*, then sold the rights to Harper Collins. The book has now been through many editions and has sold more than 500,000 copies.

John Bartlett financed and published the first three editions of *Bartlett's Familiar Quotations*, the best-selling quotations book on the market.

L. Frank Baum self-published some of the books in the *Wizard of Oz* series.

Amanda Brown used First Books to self-publish her first novel, *Legally Blonde*, as a print-on-demand book. Her self-published book was made into a movie starring Reese Witherspoon. A year and a half after the movie was made, Plume published her book with an additional chapter on what's next for Elle Woods. Plume will also publish the sequel, *Red, White & Blonde*. In the meantime, Dutton will be publishing a hardcover edition of another of Brown's novels, *Family Trust*, which has already been optioned for a movie by Hillary Swank and Chad Lowe.

H. Jackson Brown originally self-published his *Life's Little Instruction Book*. Soon thereafter, the book was bought by Rutledge Hill, a local publisher, who went on to sell more than 5 million copies. The book made the bestseller lists in both hardcover and softcover, and continues to be a great seller around graduation time each year.

Author of a previous bestseller, *Permission Marketing*, Seth Godin turned down a generous offer from Simon & Schuster and self-published his book *Unleashing the Ideavirus*. First, though, he gave away the book on the Internet, including a "Tell-a-Friend" link. More than 200,000 people downloaded the book from his web site alone; another 300,000 were exposed to his book through other web sites. He then self-published a \$40.00 hardcover edition. Within a week, his book was #5 on the [Amazon.com](http://Amazon.com) Bestseller List. Twenty weeks after writing the book, he had exposed it to more than half a million people and had already begun making a profit on selling the printed book.

English poet Elizabeth Barrett Browning, author of *Sonnets from the Portuguese*, paid for the publication of her first book.

James Redfield sold 80,000 copies of *The Celestine Prophecy* from the trunk of his car. He then sold the reprint rights to Warner Books for \$800,000. The book has gone on to sell 5.5 million copies.

American poet Walt Whitman self-published many editions of his collected poems, *Leaves of Grass* (first edition published on July 4, 1855). *Leaves of Grass* continues to sell thousands of copies each year — almost 120 years after his death!

Ken Blanchard and Spencer Johnson originally self-published *The One-Minute Manager* so they could sell the book for \$15.00. All of the experts told them that they'd never sell such a short book for such a high price. In a three-month period of time, however, they sold more than 20,000 copies in the San Diego area alone — and then sold the reprint rights. More than 12 million copies have been sold since 1982, in more than 25 languages.

Richard Bolles originally self-published *What Color Is Your Parachute?* More than 10 million copies have been sold so far in 14 languages.

Deepak Chopra vanity-published his first book and then sold the rights to Crown Publishing. The book became the first of many best sellers for him.

Benjamin Franklin, using the pen name of Richard Saunders, self-published his *Poor Richard's Almanack* in 1732 and continued to produce the *Almanack* for another 26 years.

Novelist Willa Cather paid for the publication of her first book. Her novel *One of Ours* won the Pulitzer Prize.

Dave Chilton self-published *The Wealthy Barber* and made it into a #1 bestseller in Canada, with more than a million copies sold. He then went on to sell an additional 2-million-plus copies in the United States via Prima Publishing.

Wade Cook, through his various companies, has self-published many of his best-selling books, including *Stock Market Miracles* and *Wall Street Money Machine* (500,000 copies sold).

Laura Corn self-published *101 Nights of Grrreat Sex* and several other books. She sold 100,000 copies of *237 Intimate Questions Every Woman Should Ask a Man*, from the trunk of her car. Total sales for *101 Nights* was 525,000 copies as of March 1999. Check out her web site at <http://www.grrreatsex.com/>.

American poet E. E. Cummings self-published *No Thanks*, a volume of poetry financed by his mother. On the half-title page, he listed the 13 publishers that had rejected the book, which became one of his classics.

Norman F. Dacey self-published the bestseller, *How to Avoid Probate*.

In 2001, Lisa Daily self-published *Stop Getting Dumped*. With the help of publicist Sherri Rosen, she attracted so much publicity for the book that she was able to sell the rights to Penguin for a tidy sum.

In 1973, Bill Dalton self-published *A Traveler's Notes: Indonesia*. By the time he sold the company he had founded, Moon Publications, it had published almost 100 titles and was the largest American publisher of guidebooks for independent travelers. Moon Handbooks is now a division of Avalon Travel Publishing (<http://www.travelmatters.com/>), which ranks third in guidebook sales by American publishers, behind only Fodor's and Frommer's. For the story of Moon, see: [http://www.moon.com/about\\_moon.html](http://www.moon.com/about_moon.html)

Dennis Damp founded Brookhaven Press to self-publish *The Book of Government Jobs*, which has now been through eight editions.

