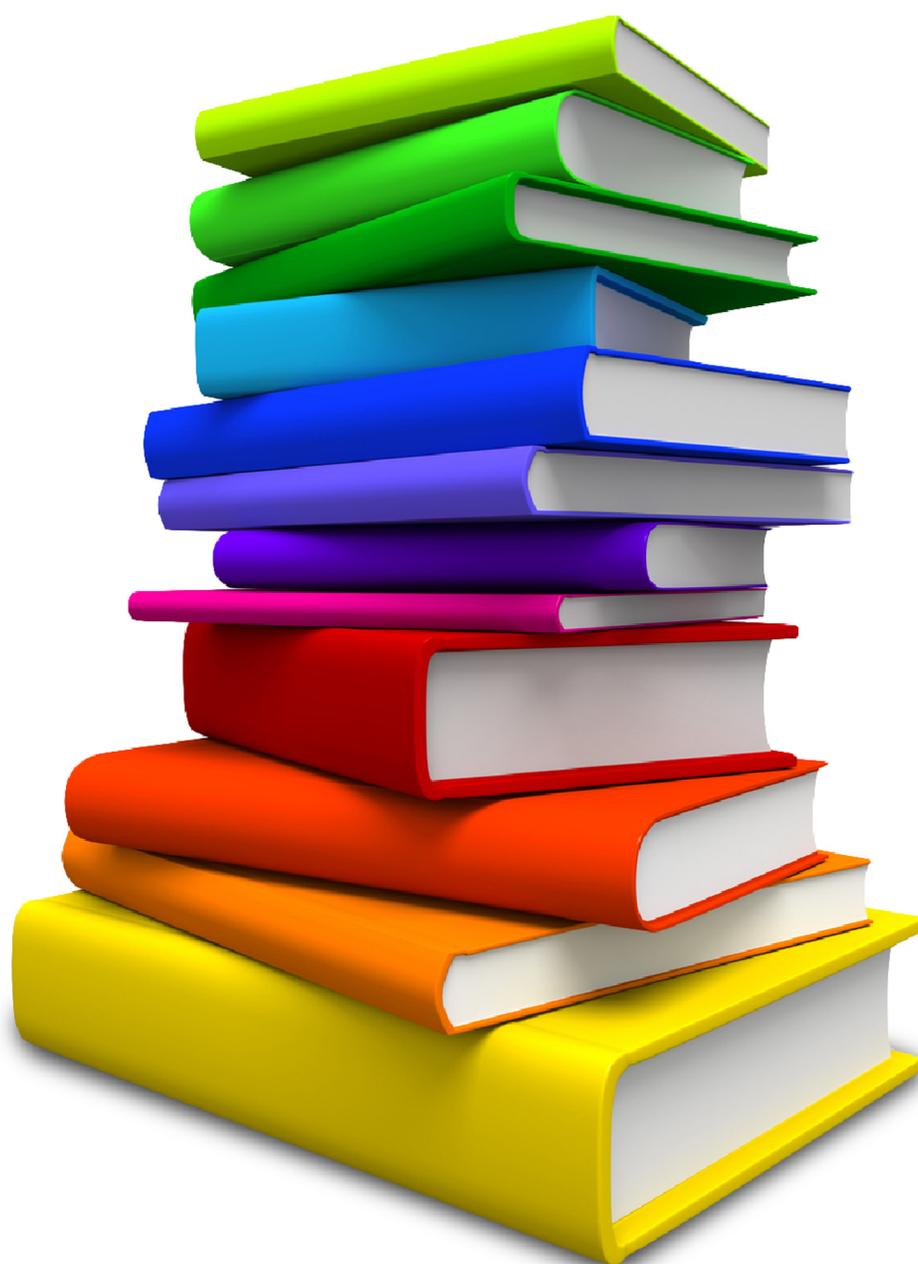


**WHAT'S INSIDE IS WHAT I LEARNED FROM PRODUCING
THOUSANDS OF TITLES AND PRINTING MILLIONS OF BOOKS!**

SELF-PUBLISHING

GUIDELINES FOR BUSINESS PROFESSIONALS



Successfully Design, Print & Market Your Company's Books!

PRODUCTION SHORTCUTS » TIME HACKS » WHAT NOT TO DO

Bala Zuccarello

SELF-PUBLISHING

GUIDELINES FOR BUSINESS PROFESSIONALS

**HOW TO SUCCESSFULLY
DESIGN, PRINT AND SELL YOUR BOOK**

- PRODUCTION SHORTCUTS**
- TIME HACKS**
- WHAT NOT TO DO**

**One World Press
Chino Valley, Arizona**

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- ✓ Publish your own book
- ✓ A Book makes you the expert
- ✓ Books open doors and get clients
- ✓ Make it your calling card
- ✓ Nobody throws away a book
- ✓ Self-Publishing isn't a hassle with us
- ✓ We'll show you exactly what to do
- ✓ We're with you every step of the way
- ✓ We produce professionally looking books
- ✓ People won't even know you self-published
- ✓ Give us a call, we're here to help
- ✓ Remember, better designed books just sell better!

PREFACE

Let me start off by thanking you for your time and attention. It is very much appreciated.

I know that there are a hundred things demanding your attention right now. Never mind all the other day to day, if not moment to moment distractions in our lives. Thank you.

I think you'll find what you're about to read useful, as well as very profitable.

I have a question that I would like to ask you.

What would you give to have several hours of uninterrupted time to sit down in the comfort and privacy of your prospective customer's, prospective client's, prospective patient's or prospective student's home to explain your product or service or new idea to them?

How valuable would it be for you and your company to be able to clearly communicate a carefully crafted sales message without any interruptions or distractions?

If you had that much uninterrupted time, would you say?

Would you speak to the incredible benefits offered by your products and services?

Would you answer all their anticipated objections and allay their fears?

Would you explain yourself and clear up any misunderstandings they might have about your product or service and put their minds at ease?

Would you paint a picture of their life after using your product or service?

The ease, the joy, the new found freedom in their physical movement or the relief from pain or discomfort that they will experience?

Perhaps you would help them visualize their new lifestyle created from the profits of the financial opportunity you're introducing to them.

Would you help them image all the ways in which their lives would be transformed by having an ongoing relationship with you and your company?

Of course you would. Given this kind of an opportunity the sky's the limit!

Well this is all possible right now. In less time than you could imagine you could be having the exact conversations mentioned above with your perspective client!

The vehicle that makes all this happen is a **BOOK** and as you already know, it comes in several different formats. Here you are along with thousands of others reading this book. It's like I duplicated myself to talk with as many people as are interested to answer all their questions.

As you read the following pages please think about how you will use your book to expand and grow your company, business and yourself.

You do not have to do this alone! If you need help getting started or if you have questions on a specific project please contact me.

Just email or call:

printmybook@oneworldpress.com

928-487-0753

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1

CHAPTER 1

2 INTRODUCTION

Congratulations on taking the next step in learning what you need to know in order to design, print and sell your next print book and Ebook.

This information will save you thousands and thousands of dollars in the publishing process. You will no longer be at the mercy of your book publisher or printer.

You are now on the fast track and will be able to go from a finished manuscript to a finished professional looking book, ready for sale, in 60 days or less without needing any previous publishing experience!

This Ebook will show you how to avoid all the hidden problems and mistakes that many people make.

You will avoid all of that.

Any successful business runs on systems. The publishing business is no different. You will learn systems for each of the different aspects of creating and publishing books. Each system has been time tested to be efficient in fulfilling its unique part that goes into making up the entire publishing process.

HOW THIS BOOK IS DESIGNED

Each section will explain a basic part of the overall process. As you become more familiar and comfortable with each aspect of the publishing process you will become more efficient at completing each task. The longer you stay at it and study each step the more it will become second nature for you to know how to handle each task professionally.

3 The confidence that you will gain with the production of each of your new books will free you up to turn your attention to other more important things like writing another book or marketing your next book.

It isn't very difficult to get your print book or Ebook listed on Amazon. You should know that having your book listed on Amazon **DOES NOT GUARANTEE THAT YOUR BOOK WILL SELL. YOU HAVE TO DRIVE PEOPLE** to your book on Amazon and to your web site. Something to remember.

The publishing process is not some mystical secret that is beyond understanding.

When you break it down into different stages and components it is really quit manageable.

I suggest that you print out these pages and put them in a 3 ring binder so you can refer to them more easily.