L. Ron Hubbard originally self-published his book, *Dianetics*, which founded a new church, Scientology, and has sold more than 20 million copies over the past 45 years

Sandra Haldeman Martz self-published *When I Am An Old Woman, I Shall Wear Purple*, which went on to sell more than 4 million copies. Prior to this, she had been told that short story collections and poetry do not sell, especially if written by unknown authors.

Richard Nixon self-published one of his books, *Real Peace*.

Tim O'Reilly, President of O'Reilly & Associates, started out as a self-publisher of books about UNIX. He now runs the fourth largest trade computer book publisher, which grew out of his self-publishing efforts.

**Your Name Goes Here — with Your Title Here. Let's Get Started Now!**

\*This list is the result of many hours of research on the Internet. Some of the data were found at [www.bookmarket.com](http://www.bookmarket.com), owned by John Kremer.

### **Self-Publishing Facts:**

H. Jackson Brown originally self-published his *Life's Little Instruction Book*. Soon thereafter, the book was bought by Rutledge Hill, a local publisher, who went on to sell more than 5 million copies. The book made the bestseller lists in both hardcover and softcover, and continues to be a great seller around graduation time each year.

# Appendix



## Print-on-Demand Publishing Glossary

This glossary contains common terms and abbreviations, associated with print-on-demand publishing, that you may encounter during the formatting and printing of your book.

**Addendum** - supplementary material additional to the main body of a book and printed separately at the start or end of the text.

**Air** (U.S.) - an amount of white space in a layout.

**Align** - to line up typeset or other graphic material as specified, using a base or vertical line as the reference point.

**Alphabet** (length or width) - the measurement of a complete set of lower case alphabet characters in a given type size expressed in points or picas.

**Apex** - the point of a character where two lines meet at the top; an example of this is the point on the letter **A**.

**Apron** (U.S.) - additional white space allowed in the margins of text and illustrations when forming a foldout.

**Art** (U.S.) - in graphic arts usage, all matter other than text material, such as illustrations and photographs.

**Author's corrections** - changes made to the copy by the author after typesetting, but not including those made as a result of errors in keying in the copy.

**A/W** - abbreviation for artwork.

**Backslant** - letters that slant the opposite way from italic characters.

**Balloon** - a circle or bubble enclosing copy in an illustration. Used in cartoons.

**Banner** - a large headline or title extending across the full page width.

**Baseline** - the line on which the bases of capital letters sit.

**Binding** - the various methods used to secure loose leaves (pages) or sections in a book; for example, saddle-stitch, perfect-bound.

**Bleed** - layout, type, or pictures that extend beyond the trim marks on a page. Illustrations that spread to the edge of the paper without margins are referred to as “bled off.”

**Blowup** - an enlargement, most frequently of a graphic image or photograph.

**Blurb** - a short description of or commentary about a book or author on a book jacket.

**Boards** - the front and back covers of a hardbound book.

**Body** (U.S.) - the main text of the work, not including headlines.

**Body size** - the height of the type measured from the top of the tallest ascender to the bottom of the lowest descender. Normally given in **points**, the standard unit of type size.

**Bold type** - type with a heavier and darker appearance. Most typefaces include a boldface style.

**Bond** - a sized finished writing paper of 50 grams per square meter (GSM) or more. Can also be printed on.

**Border** - a continuous decorative design or rule surrounding the matter on the page.

**Box** - a section of text marked off by rules or white space and presented separately from the main text and illustrations. A longer boxed section in a magazine is sometimes referred to as a **sidebar**.

**Bullet (•)** - a large dot preceding text to add emphasis. Bullets are commonly used to set off items in a list.

**Cap line** - an imaginary line across the top of capital letters. The distance from the cap line to the baseline is the cap size.

**Caps** - an abbreviation for capital letters.

**Caps and small caps** - a style of type that shows capital letters used in the normal way while the body copy is set in capital letters which are of a slightly smaller size. THIS SENTENCE IS AN EXAMPLE OF CAPS AND SMALL CAPS IN USE.

**Caption** - the line or lines of text that refer to information identifying a picture or illustration.

**Carbonless** - paper coated with chemicals and dye which will produce copies without carbon paper. Also referred to as NCR (No Carbon Required).

**Case-bound** - a hardback book made with stiff outer covers. Cases are usually covered with cloth, vinyl, or leather.

**Catchline** - a temporary headline for identification on the top of a **galley proof**.

**CD** - compact disk. A round, plastic, optically readable disk on which computer files can be stored. (See also **Disk**.)

**Century Schoolbook** - a popular serif typeface used in magazines and books for text setting which has a large x-height and an open appearance.

**Character count** - the number of characters — i.e., letters, figures, signs, or spaces — in a piece of copy, a line, or a paragraph, used as a first stage in type calculations.

**Close up** - a proof correction mark to reduce the amount of space between characters or words.

**Coated** - printing papers with a surface coating of clay, etc., to give a smoother, more even finish with greater opacity.

**Collate** - to gather separate sections or leaves of a book together in the correct order for binding.

**Color separations** - the division of a multi-colored original or line copy into the basic (or primary) process colors of yellow, magenta, cyan, and black. These should not be confused with the optical primaries — red, green, and blue.

**Column inch** - a measure of area used in newspapers and magazines to calculate the cost of display advertising. A column inch is one column wide by one inch deep.

**Column rule** - a light-faced vertical rule used to separate columns of type.

**Compose** - to set copy into type.

**Condensed** - a style of typeface in which the characters have a vertically elongated and horizontally compressed appearance.

**Continuous tone** - an image in which the subject has continuous shades of color or gray without being broken up by dots. Continuous tones cannot be reproduced in that form for printing, but must be screened to translate the image into dots.

**Contrast** - the degree of tones in a photograph, ranging from highlight to shadow.

**Copyright** - The right of copyright gives protection to the originator of material to prevent use without express permission or acknowledgement of the originator. © is the copyright symbol.

**Cropping** - the elimination of parts of a photograph or other original that are not required to be printed. Cropping allows the remaining parts of the image to be enlarged to fill the space.

**Cross head** - a heading set in the body of the text used to break it into easily readable sections.

**Cursive** - used to describe typefaces that resemble written script.

**Cut flush** - a method of trimming a book after the cover has been attached to the pages.

**Cutout** - a halftone where the background has been removed to produce a silhouette.

**Dagger (†) and double dagger (‡)** - symbols used mainly as reference marks for footnotes.

**Dash** - a short horizontal rule used for punctuation.

**Disk** - A round, flat device used for the storage of computer data and files. Disks include **CDs**, 3.5-inch **diskettes**, 5.25-inch **floppy disks**, and **hard disks**.

**Diskette** - a flexible magnetic disk, encased in a rigid square plastic shell, used to store computer files. 3.5-inch diskettes are the standard size today, but are being supplanted by **CDs**.

**Display type** - larger type used for headings, etc. Normally about 18 point or larger.

**Double-page spread** - two facing pages in a newspaper or magazine, where the textual material on the left-hand side continues across to the right-hand side. Abbreviated as **DPS**.

**Downloadable fonts** - typefaces that can be stored on a disk and then downloaded to the printer when required for printing. These are, by definition, bit-mapped fonts, and are therefore fixed in size and style.

**dpi (dots per inch)** - the measurement of resolution for page printers, phototypesetting machines, and graphics screens. Currently, graphics screens reproduce images at 60 to 100 dpi, most page printers work at 300 dpi, and typesetting systems operate at 1,000 dpi and above.

**Drawn on** - a method of binding a paper cover to a book by drawing the cover on and gluing it to the back of the book.

**Drop cap** - a large initial capital letter at the start of the text that drops into the line or lines of text below.

**Dye transfer** - a photographic color print using special coated papers to produce a full-color image. Can serve as an inexpensive proof.

**Dry transfer (lettering)** - Characters, drawings, etc., that can be transferred to artwork by rubbing them off the back of the transfer sheet. Best known is Letraset.

**Egyptian** - a term for a style of typefaces having square serifs and almost uniform thickness of strokes.

**Electronic Publishing** - a generic term for the distribution of information that is stored, transmitted, and reproduced electronically.

**Em** - in printing terms, the em is a square unit with edges equal in size to the chosen point size of the type font. It derives its name from the letter M, which was originally as wide as the type size.

**Em dash** (—) - a dash the length of one em, used in punctuation.

**En** - a unit of measurement that is half as wide as an em.

**En dash** (–) - a dash approximately half the width of an em dash, used in punctuation.

**End papers** - the four page leaves at the front and end of a book that are pasted to the insides of the front and back covers (boards).

**Exception dictionary** - in word processing or desktop publishing, this is a store of pre-hyphenated words that do not conform to the usual rules contained in the hyphenation and justification program. Some programs, *PageMaker* for example, use only an exception dictionary.

**Expanded type** - a typeface with a slightly wider body giving a flatter appearance.

**Face** - an abbreviation for typeface referring to a family in a given style.

**Flag** - the designed title of a newspaper as it appears at the top of page one.

**Floating accent** - an accent mark which is set separately from the main character and is then placed either over or under it.