SELF-PUBLISHING

Here are six great reasons to self-publish your book

1. You don't have to convince anybody that your book should be published.
2. Your book will establish you as an expert in your field.
3. You can see your book in print very quickly.
4. You can get distribution to 95% of ALL THE BOOKSTORES IN AMERICA and create another stream of income.
5. You have the opportunity to get your message out there, address burning issues or preserve your own heritage.
6. You can produce your book professionally and economically.

Your printer/publisher should be able to manage the book publishing process for you.

- 4 You'll save time, you'll save money, and you'll just plain sleep better at night not having to worry about all the details!

Here's just a partial list of the professional book publishing services that your printer should offer.

- Project Planning and Management
- Complete Manuscript Editing
- Professional Cover and Page Design
- Full Color and B&W Book Printing
- Door to Door Delivery
- Ocean Freight & US Customs Clearance
- Book Marketing Consultation
- Inventory Control
- Title Management

They should really handle it all! They should have everything you need to produce a top-quality book - without you having to learn a new profession (or several!)

Book publishing today is a series of interconnected tasks...from manuscript to finished book it's one thing after another!

THE PIECES TO THIS PUZZLE

Once you decided, how would you know if you got a good deal? Would you be able to judge what the best quality and service looks like? Do you know what your book requires in terms of?

5

- Page Count
- Halftones
- Color Photos
- Final trim size
- Paper selection
- Opacity
- Brightness
- Cover stock
- Ink colors
- Quantity of run

- Cover Film Lamination
- Paperback
- Hard bound
- Specialty binding
- Delivery schedule

What about timing and workability? Book manufacturing and production is process made up of many steps. Each step is dependent upon the one before it. Also each step must take into account the step to follow. Are you ready to manage every part of the production process with each vendor?

6 COMMON DIFFICULTIES YOU'LL AVOID

Firstly, there's the preparation of the manuscript: editing, proofing, and re-writing cycle(s), choosing images. Then there are the decisions on which trim size, binding and page count best conveys the book's feel and gravity. Then, of course, you want professional cover artwork, to fit with your choice of binding and the interior page design and layout.

And all of this is still pre-press!

Then printing! This begins by soliciting bids from a number of printers, perhaps both here in the US and overseas. The challenge of making sense of the requested quotations is major, in itself. Printers may have included different details, or used similar terminology to mean different things. Do you know that language?

Particulars of printing include text and cover paper choices, with all the different weights, brightness and opacity. You have to decide the role of black

and white or color inks and which type of bindings and cover finishes are best. Then there's the length of the press run. Is 500 too many or will 5,000 be too few?

Then shipping and delivery, which may include ocean freight, US Customs clearance, trucking. Oh - and let's not forget about samples and proofs and changes throughout this process!

STRESS INDUCING

To say that you have a lot to manage and consider is an understatement. If you add to this the pressure created by seeking a timely delivery schedule and, of course, trying to stay within budget, you may find yourself with a lot of additional stress in your already busy schedule.

- 7 To orchestrate this complex process effectively is very difficult. Doing it to a high level of competence requires knowledge and skills that are considered both an art and a science.

THE SOLUTION...

ONE WORLD PRESS ***Publishing Without The Problems***

This is where a knowledgeable publisher comes in!

We offer you a one-stop, integrated publishing service! We are one of those rare companies in the industry who can handle each and every aspect of the production & manufacturing process from the manuscript to the finished books delivered to your door (or any place else in the world for that matter).

We manage the entire process for you, from start to finish and every part in-between.

We are familiar with the industry. We buy book production products and services every day. We know the difference between all the components that are involved. We are able to translate all the different manufacturing offers into common terms. We can help you to compare apples to apples and make the best-informed buying decision.

We keep a sharp lookout for the myriad of things that can go wrong. From the wrong weight of the paper to the incorrect binding process. It is our job to insure that your book turns out better than you expected.

8 That's what it means when we offer complete, integrated book publishing services!

You don't want the cheapest - that's the role of the corner econo-print shop or the latest online site. You want the highest quality product possible, for a reasonable and economical price. And that is what we offer.

SAVING YOU TIME

How valuable is your time? Do you want to spend it doing and improving what you're good at or do you want to spend your time learning a whole new body of knowledge and a new set of skills concerning the intricacies of the printing trade?

I respectfully suggest, as with many other areas of professional endeavor, that it is not worthwhile to attempt to gain the required expertise --- that the best route to the quality publication you want is to outsource it.

You should use One World Press as your publisher so you have the time to concentrate on your core business. Let us handle it all for you.

Get rid of your production department...use them when you need them!

PROFESSIONAL CHOICE

We offer a professional relationship to each of our clients. We will provide you with a friendly and easeful work environment.

Imagine just talking to us, and never having to think about these thousand details again.

9 MANAGING THE PROCESS

To orchestrate this complex process effectively is very difficult. Doing it competently requires skills that are considered both an art and a science.

So we offer you '*complete, integrated book publishing services*'!

Imagine just talking to us, and never having to think about these thousand details.

At One World Press we can take care of the entire process for you.

CHAPTER 2

10 **MANUSCRIPT PREPARATION**

Your manuscript that you will be working with should have been prepared in Microsoft Word.

The format of your manuscript in MSWORD on your computer should be 8 ½ x 11 with 1” margins on all sides. If you can set the size of the type I would recommend using a 14 point type face with 1 return between lines. The reason for this is twofold.

One is that it lends itself to easy reading and secondly it is also much more convenient to insert written editing corrections onto the printed page.

After you have proofread the manuscript you should have it proofed at least 5 more times by 5 different pairs of eyes before sending off to your typesetter.

As soon as you send it off to your typesetter you should proof it again just to make sure you have caught any small mistakes. SPELL CHECK will not

know syntax nor can it spot a misspelling if the misspelling is the wrong word spelt correctly. An example is “trying” and “dying”. Very different words meaning very different things but both spelt correctly.

You should submit this digital file to your typesetter as one continuous document, one file. Do not have any separate sections for the front matter or the text or the back matter. It should all be together in one file. Your typesetter will break it into sections with page numbers and heading.

Each new chapter/new section should begin on its own page.

Below is a chart showing the traditional order for the sequence of sections in a book.

None of this is written in cement. I recommend however that you try and follow the general order. You can pick and choose which sections to include and which to omit to suit your individual needs.

The only sections that I would suggest that you always have are:

1. Title page
2. Copyright page
3. Table of Contents
4. Chapter title page

RECTO & VERSO

A RECTO page is the page on the right side of the book. It is the odd numbered page.

A VERSO page is the page on the left side of the book. It is the even numbered page.

The back side of a RECTO page is the VERSO page.

FRONT MATTER

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Name	Voice	Purpose
Half title page	Publisher	Usually a single line in capital letters, precedes the title page, and only contains the title (as opposed to the author, publisher etc. found on the full title page) with a blank <i>verso</i> .
Title page	Publisher	Repeats the title and author as printed on the cover or spine.
Copyright	Printer	Technical information such as edition dates, copyrights, typefaces and the name and address of the printer. In modern books usually on the verso of the title page.
Contents	Publisher	This is a list of chapter headings, and nested subheadings, together with their respective page numbers. This includes all front-matter items listed below, together with chapters in the body matter and back matter. The number of levels of subheadings shown should be limited, so as to keep the contents

		list short, ideally one page, or possibly a double-page spread.
Foreword	Some real person, other than the author of the book.	Often, a foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.
Preface	The author	A preface generally covers the story of how the book came into being, or how the idea for the book was developed. This is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.
Acknowledgment	The author	Often part of the Preface, rather than a separate section in its own right, it acknowledges those who contributed to the creation of the book.
Introduction	The author	A beginning section which states the purpose and goals of the following writing.
Dedication	The author	A dedication page is a page in a book that precedes the text, in which the author names the person or people for whom he/she has written the book.

Epigraph	The author	A phrase, quotation, or poem. The epigraph may serve as a preface, as a summary, as a counter-example, or to link the work to a wider literary canon, either to invite comparison, or to enlist a conventional context.
Prologue	The narrator (or a character in the book)	A prologue is an opening to a story that establishes the setting and gives background details, often some earlier story that ties into the main one, and other miscellaneous information. As such, it is generally considered part of the body in modern book organization (for clarification see the Chicago Manual of Style).

BACK MATTER

Name	Voice	Purpose
Epilogue	The narrator (or a character in the book)	This piece of writing at the end of a work of literature or drama is usually used to bring closure to the work.
Afterword	The author, or some other real person,	An afterword generally covers the story of how the book came into being, or of how the idea for the book was developed.

Appendix or Addendum	The author	This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work.
Glossary	The author	The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction.
Bibliography	The author	This cites other works consulted when writing the body. It is most common in non-fiction books or research papers.
Index	Publisher	This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books.
About Author	Author	This brief description may be located at the end of a book. It is a short bio of the author and how to contact them.

CHAPTER 3

16 **TEXT PAGE DESIGN**

PAGE LAYOUT

To begin with, the best page layout, is the one that you are the most happy with. To arrive at this it may be necessary to look at a large number of books and see what you like and what kind of different layouts may be appearing within different subject matters. The text pages of a book about DOG CARE should not look the same as a COLLEGE TEXTBOOK and also not the same as a NOVEL. Look around, there are only a few overarching suggestions.

1. Your page design should be consistent throughout the entire book

2. The size of your text font should be 11/13. This means that I am recommending that the point size of the text face should be 11 points with 13 points of leading (space) between the lines.
3. Ask your typesetter to see full page examples of several different fonts before you decide on which one to go with.
4. Take these samples and live with them for a day or so. Put them on your refrigerator.
5. Remember, the older the audience the larger the type.
6. Have the typesetter make a suggestion both on the size of the type and the type face. (optional)
- 17 7. Some faces may make the type look too horsey, meaning that it appears too large and awkward to the eye, clumsy to read
8. Some faces may make the type appear too small and pushed together. The letters may appear too tight together and not easy to read, too squished together.
9. What you're looking for is a balance that elegantly communicates the feel of the subject matter. The less distracting the type the more the subject matter gets through. Readability is paramount.

Page numbering:

1. All the FRONT MATTER of the book is numbered in LOWER CASE ROMAN NUMERALS. (i, ii, iii, iv, v, vi, vii, viii, ix, x, xi, xii, xiii, xiv...)

2. Counting starts with the first page of the book, the title page.
3. The numerals DO NOT appear on:
 - a. The half title page and verso
 - b. The title page
 - c. The copyright page
 - d. The Table of Contents page
 - e. Any blank pages in the front matter
4. The numerals start to appear after the Table of Contents page
5. The FOLIO (page number) which is in ARABIC NUMERALS (1, 2, 3, 4, 5, 6, 7, 8...) begins with the first page of text AFTER the front matter.

18 6. Do not number blank pages.

Top & Bottom margins should be 1”

Left & Right margins should be $\frac{3}{4}$ ”

There should be headers and footers.

HEADERS

1. Headers contain the title of the book on the VERSO (Left handed page) and the chapter title on the RECTO (right handed page).
2. The header should be just slightly smaller than the text on the page.

3. They can be **BOLD** or *Italic* or Underlined or any combination of the three. Speak with your designer.
4. They are positioned either centered or flush with the THUMB SIDE (the outside edge of the text, where one would put their thumb when holding the book) of the text.
5. They should float within the 1” margin above the text and be 1 return above the text.
6. They may also contain the FOLIO (page number) which is usually flush to the thumb side of the text.
7. There is generally no header on a chapter title page but there can be a page

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FOOTERS

1. Footers can contain the title of the book on the VERSO (Left handed page) and the chapter title on the RECTO (right handed page). Speak with your designer
2. The footer should be just slightly smaller than the text on the page.
3. They can be **BOLD** or *Italic* or Underlined or any combination of the three
4. They are positioned either centered or flush with the THUMB SIDE (the outside edge of the text, where one would put their thumb when holding the book) of the text.

5. They should float within the 1” margin below the text and be 1 return below the text.
6. They usually just contain the folio which is generally flush to the thumb side of the text and may also be centered.

Generally speaking the text should not have any spaces between paragraphs.

If there is dialog it is always indented.

The beginning of each paragraph is indented. The first paragraph in the chapter should not be indented.

Each chapter should begin on a RECTO anywhere from 1/3 to 1/2 pages from the top of the page.

20 The chapter title is located in this 1/3 to 1/2 page open area above the initial text which starts the chapter. The chapter title can be in a larger **BOLD** or *ITALIC* face or even Ghosted (meaning grey and not completely black) and may contain a ROMAN or ARABIC numeral. They may also contain some sort of graphic complement or some other element to jazz it up a little. The design is something that should be consistent from chapter to chapter. This should be something that you would want to talk with your designer about.

PHOTOS, ILLUSTRATIONS, CHARTS & GRAPHS

The use of these elements is completely at your discretion.

1. If B&W they should be no smaller than 1/4 of the page within the margined area.

2. I do not recommend they bleed (run off the page) unless that is at the suggestion of your designer.

3. They should be submitted to your designer/printer at 300 dpi @ 100% of original size. This means that you should submit whatever your original photo is and have it scanned at 300 dpi. The higher the resolution (300 dpi) the more true the fidelity with which it will be reproduced.

4. Many printers have a protocol for how they treat HALTONES (B&W Photos) and you should find out what your particular printer requires.

5. If the book is solely going to appear on the internet and be viewed only on a computer screen or KINDLE like device then 72 dpi would be acceptable.

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6. If they contain type that type should be readable.

7. Spend whatever it takes to create a clear and readable chart or graph because you have a lot riding on it. I am assuming that you are using it because it adds to your content.

CHAPTER 4

22 COVER DESIGN

Where to begin? Everyone judges a book by its cover, initially, EVERYONE! Some say that the cover is the most important element of the entire book because you have about 15 seconds to make a good impression on you potential buyer or not.

I don't know whether it's the most important element but it is very important and should be treated as an opportunity to make a controlled first impression with your customer.

Suggestions:

1. If you are struck with an image that you just have to have, you're lucky. See how difficult it is to use this image and proceed from there. Make sure that if there is a person's face on the cover and they are faced in any direction, they should be facing to the RIGHT, the thumb side of the

cover. If there is movement portrayed by the image on the front cover it should also be in the direction of the **RIGHT** side of the cover.

2. Use a Professional Graphic Artist to design your cover. It may cost you \$500 but it is money very well spent. Graphic artists are in the design trenches day in and day out and they see what's out there and what's working NOW.
3. If you have a friend who is computer savvy but has no cover design experience, save yourself the trouble and don't go there.
4. If you are lost for how to proceed graphically take a look at the TOP 100 New Your Times Bestsellers and the TOP AMAZON 100 to find inspiration.

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5. There is no **PERFECT COVER**.
6. There is a **GREAT COVER FOR YOUR BOOK**.
7. If you're happy with the cover it's a **GREAT COVER**.
8. Do not let you close friends, relatives, or family decide how your cover should look.
9. **NEVER, NEVER, NEVER** guess the market.
10. Let the market tell you what it wants, using a Professional Graphic Artist is letting the market give you some direction
11. You should be able to ask your designer for 3 or so **COMPS** short for comprehensive layouts. This is the page layout of a proposed design as initially presented by the designer to a client, showing the relative

positions of text and illustrations before the final content of those elements has been decided upon. The comp thus serves as a draft of the final layout, and (if approved) is used as guide for further design changes and, ultimately, production.

Take these COMPS and show them around.

- a. Bookstore Managers
- b. Advertising or marketing people you may know
- c. Put them on your site and ask for feedback
- d. Another graphic artist

12. Post them on your Facebook page and ask for feedback
13. Your title and subtitle are extremely important in conveying the meaning of your book. Don't take them lightly.
14. Consult with those same people as above to get some initial feedback on your title.
15. Don't choose a funny, sarcastic, or demeaning title, it may be attractive in the moment but in 6 months you'll look at the title and wonder what you were thinking.

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BACK COVER BASIC INFORMATION

1. A quote about the book
2. One or several quotes about the book (reviews), include Name, Title of reviewer's book, any other credentials

3. Short bio of the author
4. ISBN Bar Code
5. Price
6. Publishing Company
7. BASIC Bookstore shelving category

BACK COVER DESIGN

25

1. Continuation of the front cover design theme in color and tone
2. Spine should be a continuation of color on the front cover.
 - a. Do not make the spine a different color than the front cover. You take the risk, if the binding of the book is off by as little as 1/64”, that it will look awkward to see a different color running up and down the length of the left hand side of the front cover.
3. Can contain:
 - a. Brief Book Description (optional)
 - b. Small Quote from the book (optional)
 - c. Reviews from recognized authors, experts, reviewers (optional)
 - d. Brief Author Bio (optional)
 - e. ISBN Barcode (a must)

- f. Publishing house name (a must)
 - g. Retail Price (a must)
 - h. Bookstore Category Listing (a must) (click below)
 - i. <http://www.bisg.org/what-we-do-0-136-bisac-subject-headings-list-major-subjects.php>
4. Book size will determine how much of each of the above you can include
5. The best back cover has great reviews from recognized experts in their field

CHAPTER 5

27 TRIM SIZES

You can make your book any size you choose. That being said, there are basically four sizes that are the most economical to print.