**Floppy disk** - a flexible magnetic disk, encased in a flexible square plastic shell, used to store computer files. The most common size of floppy disks is 5.25 inches. Floppy disks, also called “floppies,” are the predecessors of **diskettes** and are obsolete today.

**Flush left** - copy aligned along the left margin.

**Flush right** - copy aligned along the right margin.

**Flyer** - an inexpensively produced circular used for promotional distribution. Also known as a Sell Sheet.

**Foil blocking** - a process for stamping a design on a book cover without ink by using a colored foil with pressure from a heated die or block.

**Font (or fount)** - a complete set of characters of a specific **point** size within a typeface. For example, 10-point Times New Roman is a font, whereas Times New Roman is a **typeface**. (See also **Typeface**.)

**Form letter** - used in word processing to describe a repetitive letter in which the names and addresses of individuals are automatically generated from a data base or typed individually.

**Four-color process** - printing in full color using four color separation negatives — yellow, magenta, cyan, and black.

**Full measure** - a line set to the entire line length.

**Full point** - a full stop.

**Galley proof** - proofs taken from the galleys before being made up into pages.

**Gathering** - the operation of inserting the printed pages, sections, or signatures of a book in the correct order for binding.

**Gloss ink** - for use in litho and letterpress printing on coated papers where the ink will dry without penetration.

**Gothic** - typefaces with no serifs, and with broad, even strokes.

**Grayscale** - a range of luminance values for evaluating shading through white to black. Frequently used in discussions about scanners as a measure of their ability to capture halftone images. Basically, the more levels the better, but with correspondingly larger memory requirements.

**Grid** - A systematic division of a page into areas to enable designers to ensure consistency. The grid acts as a measuring guide and shows text, illustrations, and trim sizes.

**GSM** - Grams per square meter. The unit of measurement for paper weight.

**Gutter** - the central blank area between left and right pages.

**Hairline rule** - the thinnest rule that can be printed.

**Hairlines** - the thinnest of the strokes in a typeface.

**Halftone** - an illustration reproduced by breaking down the original tone into a pattern of dots of varying sizes. Light areas are composed of small dots, and darker areas or shadows of larger dots.

**Halftone screen** - a glass plate or film placed between the original photograph and the film to be exposed. The screen carries a network of parallel lines. The number of lines to the inch controls the coarseness of the final dot formation. The screen used depends on the printing process and the paper to be used; the higher the quality, the more lines are used.

**Hanging punctuation** - punctuation that is allowed to fall outside the margins instead of staying within the measure of the text.

**Hard disk** - a rigid disk sealed inside an airtight transport mechanism. Information stored on a hard disk may be accessed more rapidly than on diskettes and floppy disks, and far greater amounts of data may be stored. Often referred to as a Winchester disk. (See also **Disk**.)

**Hardback** - a case-bound book with a separate cover of stiff boards.

**Head** - the margin at the top of a page.

**Helvetica** - a sans serif typeface.

**Highlight** - the lightest area in a photograph or illustration.

**House style** - the preferred style of spelling, punctuation, hyphenation, and indentation used in a particular publishing house or by a particular publication to ensure consistent typesetting.

**Icons** - pictorial images on a computer screen that are used to indicate utility functions, files, folders, or applications software. The icons are generally activated by an on-screen pointer controlled by a mouse or trackball.

**Imprint** - the name and place of the publisher and printer, required by law if a publication is to be published. Sometimes accompanied by codes indicating the quantity printed, month/year of printing, and an internal control number.

**Insert** - an instruction to the printer for the inclusion of additional copy.

**Interface** - the circuit, or physical connection, which controls the flow of data between a computer and its peripherals.

**International paper sizes** - the International Standards Organization (ISO) system of paper sizes is based on a series of three sizes: A, B, and C. Series A is used for general printing and stationery, Series B for posters, and Series C for envelopes.

**ISBN** - International Standard Book Number. A reference number given to every published book. Usually found on the back of the title page.

**Italic** - type with sloping letters. *This sentence is in italics.*

**Ivory board** - a smooth, high, white board used for business cards, etc.

**Justify** - the alignment of text along a margin or both margins. This is achieved by adjusting the spacing between the words and characters as necessary so that each line of text finishes at the same point.

**KB (Kilobyte)** – 1,024 bytes, a binary 1,000. A unit of measure of computer memory and file size. (See also **MB**.)

**Kerning** - the adjustment of spacing between certain letter pairs, **A** and **V** for example, to obtain a more pleasing appearance. Not all desktop publishing systems can perform this function.

**Kraft paper** - a tough brown paper used for packing.

**Laid** - paper with a watermark pattern showing the wire marks used in the paper-making process. Usually used for high-quality stationery.