1. 5 ½ x 8 ½
2. 6 x 9
3. 7 x 10
4. 8 ½ x 11

ISBN

In order to sell your book over the internet or in a bookstore you will need to get an ISBN number. Do not buy a cheap (less than \$125 for one) ISBN because it will not be listed in the name of your publishing house. What is happening here is that someone already has a list of ISBN's and is selling you one of their numbers. If this is not a problem for you then go ahead and purchase it. You can purchase it from 2 places.

1. RR Bowker Here's the link: <https://www.myidentifiers.com/isbn/main>
2. ONE WORLD PRESS Send an email to:
production@oneworldpress.com
3. The ISBN Barcode will appear on the back cover of your book and the ISBN will be on your copyright page. You will get a 10 digit version and a 13 digit version. Use the 13 digit version.
4. You will need to use a different ISBN for each version of your book.
 - a. Paperback
 - b. Hard cover
 - c. eBook
 - d. Revised editions where more than 15% of the content has been changed
 - e. Each foreign language version

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ISBN INFORMATION, ASSIGNMENT & BAR CODE PRODUCTION

We can provide you with a scan-able bar code that will print on the back cover. This is the bar code that bookstores scan when they sell your book. It will include your ISBN and pricing information.

The International Standard Book Number (ISBN) is a 13-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.

Every ISBN consists of thirteen digits and whenever it is printed it is preceded by the letters ISBN. The thirteen-digit number is divided into five parts of variable length, each part separated by a hyphen.

The five parts of an ISBN are as follows:

The current ISBN-13 will be prefixed by "978"

29 Group or country identifier which identifies a national or geographic grouping of publishers;

Publisher identifier which identifies a particular publisher within a group;

Title identifier which identifies a particular title or edition of a title;

Check digit is the single digit at the end of the ISBN which validates the ISBN.

In the case of the check digit, the last digit of the ISBN, the upper case X can appear. The method of determining the check digit for the ISBN is the modulus 11 with the weighting factors 10 to 1. The Roman numeral X is used in lieu of 10 where ten would occur as a check digit.

There are over 160 ISBN Agencies worldwide, and each ISBN Agency is appointed as the exclusive agent responsible for assigning ISBNs to publishers residing in their country or geographic territory. The United States ISBN Agency is the only source authorized to assign ISBNs to publishers supplying an address in the United States, U.S. Virgin Islands, Guam and Puerto Rico

and its database establishes the publisher of record associated with each prefix.

Once an ISBN publisher prefix and associated block of numbers has been assigned to a publisher by the ISBN Agency, the publisher can assign ISBNs to publications it holds publishing rights to. However, after the ISBN Agency assigns ISBNs to a publisher, that publisher cannot resell, re-assign, transfer, or split its list of ISBNs among other publishers. These guidelines have long been established to ensure the veracity, accuracy and continued utility of the international ISBN standard.

30 As defined by the ISO Standard, the ISBN publisher prefix (or "root" of the ISBN) identifies a single publisher. If a second publisher subsequently obtains an ISBN from the assigned publisher's block of ISBNs, there will be no change in the publisher of record for any ISBN in the block as originally assigned. Therefore, searches of industry databases for that re-assigned ISBN will identify the original owner of that assigned prefix as the publisher rather than the second publisher. Discovering this consequence too late can lead to extensive costs in applying for a new prefix, re-assigning a new ISBN, and potentially leading to the application of stickers to books already printed and in circulation.

If you are a new publisher, you should apply for your own ISBN publisher prefix and plan to identify and circulate your books properly in the industry supply chain. You may encounter offers from other sources to purchase single ISBNs at special offer prices; you should be wary of purchasing from these sources for the reasons noted above. There are unauthorized re-sellers of ISBNs and this activity is a violation of the ISBN standard and of industry practice. A publisher with one of these re-assigned ISBNs will not be correctly identified as the publisher of record in Books In Print or any of the industry databases such as Barnes and Noble or Amazon or those of wholesalers such as Ingram. If you have questions, contact the US ISBN Agency for further advice.

The ISBN Agency assigns ISBNs at the direct request of publishers, e-book publishers, audio cassette and video producers, software producers and museums and associations with publishing programs.

Allow 15 business days for non-priority processing from the time an ISBN application is received at the agency (not from the date sent by the publisher.) Priority processing is two business days from the time an application is received at the agency. Express processing is 24 business hours.

There is a service fee to process all ISBN applications. Service fee information is contained on the application. Priority and Express processing involve an additional fee.

NOTE: The processing service charge is NON-REFUNDABLE.

31 An ISBN should be assigned to each title or product, including any backlist or forthcoming titles. Each format or binding must have a separate ISBN (i.e. hardcover, paperbound, VHS video, laserdisc, e-book format, etc.). A new ISBN is required for a revised edition. Once assigned, an ISBN can never be reused. An ISBN is printed on the lower portion of the back cover of a book above the bar code and on the copyright page.

Once ISBNs have been assigned to products they should be reported to R.R. Bowker as the database of record for the ISBN Agency. Companies are eligible for a free listing in various directories such as Books in Print, Words on Cassette, The Software Encyclopedia, Bowker's Complete Video Directory, etc.

NOTE: Receiving just your ISBNs does **NOT** guarantee title listings. To ensure your titles get in the Books in Print database **you must submit your title information.**

Book titles should be registered with Books in Print at www.bowkerlink.com.

The Publications (hard copy listings) in which the assigned ISBNs appear are [Publishers, Distributors & Wholesalers of the United States](#), published by R.R. Bowker, and [Literary Market Place](#), published by Information Today.

The ISBN can be translated into a worldwide compatible bar code format. Publishers who wish to have their ISBNs translated into worldwide compatible bar codes can now make their request directly online at www.isbn.org or www.bowkerbarcode.com. Bar code scanning is a required step required by for many retailers in the sales transaction process for book publications and book-related items. We hope that offering this service will save you time and enable you to meet all of your transaction partners' requirements.

ISBNs are sold in blocks of 1, 10, 100, and 1000. When purchasing ISBNs, we recommend that you estimate the amount of publications you will be publishing within the next five years, and select the block that best suits your needs. It is always best to select the block that will last you for a few years because you will be able to maintain one publisher prefix, and minimize the unit cost per ISBN. When purchasing a larger block of ISBNs, the price per ISBN decreases.

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CATALOGING IN PROCESS

CIP DATA

"CIP data" is the bibliographic record created by the Library of Congress for a book prior to its publication. It appears printed on the verso (reverse side) of the book's title page.

It is an abbreviated version of the machine-readable cataloging (or MARC) record that resides in the Library's database and which is distributed to libraries and book vendors.

The full MARC version contains additional information such as codes that indicate the language in which the book is written, the date when the book was cataloged, etc.

The CIP program was established thirty-six years ago to serve the nation's libraries by cataloging, in advance of publication, books widely acquired by the nation's libraries.

If the CIP program can catalog these works early in their life cycle and can make the catalog records broadly available, many libraries can benefit. Instead of individual libraries cataloging the same work repeatedly, the work is cataloged once, and literally thousands of libraries -- school libraries in particular – can use the resulting record and can redirect resources consumed by cataloging these works to other uses.

33 The catalog records created by the program provide bibliographic control of books in libraries so readers can readily access the books that meet their needs. Because these bibliographic records are also distributed in machine-readable form prior to the book's publication, they also support acquisition, book selection, and book purchasing activities. Many booksellers and large libraries worldwide obtain these records via the Library's MARC Distribution Service and they in turn distribute them in various products and services that alert libraries, book stores, and readers to forthcoming titles. In many instances, these parties place orders for these titles. In this way CIP also serves as a marketing tool for publishers.

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CIP cataloging is also used in other ways. Readers and librarians use the CIP data printed in books as a reference tool. The subject access points connect the reader to related subject areas.

34 The classification number (both the Dewey Decimal and Library of Congress classification numbers) indicates the location of the book in hand as well as the location of other books on the same subject. This information is also useful for processing and routing books to appropriate staff when books are first received from the bookseller. And because the book arrives pre-cataloged, it is immediately available to the reader. Little additional processing is required.

The summaries contained in many CIP records also provide a brief and objective statement of the book's content, while also providing additional keyword searching when indexed by local library search engines. The summaries in CIP records for juvenile works are especially valuable for young readers. Many school librarians also use the CIP record to instruct students on how to access information. The CIP catalog record is in many cases the first bibliographic tool that youngsters encounter in an instructional setting.