**Laminate** - a thin transparent plastic coating applied to paper or board to provide protection and a glossy finish.

**Landscape** - work in which the width is greater than the height. Also used to indicate the orientation of tables and illustrations that are printed “sideways.” (See also **Portrait**.)

**Laser printer** - a high-quality image printing system using a laser beam to produce an image on a photosensitive drum. The image is transferred onto paper by a conventional xerographic printing process. Currently, most laser printers are set at 300 dpi, with newer models operating at up to 600 dpi. (See also **Page printer**.)

**Lateral reversal** - a positive or negative image transposed from left to right as in a mirror reflection of the original.

**Lead or Leading** - space added between lines of type to space out text and provide visual separation of the lines. Measured in points or fractions thereof. Named after the strips of lead that used to be inserted between lines of metal type on printing presses.

**Legend** - the descriptive matter printed below an illustration, mostly referred to as a caption. Also, an explanation of signs or symbols used in timetables or maps.

**Letraset** - a proprietary name for rub-down or dry transfer lettering used in preparing artwork.

**Letterspacing** - the addition of space between the letters of words to increase the line-length to a required width or to improve the appearance of a line.

**Library picture** - a picture taken from an existing library and not specially commissioned. The type of picture you can purchase from Getty Images, Corbis, and others.

**Ligature** - letters which are joined together as a single unit of type such as œ and æ.

**Lightface** - type having finer strokes than the medium typeface. Not used as frequently as medium.

**Logo** - short for logotype. A word or combination of letters set as a single unit. Also used to denote a specially styled company name designed as part of a corporate image.

**Loose leaf** - a method of binding that allows the insertion and removal of pages for continuous updating.

**Lower case** - the small letters in a font of type.

**Macro** - a series of instructions that would normally be issued one at a time via a computer keyboard to control a program. A macro facility allows these instructions to be stored and then issued automatically by a single keystroke.

**Manuscript (MS)** - the original written or typewritten work of an author submitted for publication.

**Margins** - the non-printed areas of a page (at the top, bottom, left, and right).

**Masthead** - details of a publication's publisher and editorial staff, usually printed on the contents page.

**MB (Megabyte)** - one million bytes. A unit of measure of computer memory and file size. (See also **KB**.)

**Mechanical binding** - a method of binding that secures pre-trimmed leaves by the insertion of wire or plastic spirals through holes drilled through the binding edge.

**Memory** - the part of a computer that stores information for immediate access. Today, this consists exclusively of **random access memory (RAM)**, which holds the applications software and data, and **read-only memory (ROM)**, which holds permanent information such as the DOS bootstrap routines. Memory size is expressed in **KB** or **MB**.

**mm** – the abbreviation for millimeter(s).

**Modern** - refers to type styles introduced towards the end of the 19th century. Times Roman is a good example of a modern typeface.

**Monospace** - a font in which all characters occupy the same amount of horizontal width regardless of the character.

**Montage** - a single image formed from the assembling of several images.

**Mouse** - a handheld pointing device using either mechanical motion or special optical techniques to convert the movement of the user's hand into movements of the cursor on the screen. Generally fitted with one, two, or three buttons that control specific software functions.

**Newsprint** - Unsized, low-quality, absorbent paper used for printing newspapers.

**Oblique stroke** - (/).

**OCR (Optical Character Recognition)** - a special kind of scanner that provides a means of reading printed characters on documents and converting them into digital codes that can be read into a computer as actual text rather than as just a picture.

**Oldstyle (U.S.)** - a style of type characterized by stressed strokes and triangular serifs. Garamond is an example of an oldstyle typeface.

**Onion skin** - a translucent lightweight paper used for Air Mail stationery.

**Opacity** - term used to describe the degree to which paper will show print through.

**Optical center** - a point above the true center of the page that will not appear as “low” as the geometric center does.

**Orphan** – a line of type on its own at the top or bottom of a page.

**Outline** - a typeface in which the characters are formed with only the outline defined rather than from solid strokes.

**Page printer** - the more general (and accurate) name used to describe non-impact printers that produce a complete page in one action. Examples include laser, LED, and LCD shutter xerographic printers; and ion deposition, electro-erosion, and electro-photographic printers.

**Page proofs** - the stage following galley proofs, in which pages are made up and paginated.

**PageMaker** - the software program from Aldus Corporation that everyone associates with desktop publishing due to its immense success on the Apple Macintosh. Now available for both the Macintosh and the PC, *PageMaker* is still considered a benchmark product, although certain aspects of its design are coming under attack from other, more recent products.

**Pagination** - the numbering of pages in a book.

**Pantone®** - a registered name for an ink color matching system.

**Paragraph mark (¶)** - a type symbol used to denote the start of a paragraph. Also used as a footnote symbol.

**Perfect binding** - a common method of binding paperback books. After the printed sections have been collated, the spines are ground off and the cover glued on.

**Pi fonts** - characters not usually included in a font, but which are added specially. Examples of these are timetable symbols and mathematical signs (e.g., ÷, =, ≈, ≤, ≥).

**Pica** - a printing industry unit of measurement. There are 12 points to a pica, and one pica is approximately 0.166 inch.

**Pipelining** - the ability of a program to automatically flow text from the end of one column or page to the beginning of the next. An extra level of sophistication can be created by allowing the flow to be re-directed to any page and not just the next available. This is ideal for U.S.-style magazines where articles are often “Continued on...”

**Point** - the standard unit of type size, of which there are 72 points to the inch (one point is approximately 0.01383 inch). Point size is measured from the top of the ascender to the bottom of the descender. Often abbreviated as **pt.**

**Portrait** - an upright image or page where the height is greater than the width. *The Self-Publishing Checklist* is in portrait format. (See also **Landscape**.)

**PostScript** - a page description language developed by Adobe Systems. Widely supported both by hardware and software vendors, *PostScript* represents the current “standard” in the market. John Warnock and Chuck Geschke of Adobe both worked for Xerox at the Palo Alto Research Center, where page description languages (PDLs) were invented, and set up their company to commercially exploit the concepts they had helped to develop.

**Preview mode** - a mode in which word processing or desktop publishing software that doesn't operate in WYSIWYG fashion can show a representation of the output as it will look when printed. An example of this is the "Print Preview" function in *Microsoft Word*. The quality varies from program to program, ranging from acceptable to worse than useless.

**Primary colors** - cyan, magenta, and yellow. These three colors, when mixed together with black, will produce a reasonable reproduction of all other colors.

**Print-on-Demand** – a modern form of book publishing in which the number of copies of a book printed match the specific number of copies ordered. In this way, books are printed to order, as opposed to an arbitrary number of copies being printed as in traditional publishing. Advances in computer and printing technologies make print-on-demand publishing feasible, with quick turnaround times. Bookstand Publishing is a print-on-demand publisher.

**Proof** - a copy obtained from inked type, plate, block, or screen for checking and review purposes. In electronic publishing, the first proof is usually an Adobe Acrobat PDF file. The second proof is a complete printed and bound book.

**Proof correction marks** - a standard set of signs and symbols used in copy preparation and to indicate corrections on proofs. Marks are placed both in the text and in the margins. Also called proofreader's marks.

**Proportional spacing** - a method of spacing in which each character is spaced to accommodate the varying widths of letters or figures, thereby increasing readability. Books and magazines are set proportionally spaced, while typewritten documents are generally monospaced.

**Pt.** - the abbreviation for **Point**. For example, the written instruction "10 pt." in a manuscript means "Use/change to 10-point type size."

**Pulp** - the raw material used in paper-making, consisting mainly of wood chips, rags, or other fibers. Broken down by mechanical or chemical means.

**Quadding** - the addition of space to fill out a line of type, using en or em blocks.

**Quire** - 1/20th of a ream (25 sheets) of paper.

**Rag paper** – high-quality stationery made from cotton rags.

**Ragged** - lines of type that do not start or end at the same position.

**Random access memory (RAM)** - the main working memory of a computer, in which any information may be accessed in any order.

**Read-only memory (ROM)** - memory in which information can be accessed but not modified. The contents of a CD-ROM, for example, can be read but not changed.

**Ream** - 500 sheets of paper.

**Reference marks** - symbols used in text to direct the reader to a footnote. These symbols include the asterisk (\*), the dagger (†), the double dagger (‡), the section mark (§), and the paragraph mark (¶).

**Register marks** - used in color printing to position the paper correctly. Usually crosses or circles.

**Resolution** - the measurement used in typesetting to express quality of output. Measured in dots per inch (dpi), the greater the number of dots, the smoother and cleaner the appearance that the character/image will have. Currently, page printers (laser printers) print at 300 and 600 dpi. Typesetting machines print at 1,200 dpi or higher.

**Retouching** - a means of altering artwork or color separations to correct faults or enhance the image.

**Revise** - to revise or correct an existing work or portion thereof.

**Revision** - indicates the stages at which corrections have been incorporated from earlier proofs and new proofs submitted. For example, “First Revision,” “Second Revision,” etc.

**Roman** - type family featuring vertical stems, as distinct from italics or oblique which are set at angles.

**Royal** - a size of printing paper — 20 inches x 25 inches (508 mm x 635 mm).

**Ruler** - rulers displayed on a computer screen that show measurements in inches, picas, or millimeters.

**Runaround** - the ability within a program to run text around a graphic image within a document, without the need to adjust each line manually.