THE CIP PROCESS

The publisher submits a CIP data application with the accompanying text of the forthcoming (not yet published) book. CIP Division staff review the

application. If it is complete and within scope for the program, an initial bibliographic record is created, a Library of Congress control number is assigned, and the work is forwarded to the appropriate cataloging team for descriptive cataloging, name authority work, subject analysis, LC classification, and Dewey Decimal classification. The completed work is returned to the CIP Division and a version of the catalog record (known as CIP data) is prepared and sent to the publisher. The publisher then prints the CIP data on the verso of the title page.

35 The CIP program strives to complete CIP processing within two weeks of receipt of the CIP application. This tight time frame is essential to the CIP process. Publishers submit applications when the elements of the book's identity (e.g., title, subtitle, and content) are not expected to change. But this circumstance does not usually occur until the book is well advanced in development and the print date established. If the CIP data is to be printed in the book, the CIP process must occur promptly. If the work is submitted too early, changes will be likely. If too late, the data will not be printed in the book. Publishers can submit change requests prior to the book's publication.

To request a change, the publisher completes a change request form, identifying the specific change requested and attaches a new title page and/or copyright page to evidence the change. Minor changes—e.g., ISBN corrections, proposed publication dates, typos—are made by CIP Publisher Liaisons in the CIP Division. Substantive changes that affect cataloging are forwarded to the cataloging teams.

As soon as the book is published, the publisher sends a copy to the CIP Division. Library staff then compare the book-in-hand with the bibliographic record. This process is known as CIP verification. If changes have occurred subsequent to the CIP cataloging process, the record is edited to reflect these changes. The most frequent changes occur to the title page—changes to the title, subtitle, series, author's name or form of the author's name. The imprint information may also be changed at this time—not because the name of the publisher or imprint has in fact changed but, most often, because the name of the imprint or publisher was presented on the accompanying text carelessly or

in an abbreviated manner that did not reflect how this information is printed in the book. Pagination and size are always added at this time as this information is not available when the publisher originally requests the CIP data.

The CIP verification process cannot occur until the publisher sends a copy of the book to the Library immediately upon publication. Many publishers do this promptly, some do not, and some do not send the published book at all. Outstanding books must be claimed. This slows down the verification process and consumes staff resources. Because the CIP record is redistributed after verification occurs, many records are not redistributed in a timely manner. This suggests to some libraries that access the initial CIP record that some books are not yet published when in fact they have been.

ELECTRONIC CIP

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When the CIP program was first established, it was a paper-based process. That is, the application forms were paper (four carbon leaves with pressure sensitive address labels), the galleys or manuscripts that accompanied the application were paper, and the complete package was submitted by U.S. Postal Service or, more often, by a commercial carrier such as FedEx or UPS.

In 1999, the Electronic CIP (ECIP) system was implemented. ECIP enabled the publisher to use the Internet to submit applications. The publisher first completed an online Application to Participate form. Upon submission, the form was reviewed by CIP staff. If the publisher was eligible, the publisher was sent an account number and password. This enabled the publisher to access the appropriate form to request CIP cataloging.

The ECIP Data Application form is much like its paper counterpart but includes some additional elements that facilitate processing. The publisher prepares the text file (containing, ideally, the full text, but often only front matter and sample chapters) in ASCII to attach to the application. Before attaching and submitting the file, the publisher adds some basic code to the

file such as to indicate the beginning of the title page and to indicate the end of the title page. When the CIP application is received, CIP staff reviews it for completeness and eligibility. They also ensure that the text is coded correctly and accessible. This is done within a module of the ECIP system known as the Traffic Manager.

Acceptable applications are assigned a Library of Congress Control Number and then forwarded to the cataloging team with the appropriate expertise. Another ECIP system module, Text Capture and Electronic Conversion (TCEC), facilitates the descriptive part of the cataloging process. TCEC enables the cataloger to readily copy data elements from the title page, copyright page, table of contents and the application form into a structured catalog record. TCEC also adds some fixed data elements automatically. The subject cataloging and classification work follow.

When the cataloging is complete, the application is returned to the CIP Division, and CIP staff then email the completed data to the publisher.

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The ECIP system has provided dramatic efficiencies. Postal costs were eliminated. Overall turnaround time has improved significantly. Labor-intensive handling and distribution tasks associated with the paper process were eliminated. Keying was substantially reduced. And all aspects of the program and its workflow are now more tightly controlled. Library staff and publishers can track titles in process.

Of equal importance, the ECIP system has facilitated record enhancement at virtually no cost. The TCEC module enables the cataloger to format the table of contents and move it into a 505 field with relatively little editing. Other automated applications add a link to an 856 field so longer table of contents notes are accessible via the hyperlink when the CIP record appears in an online system.

The ECIP system also led to the development of the Publisher Provided Summary program. Publishers participating in the ECIP program can provide summaries (adhering to CIP criteria) with the CIP Data Application form. Catalogers review these summaries, and if they adhere fully to CIP criteria for

summaries (See Appendix B), they add them to the record via the TCEC module. Summaries that do not meet the criteria are deleted. Catalogers do not edit these summaries and publishers are not permitted to submit changes for these summaries. Publishers strive to apply the guidelines carefully because they know these summaries, when added to the catalog record, not only provide readers fuller information about the content of the work but also greater exposure for the title as the additional vocabulary in the summary is made available on the Internet for keyword searching.

38 A Library of Congress Control Number (LCCN) is a unique identification number assigned by the Library to the catalog record for each book it catalogs. This practice began in 1895 with the assignment of 98-1 to the collected works of Honoré de Balzac. LCCNs played an important role in facilitating the sale and distribution of catalog card sets to libraries. *Publishers Weekly*, *Cumulative Book Index*, and other book trade serials published them as a service to libraries who in turn used them when completing their card order slips. In 1951, Duell, Sloan and Pearce began to print the LCCN on the verso of the title page. J.P. Lippincott and others followed suit. This initiated the practice of “pre-assigning” blocks of LCCNs to publishers, a practice that continued into the 1970s when it was gradually replaced by individual pre-assignment of LCCNs by the Library, as the block approach had led to duplicate assignments.

While the Library no longer provides a card service, the LCCN continues to serve as a unique inventory number of the catalog record. Libraries and book dealers use the LCCN printed in the book to facilitate book processing, copy cataloging, acquisitions and other tasks. The PCN program also provides a valuable source of initial bibliographic records and books for the Library.

NOTE: A Library of Congress Control Number is different from a copyright registration number. The Cataloging in Publication (CIP) Division of the Library of Congress is responsible for assigning LC Control Numbers and is operationally separate from the Copyright Office. A book may be registered in or deposited with the Copyright Office but not necessarily cataloged and added to the Library's collections. For information about obtaining an LC

Control Number, see the following website: <http://pcn.loc.gov/pcn>. For information on International Standard Book Numbering (ISBN), write to: ISBN, R.R. Bowker, 630 Central Ave., New Providence, NJ 07974. Call (877) 310-7333. For further information and to apply online, see www.isbn.org. For information on International Standard Serial Numbering (ISSN), write to: Library of Congress, National Serials Data Program, Serial Record Division, Washington, DC 20540-4160. Call (202) 707-6452. Or obtain information from www.loc.gov/issn.

COPYRIGHT REGISTRATION

We will be happy to register your book for you.

39 IN GENERAL, COPYRIGHT REGISTRATION IS A LEGAL FORMALITY INTENDED TO MAKE A PUBLIC RECORD OF THE BASIC FACTS OF A PARTICULAR COPYRIGHT.

However, registration is not a condition of copyright protection. Even though registration requirement for protection, the copyright law provides several inducements or advantages to encourage copyright owners to make registration. Among these advantages are the following:

Registration establishes a public record of the copyright claim.

Before an infringement suit may be filed in court, registration is necessary for works of U.S. origin.

If made before or within 5 years of publication, registration will establish prima facie evidence in court of the validity of the copyright and of the facts stated in the certificate.

If registration is made within 3 months after publication of the work or prior to an infringement of the work, statutory damages and attorney's fees will be

available to the copyright owner in court actions. Otherwise, only an award of actual damages and profits is available to the copyright owner.

REGISTRATION ALLOWS THE OWNER OF THE COPYRIGHT TO RECORD THE REGISTRATION WITH THE U. S. CUSTOMS SERVICE FOR PROTECTION AGAINST THE IMPORTATION OF INFRINGING COPIES.