**Running head** - a head (line) of type at the top of a page that repeats on subsequent pages.

**Saddle stitching** - a method of binding in which the folded pages are stitched through the spine from the outside, using wire staples. Usually limited to documents 64 pages or smaller in size.

**Sans serif** - a typeface that has no serifs (small strokes at the end of main stroke of the character).

**Scanner** - a digitizing device using light sensitivity to translate a picture or typed text into a pattern of dots that can be understood and stored by a computer. To obtain acceptable quality when scanning photographs, at least 64 gray scales are required.

**Section mark** (§) - a character used at the beginning of a new section. Also used as a footnote symbol.

**Serif** - a small cross stroke at the end of the main stroke of the letter.

**Sheet fed** - a printing press which prints single sheets of paper, not reels.

**Side heading** - a subheading set flush into the text at the left edge.

**Sidebar** - a vertical bar usually positioned on the right-hand side of the screen.

**Sig file** - a signature file in an e-mail, containing any information a sender wishes to include, such as a quotation or contact information (name, address, phone number, e-mail address, web site address, etc.). Once a sig file is set up, its contents are automatically placed at the bottom of each outgoing e-mail.

**Signature** - a letter or figure printed on the first page of each section of a book and used as a guide when collating and binding.

**Small caps** - a set of capital letters that are smaller than standard capital letters and are equal in size to the lower-case letters for that type size. THIS SENTENCE IS IN SMALL CAPS. (See also **Caps and small caps**.)

**Snap-to** (guide or rules) - a WYSIWYG program feature for accurately aligning text or graphics. The effect is accomplished by various non-printing guidelines, such as column guides and margin guides, which automatically places the text or graphics in the correct position flush to the column guide when activated by the mouse. The feature is optional and can be turned off.

**Softback/softcover** - a book bound with a paper cover, i.e., a paperback book.

**Spell check** - a common feature contained in word processing and page makeup programs that enables a spelling error check to be carried out. Dictionaries of American origin may not conform to English standards, and the option to modify the contents should be available within the program. Dictionaries usually contain from 60,000 to 100,000 words.

**Spine** - the binding edge at the back of a book.

**Style sheet** - a collection of tags specifying page layout styles, paragraph settings, and type specifications that can be set up by the user and saved for use in other documents. Some page makeup programs, such as *Ventura*, come with a set of style sheets.

**Swash letters** - italic characters with extra flourishes used at the beginning of chapters.

**Tabular setting** - text set in columns, such as timetables.

**Tagged Image File Format (TIFF)** - a common format for interchanging digital information, generally associated with grayscale or bitmap data.

**Template** - a standard layout usually containing basic details of the page dimensions.

**Text** - the written or printed material that forms the main body of a publication.

**Text type** - typefaces used for the main text of written material. Generally no larger than 14 point in size.

**Thin space** - the thinnest space normally used to separate words.

**Trim** - the cutting of the finished product to the correct size. Marks are incorporated into the printed sheet to show where the trimming is to be done.

**Typeface** - a complete set of characters forming a family in a particular design or style of type, such as Times New Roman. (See also **Font**.) Typeface also refers to the raised surface carrying the image of a type character cast in metal.

**Typescript** - a typed manuscript.

**Typo (U.S.)** - an abbreviation for typographical error. An error in the typeset copy.

**Typography** - the design and planning of printed matter using type.

**U&lc** - an abbreviation for UPPER and lower case.

**Universal Copyright Convention (UCC)** - provides protection to authors or originators of text, photographs, illustrations, etc., in order to prevent the use of such intellectual property without permission or acknowledgment. The publication should carry the copyright symbol (©), the name of the author/originator, and the year of publication.

**Vellum** - the treated skin of a calf, used as a writing material. The name is also used to describe a thick creamy book paper.

**Vertical justification** - the ability to adjust the interline spacing (leading) and manipulate text in fine increments in order to make columns and pages end at the same point on a page.

**Vignette** - a small illustration in a book not enclosed in a definite border.

**Watermark** - an impression incorporated into paper during the paper-making process showing the name of the paper and/or the company logo.

**Web** - a continuous roll of printing paper used on web-fed presses. Also the term for the World Wide Web.

**Weight** - the degree of boldness or thickness of a letter or font.

**Widow** - a single word left on the last line of a paragraph which falls at the top of a page.

**Woodfree paper** - made from chemical pulp only with size added. Supplied calendered or supercalendered.

**Word break** - the division of a word at the end of a line.

**Word wrap** - in word processing, the automatic adjustment of the number of words on a line of text to match the margin settings. The carriage returns set up by this method are termed “soft,” in contrast to the “hard” carriage returns resulting from the Return key being pressed.

**WYSIWYG** - the acronym for “What you see is what you get.” In a word processing program, for example, this would mean that what you see on the screen is exactly what your printed page will look like.

### **Self-Publishing Facts:**

Ken Blanchard and Spencer Johnson originally self-published *The One-Minute Manager* so they could sell the book for \$15.00. All of the experts told them that they'd never sell such a short book for such a high price. In a three-month period of time, however, they sold more than 20,000 copies in the San Diego area alone — and then sold the reprint rights. More than 12 million copies have been sold since 1982, in more than 25 languages.

### **Self-Publishing Facts:**

Phil Laut sold more than 200,000 copies of his book, *Money Is My Friend*. He went on to sell mass-market rights to Ballantine Books, and foreign rights to Germany, Serbia-Croatia, South Korea, Iceland, Spain, France, and the Netherlands.

# Appendix



## The Template

Beginning on a right-hand, odd-numbered page just as it will fall in your book, is a Template that should help you “see” where sections of the book are located and what they will look like, when completed.

*This page was intentionally left blank for the Template to start on the correct page*

# BOOK TITLE

*(Times New Roman 26 pt. and left justified)*

*For demonstration purposes this template has its own numbering system.*

*Insert page break here.*

**(You can use other fonts and similar sizes. Just remember to be consistent.)**

*Back of “Book Title Page.” This page should be BLANK.*

***Insert page break here.***

# BOOK TITLE

*(26 pt. and centered)*

BOOK SUBTITLE (delete if not using)

*(14 pt. and centered)*

**BY**

*(10 pt. bold and centered)*

**AUTHOR NAME**

*(12 pt. bold and centered)*

**Bookstand Publishing**

<http://www.bookstandpublishing.com>

We suggest you insert your web page address here under  
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*(10 pt. bold and centered)*

***Insert page break here.***

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***(All text on this page is 10 pt. and centered.)***

***Insert page break here.***

**PREFACE (delete if not using)**

*(12 pt. bold and centered)*

The pages before CHAPTER ONE are numbered with Roman Numerals as below. This would be page “v” (five).

If you do not have a Preface, Acknowledgements, or Introduction, the use of Roman Numerals is not needed.

*Insert page break here.*

**ACKNOWLEDGEMENTS (delete if not using)**

*(12 pt. bold and centered)*

SAMPLE TEXT BELOW

To my wife and family for their patience and support;  
my longtime friends and new friends discovered during the writing  
and publishing of this work.

To the many talented un-published authors waiting patiently to be  
discovered.

*(All text on this page is 10 pt. and centered.)*

*Insert page break here.*

**INTRODUCTION (delete if not using)**

*(12 pt. bold and centered)*

*Insert page break here.*

*A blank page may have to be inserted here to make the Table of Contents start on a right-hand page.*

# Table of Contents

*(16 pt bold and centered)*

*(If used, it should be a right-hand page unless your Table of Contents requires the use of two pages. In that case it should start on a left hand page.)*

**The actual table listings should be 10 pt. and left-justified.  
Use TABS not SPACES to place page numbers in the table.**

Chapter One	1
Chapter Two	5
Chapter Three	13
Etc.	

*Insert page break here.*

*Insert page break here to create a blank page if needed to make the first chapter start on an ODD-numbered, right-hand facing page.*

# 1

*(20 pt. bold and centered)*

## CHAPTER ONE TITLE

*(12 pt. bold and centered)*

Chapter One Sub-Title (delete if not using)

Chapters should start on an ODD-numbered, right-hand page.

This is only a recommendation. The final decision is yours.

**Always use page breaks between chapters. The excessive use of carriage returns will cause problems.**

*Insert page break here to create a blank page if needed to make the next chapter start on an ODD-numbered, right-hand facing page.*

# **2**

*(20 pt. bold and centered)*

## **CHAPTER TWO TITLE**

*(12 pt. bold and centered)*

Chapter Two Sub-Title (delete if not using)

## **ABOUT THE AUTHOR**

*(10 pt. bold and centered)*

**About the Author should be on a left-facing page after the last page of text in 10 pt.**

One last comment:

You should read and reread your book until you are 100% sure that everything is correct. Once you have done your read-through, give your book to a friend to read, and see whether your friend finds any mistakes.

So many times we are sure that a book is ready to go and we proceed with the printing, only to have an error pop out in the final printed book. One saving grace is that with print-on demand-technology and doing short runs, we have not made a big mistake, only a small one that can be fixed at minimal cost and with little embarrassment.



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