For additional information, go to the U.S. Customs and Border Protection website at www.cbp.gov/xp/cgov/import. Click on “Intellectual Property Rights.”

Registration may be made at any time within the life of the copyright. Unlike the law before 1978, when a work has been registered in unpublished form, it is not necessary to make another registration when the work becomes published, although the copyright owner may register the published edition.

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COLOR PRINTING

Most of the color printing that you see on book covers is made up of 4 colors. These are:

1. Yellow
2. Magenta (Red)
3. Cyan (Blue)
4. Black

When you want to print a color image the first thing you do is to scan the image digitally. In the scanning process each of these color values (yellow, red, blue & black) is scanned out of the color image and translated into its own dot pattern (one for yellow, one for red, one for blue and one for black). These scans consists of about 300 dpi (Dots per Inch). These 4 scanned images are then printed on top of each other. Each of these dot patterns is printed at a slightly different angle to one another to recreate the full color image that your eye sees.

Cover one (the front cover) and cover four (the back cover) are joined together by the spine.

You can be as creative as you wish and use as many colors as you want. Just remember that you're going to pay for all the extra colors that cannot be made from yellow, magenta (red), cyan (blue) and black. There are additional color inks that are involved with the printing of silver, gold or metallic and iridescent colors. If you're going to use these colors you are going to want to faithfully reproduce them then you may want to add a fifth color or sixth color or maybe even a seventh color to achieve that fidelity. Most of the time to get an acceptable silver or gold, you can print them from the four PMS (Pantone Matching System) colors; you can print those colors from the regular palette of yellow, red, blue and black. For the most part, if you must have true silver or gold you're going to have to use a metallic ink. To print gold, you're going to have to use a metallic ink. To print an iridescent color, you have to use an iridescent ink and to print a florescent color, you're going to have to use a fluorescent ink. That's a fifth. Depending on what you want to do beyond that, you could get into a sixth color. It's completely up to you and at the same time it is more expensive the more colors you have because that means more times through the press.

COLORS DIFFICULT TO REPRODUCE IN ONLY 4 COLORS

If you need to recreate any of these colors you will need to run a 5th or perhaps even a 6th color. It's a more expensive way to go and is completely dependent on the context of the book/catalog. Jewelry, make-up, art anything where the color is critical.

1. True Flesh tones

2. Metallic colors (Gold, silver, bronze)
3. Iridescent colors
4. Florescent colors (day glow)

FIGURING OUT YOUR PAGE COUNT

There are basically two different ways to figure out your page count.

METHOD 1 – Word Count

1. Find the total words that are contained in the manuscript. This is shown in the lower left hand corner of your MS Word program when you have your complete manuscript up on the screen.
 - a. This doc should include ALL your text, everything from title page to the last page in the book.
2. Take your total word count and divide it by the numbers of words on a page size of your choosing.
 - a. 5 ½ X 8 ½ page size = 268.8 words per page
 - b. 6 x 9 page size = 356.2 words per page
 - c. 8 ½ x 11 page size = 653.6 words per page
3. Note that this is an estimate and should be accurate within 10% of the final page count. The actual number of words per page is dependent on the font, the font size and your leading (the space between each line)

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4. The answer that you get is your beginning number.
5. To this number don't forget to add the appropriate number of pages for each of the following sections that you decide to include in the book:
 - i. Half Title Page
 - ii. Blank VERSO or left handed page, (back side of the Half Title Page)
 - iii. Full Title Page
 - iv. Copyright page
 - v. Table of Contents Page
 - vi. Blank verso of the Table of Contents page
 - vii. Forward
 - viii. Preface
 - ix. Acknowledgement
 - x. Introduction
 - xi. Epigraph
 - xii. Prologue
 - xiii. ½ page for each Chapter Title Page
 - xiv. Chapters can all begin on a RECTO or right handed page (optional)

- xv. Appropriate space for any Photos, Illustration, Graphs, Charts, etc.
- xvi. Epilogue
- xvii. Afterword
- xviii. Appendix/Addendum
- xix. Glossary
- xx. Bibliography in the back
- xxi. Index
- xxii. About the author

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METHOD 2 – Creating a Template

1. Call up your MS document. It should include ALL your pages.
2. Click on SELECT ALL. This should highlight the entire text.
3. Choose the font TIMES NEW ROMAN
4. Choose the size of 11
5. Click on PAGE LAYOUT and choose a page size that is either 5 ½ x 8 1/2, 6 x 9 or 8 ½ x 11 depending on which size you have decided on for your book.

6. Click on MARGINS and choose a TOP and BOTTOM margin of 1” and a LEFT and RIGHT margin of .75”
7. Depending on how slow or fast your computer is will determine how long all this takes to gel.
8. The final page count will appear at the bottom left hand side of your screen.
9. Now sit back and page through your book one page at a time to make sure each page starts and ends where it should and if there are blank pages that they are where they should be.
10. Note that this is an estimate and should be accurate within 10% of the final page count. The actual number of words per page is dependent on the font, the font size and your leading (the space between each line)

CHAPTER 6

46 PAPER

Paper is designated by 2 aspects.

1. Weight:

a. **TEXT** weight

b. **COVER** weight. Cover weight is heavier than text weight. A 100 # text sheet of paper is much thinner than a 100 # cover weight of paper.

2. Coating

a. **Coated**

b. **Uncoated**

TEXT WEIGHT

1. 50# or 55#, (so close in weight that the difference is nominal)
2. 60 #
3. 70 #
4. 80 #
5. 100 #

COVER WEIGHT

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1. **100 # cover weight, also referred to as 10 point (Common paperback cover weight)**
2. **120 # cover weight, also referred to as 12 point (Common paperback cover weight)**
3. 140 # cover weight, also referred to as 14 point
4. 160 # cover weight, also referred to as 16 point

Most paperback books use a 10 point or 12 point cover stock. You'll want to use a 10 point coated one side sheet. Coated one side means that they put a clay coating on only one side of the paper. This is the side that they're printing on, the side you will see first. The printed side of the cover that you see has got a clay coating on it. The inside of the cover has no coating on it. It's still call a coated sheet even though it's only coated on one side.

If you're going to do color printing on both sides of the cover, you would want coating on both sides. So whenever you're doing color printing, you want to put the color on top of a coated surface. On a 10 point C1S you usually print color inks on the coated side which usually faces out. If you were to do color on the reverse side of that 10 point C1S, meaning on the side that's not coated, your image would appear very flat, not sharp and crisp.

COATING vs UNCOATED (OFFSET)

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1. **COATED PAPER** has a clay coating on one or both sides of the sheet. It is primarily used for color work because the matrix of color dots which are printed on this sheet have a very crisp edge when they dry because the dry on top of the not porous clay coating as opposed to being absorbed into an uncoated sheet. This creates a very sharp and clear image. Used in cookbooks, art books, color photography books, where color images are used and need to be recreated with a vividness and sharpness. When printing a color book I usually like to use an 80# coated sheet. It gives a nice feel and the images reproduce well. The premium sheet, if you can afford it, is a 100# coated. The crispness of the color image is not better than with the 80# sheet but the feel of the sheet is entirely different. It presents 'announced refinement', and makes a great impression upon the reader for its luxurious feel and appearance.
2. **UNCOATED PAPER** is also referred to as **OFFSET**. It has no coating on it. It is generally used for most of the printing that you come in contact with. Black and white printing is the most common that you will come across. The image can be clean and sharp but does not compare with the matrix of color dots which are printed on a coated sheet which have a very crisp edge when they dry. This creates a very sharp and clear image.

COLOR

1. **WHITE**, which is simply the color white.
2. **OFF-WHITE** or **NATURAL**, which is what a lot of mass-market paperbacks are printed on.

When to use which:

1. **UNDER 200 PAGES** - you want to print it on a 60 # off-white or 60 # natural. That will give it some bulk meaning that it will be thicker, it'll have a thicker spine. When you use a 60# sheet it allows you to print **HALFTONES** (graphs, illustrations, linework, photographs) anything like that. The 60# is opaque enough so that you will not see the images from the reverse side. If you are printing images you may want to stay with a white sheet as opposed to a natural color. The white sheet will give you a crisper image than using the natural sheet.
2. **OVER 200 PAGES** - you already will have enough bulk in the book itself and you want to print it on 50 or 55 # white or natural. If you have **HALFTONES** in it (graphs, illustrations, linework, photographs) anything like that, then even if it is over 200 pages use a 60# white sheet so that you will not see the images from the reverse side.

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Another thing you want to remember is after you print the cover you **ALWAYS** want the cover to be coated in a **FILM LAMINATE**. Film laminates come in either a gloss or dull finish. They actually put a very thin film on the cover and it can look wet or dull. The gloss will have a very slick look to it.

Another aspect of paper has to do with a sheet's opacity and brightness.

1. Opacity is a term that refers to the amount of light able to come through the sheet. The more opaque a sheet is then the less light will come

through. With an offset sheet, for the most part, when you hold it up to light you'll be able to see the words printed on the other side.

2. Brightness; not something you have to worry about unless you're trying to create a particular feel or impression then you want to inquire as to the brightness of the sheet.

FIGURING THE SPINE WIDTH FOR YOUR BOOK

Spine width is equal to the **TOTAL PAGE COUNT DIVIDED BY THE PAGES PER INCH (PPI)** of the text sheet paper.

It is expressed in inches and you can round up to the second place behind the decimal point. So $.567'' = .57''$

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Let's say that the PPI for a 55# text sheet is 526. That means that if you have a 55# white sheet of offset STOCK and your book is 526 pages long, then the spine would have a thickness of 1 inch. If your book was 263 pages then your book would have a thickness of 1/2 inch.

You can get the PPI for your text stock that you are using for your book project from your printer.

CHAPTER 7

51 **REQUESTING A QUOTE FROM THE PRINTER**

There are a few things to remember when you are requesting a quote from the printers.

1. Only submit your request to a **BOOK PRINTER** and not a commercial printer who occasionally does a book or two.
2. Send you request to at least three printers and make sure that they are all bidding on the same specifications.
3. Check your quote to make sure that each printer is bidding apples to apples and has not either misunderstood you or just plain made a mistake.

TEMPLATE FOR REQUESTING A QUOTE

1) Title:

2) Page Count:

- a. Remember page counts divisible by 16 are best
- b. Call the printer and confirm that your page count is at the most economical point. Make sure adding or subtracting a few pages would not be more economical.

3) Trim Size:

a. 5 ½ x 8 ½

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b. 6 x 9

c. 7 x 10

d. 8 ½ x 11

4) Quantity:

a. 500 or less then you should go short run digital

b. 500 and up usually 500, 750, 1000, 1500, 2000, 2500, 5000, etc. then go offset

5) Cover Prep:

- a. Who will supply the cover files and how will they supply them. Will they send a disk, will they upload it to an FTP site or will they email it to the printer? ALWAYS CONFIRM WITH THE PRINTER.

6) Text Prep:

- a. Who will supply the text files and how will they supply them. Will they send a disk, will they upload it to an FTP site or will they email it to the printer? ALWAYS CONFIRM WITH THE PRINTER.

7) Jacket Prep: For hardcover books:

- a. Who will supply the dust jacket files and how will they supply it. Will they send a disk, will they upload it to an FTP site or will they email it to the printer? ALWAYS CONFIRM WITH THE PRINTER.
- b. With a dust jacket you will need to get a template from your printer. The template will show the width of the spine and the flaps and how the cover material will wrap around the binder boards.

53 8) Cover Stock:

- a. For paperback books sizes: 5 ½ x 8 ½ or 6 x 9 or 7 x 10 use a 10 pt. C1S (10 point cover stock that is coated on one side).
- b. For 8 ½ x 11 use a 10 or 12 pt C1S (12 point coated one side).
- c. For hardcover books of any size the cover material is usually a manmade cloth material. KIVAR© is an example. This material goes over/covers what is called BINDER BOARD. This binder board gives the hardcover its thickness and density.

9) Text Stock:

- a. If your book is a paperback then use 50/55# offset if over 200 pages and there are no photos.
- b. If there are photos or artwork of any kind it's better to use 60# offset because of the opacity/see thru factor.

c. If the page count is under 200 pages use 60# offset regardless of photos or artwork.

10) Jacket Stock: Depending on how you are planning for the hard cover book appear will dictate what materials are used. There are primarily 2 choices.

a. If it is a traditional cloth cover with a dust jacket then you can choose from several different materials. Ex. Leather, Faux Leather, Cloth or a manmade Cloth.

b. If it is more towards a textbook or children's' book format then you would use a printed sheet which would be laminated.

54 There are many different cover materials with special finishes (textures) to choose from and you would be best advised to either have something in mind when speaking with your printer or else ask them to make some suggestions as to what kinds of material are available.

11) **Please DO NOT SPECIAL ORDER your cover material. It is ALWAYS overpriced. See if you can live with what your printer has in stock.**

12) For a textbook or printed book cover the best stock is a 100# coated text sheet. This will be printed, laminated and then adhered to the bonder boards.

13) Press Work Cover: For paperback books the call out would be: 4/0 plus a file laminate, either dull or gloss, depending on the effect desired. This call out translates to: 4 colors yellow, red (magenta), blue (cyan) & black printed on one side of the cover stock with no colors being printed on the reverse side and a film laminate being applied to the printed side of each sheet. The image on the cover is usually considered to be bleeding off the page. This means that the actual image is larger than the trim size of the cover and it will bleed off the trim size of the sheet, no white area will

show. A slightly larger sheet will be needed on which to print the cover image so that when it is trimmed it bleeds off the edge.

For hard cover books this would be a foil or ink stamping (usually consisting of just the type) on the cover and the spine. Having stamping on the spine alone is also acceptable. The foil colors are usually gold or silver though there are many times when a colored ink is used. It's up to your designer and taste.

14) Press Work Text: For books with B&W text the call out would be: 1/1 black ink plus one from each of the following:

a. With or without HT (halftone/photos)

b. With or without line work

c. With or without a bleed

d. This means that each side of the sheet would have 1 color printed on it and that color would be black. The halftone, line work and bleed let the printer know what they should be expecting in terms of how the pages will appear.

15) Press Work Jacket: For dust jackets this would be 4/0 plus a film laminate, either dull or gloss, depending on the effect desired. This call out translates to 4 colors yellow, red (magenta), blue (cyan) & black printed on one side of the cover stock with no colors being printed on the reverse side and a film laminate being applied to the printed side of each cover sheet.

16) Binding: For paperback books the call out would be one of the follow:

a. Perfect binding

b. Wire O binding (Cookbooks and workbooks) and a color usually black or white.

- c. Saddle wire stitch (only when your page count is less than 64 pages)
- d. Comb Binding (usually for proof manuscripts)

17) For hardcover books the usual call out is:

- a. Perfect bound Smyth sewn (a process by which the signatures are sewn together which increases durability)
 - i. Notch case, indicates that a NOTCH (SMALL INDENTATION) is made into the surface of the hard cover to lend to the ease of opening and closing the cover.
 - ii. Smith sewn
 - iii. Adhere gloss cover and film laminate or adhere cloth material to binder boards
 - iv. 2 or 3mm Binders Boards
 - v. 80# / 100# end sheets, could be coated or uncoated also could be printed or unprinted
 - vi. Headbands/foot bands, small ribbons of woven cloth that appear where the top and bottom of the text meets the spine

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18) Packing: You can specify several different options.

- a. Bulk in cartons, means they will put as many as they can into the carton until the weight is about 40#'s or so.
- b. Specific quantity in each carton

- c. Shrink wrap individually. If your book is larger than say 250-300 pages you may want to request individual shrink wrapping. This will save on the wear and tare of each book.
- d. Shrink wrap in convenient packs, for smaller page counts you can request this and it usually means 4's or 6's.

19) Shipping: Delivered to City, Zip code.

The printer usually arranges for the trucking of the books. Here is an opportunity to save some money. If the weight of your shipment is over 500#'s you may want to check around with other freight forwarders to see if you can get a more competitive price. The delivery location should either have a loading dock or have a means of unloading the books by forklift. There will be an additional charge if the trucker has to supply a truck with a lift gate or make an inside delivery. Inside delivery means just that, having to walk the books into someone's house or garage. Anything beyond having the books just taken off the backend of the truck would constitute an additional charge.

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CHAPTER 8

58 **MARKETING YOUR BOOK**

Given all the internet marketing options available today, if I were to begin giving you instructions on what, where, when and how much to spend in terms of your marketing effort and more importantly your marketing dollars I would be doing you a great disservice.

Quarterly or even monthly you'll hear about some tech giant like GOOGLE, AMAZON, or FACEBOOK changing this or that algorithm and upsetting the Apple cart (no pun intended) once again.

The number of new book titles published each year in the U.S. has exploded by more than 600,000 since 2007, to well over 4 million annually in 2019. At the same time, more than 17 million previously published books are still available through many sources.

There is no “one-size-fits-all” marketing remedy, sorry! We have found that successful marketing (read) SALES, comes from a mixture of many different techniques pointed in several different directions.

What we do for you is point out different ideas, web sites, blogs, and books that are catching attention and generating success.

We’ll help you distill the information given your particular goals, genre and experience so that you can make an informed decision on how to proceed and where to spend your marketing effort and dollars most effectively.

Please go to our FREE OFFER at the end of this book where this is more thoroughly explained.

CHAPTER 9

60 EBOOKS

The first step in creating an eBook is to reformat the digital file (PDF version) that you created in order to print your book. This file is then reformatting into an e-book format.

Things that you must change in your print book digital file before you reformat if into an eBook format.

1. Change the copyright page to show a new **eBook ISBN** to replace the ISBN you used in the print version
2. Delete the back cover and the spine from your cover file and reposition the back cover image as the second page after the cover. Be sure to remove the old ISBN bar code or ISBN references from the back cover image before you do this.

3. Online vendors start at about \$1+ per page depending on the level of difficulty. **ONE WORLD PRESS** can also provide the same service at a very deep discount. Please contact us (928) 487-0753 to learn more or email us at production@oneworldpress.com
4. There are usually 3 possible levels of difficulty/pricing in reformatting the text for and eBook:
 - a. First level is a book with just text and not artwork or photos in the text pages. This will be billed at the least expensive page conversion cost.
 - b. Second level is a book where the text has a small number of photos, illustrations, charts, and/or graphs. This will be billed at a moderately expensive page conversion cost.
 - 61 c. Third level is a book which has a great deal of with photos, etc. plus scientific/mathematical notation. This will be billed at the most expensive page conversion cost.

There are close to 3 dozen possible eBook formats that are available. But don't worry, we are only going to use 3 of them. These 3 formats account for the vast majority of viewed eBooks, so that's where we'll put our attention.

1. .epub
2. .prc
3. .pdf

.epub

The EPUB format has gained great popularity as a vendor-independent based e-book format. The format can be read by the Kobo eReader, Blackberry Playbook, Apple's iBooks app running on iOS devices such as the iPhone,

iPod Touch and iPad, Barnes and Noble Nook, Sony Reader, BeBook, Bookeen Cybook Gen3 (with firmware v. 2 and up), COOL-ER, Adobe Digital Editions, Lexcycle Stanza, BookGlutton, AZARDI, FBReader, Aldiko, Mantano Reader, Moon+ Reader on Android, the Mozilla Firefox add-on EPUBReader, and Okular. Several other desktop reader software programs are currently implementing support for the format, such as dotReader, Mobipocket, uBook.

The only notable device lacking support for the EPUB format is the Amazon Kindle.

.prc

The Amazon Kindle basically reads the .prc format.

62 **.pdf**

A file format created by Adobe Systems, initially to provide a standard form for storing printable documents containing a set of page images. Because PDF documents can easily be viewed and printed by users on a variety of computer platforms, they are very common on the web. The specification of the format is available without charge from Adobe.

PDF files are supported by almost all modern e-book readers, tablets and smartphones. However to sell your book on Amazon they need a .prc format.

DISTRIBUTION

EBook distribution has become very streamlined. There are many different portals that serve to get your eBook in front of potential buyers. Currently we have found that well over 80% of all sales worldwide are made through Amazon.com & Ingram, who is the world's largest book distributor. Shashwords.com is for the do-it-yourselfer. There are probably 100's of

eBook outlets on the internet and it would be a sheer waste of your energy to make sure you were in every single eBook library listed on the web.

1. Smashwords.com (do it yourself conversion, epub version, and access to distribution portal)
2. Amazon.com
3. IngramSpark.com (access to the most comprehensive eBook distribution portal containing 75 Global Distributors of eBooks not to mention all the players in North America)
4. **ONE WORLD PRESS** can take care of all your distribution needs. That's a service we have set up for our clients. It's taken us a while to put this into place and it works well. It's a very clean and smooth system and we take care of everything. You don't have to reinvent the wheel and learn all about e-books formatting and distribution. There is a fee for this service so please contact us to learn more (928) 487-0753 or email us at production@oneworldpress.com. This frees you up to put your attention on driving people to your website, Amazon.com and other eBook outlets to purchase your books.
5. Once you have a system in place you send your titles into this pipeline and it's taken care of, online reporting and all.

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CHAPTER 10

64 **DESIGNING YOUR WEB SITE**

I urge everyone to create their own web site from which to sell their book. You will earn a much high percentage of profit when people order the book from your site.

It should cost you roughly 15% to 20% of the cover price to print your book. That means you are making at least 80% profit on each and every book you sell. The more you sell the more you make.

Plus you are building a list of email names for future book sales!

It is the foundation of all your marketing efforts. A simple site consisting on no more than three pages will work just fine. Your site should contain the following information.

1. Your domain name should be the title of your book, if you can get it

2. One Page per title/ show the cover of your book
3. Describe the contents of the book, with video and/or written copy
4. A short bio about you, no more than 1-2 paragraphs
5. Give the book size, page count, ISBN and retail price of your book
6. List of all the reviews of your book after your description etc.
7. Sell your book at a price that is less to or equal to what it sells for on Amazon
8. Set up a Paypal account to handle this transaction, install a **BUY THIS BOOK** button (they will charge you a 3-4% fee, well worth it)

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9. Ship out the book to your customer
10. Capture the name and email address of your customer from the Paypal transaction and create a list of everybody who buys or expresses interest in your book. One list for each book.
11. Sell downloadable digital versions of your book for sale in addition to the print version:
 - a. .mobi version is for Kindle readers
 - b. .prc version is for all other eBook readers
 - c. .pdf version is for those who want to read the book on their PC's
12. www.Aweber.com is one of many auto responder email sites with which to stay in contact with your list(s) with a NEWSLETTER/ongoing email connection about your book and relevant subject matter.

- a. Send them emails either on a weekly basis, a biweekly basis, or a monthly basis
- b. Do not judge the market. Send them out weekly and see what kind of a response you get; even ask people in your emails. Don't guess the market, let it tell you what it needs you to do.
- c. Updating them on your next project
- d. Update them on the status of your current project, let them know your advertising and marketing plans. Convey the feeling that they are on the INSIDE.
- e. Get feedback from them. I would have no problem in sending it weekly
- f. Send installments of your latest book, single chapter installments when written well can really hook potential consumers.
- g. Send out reviews as you receive them
- h. Send out notices of where and when your next presentation, interview and book signing will take place.
- i. Offer special discounts and incentives to the people on your list and let them know that these discounts are only available to those on your list

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CHAPTER 11

67 TERMS & CONDITIONS

Below is a copy of standard Printing Terms & Conditions.

1. Acceptance and Cancellation. Printer expressly limits acceptance of this quote to the terms hereof. No inconsistent additional terms contained in any acceptance, purchase order or other form from customer shall be binding upon Printer/Publisher unless approved in writing by Printer/Publisher. This quote is to be accepted by customer returning a signed copy of the face page of the quote. Where work commences pursuant to this quote by Printer/Publisher after receipt of customer's materials and prepayment, if any, the parties agree such acts constitute acceptance of this quote in lieu of customer's signature. Once accepted, this quote cannot be cancelled by customer except on terms that will reimburse Printer/Publisher for all costs incurred by it in the acceptance and performance of this quote prior to its cancellation. Printer/Publisher reserves the right to reject any order, within ten (10) days after receipt of complete copy and specifications, without liability.

2. Entire Agreement. This agreement constitutes the entire agreement between the parties. There are no oral agreements between the parties affecting this agreement. This agreement supersedes and cancels any and all previous negotiations, arrangements, letters of intent, proposals, agreements and understandings, whether written or oral, between the parties with respect to the subject matter hereof.

3. Experimental Work and Preparatory Materials. Experimental or preliminary work performed at the customer's request or necessitated by the demands of the job in the judgment of Printer/Publisher will be charged for at current rates and may not be used until Printer/Publisher has been reimbursed in full for the amount of charges billed. All experimental, preliminary, creative and preparatory work and materials, including but not limited to sketches, copy, dummies, working mechanical art, type, negatives, positives, flats, plates, belts and other work or materials created, developed, furnished or supplied by Printer/Publisher shall remain its exclusive property unless
68 otherwise agreed in writing upon the payment of compensation to be determined by Printer/Publisher. Film negatives or digital files used for plate making are the property of the customer and will be stored without charge for a period of three (2) years after use. A nominal annual storage charge will be levied thereafter.

4. Prices. Except as noted, all prices are F.O.B. Printer/Publisher' Dock at the place of manufacture and are subject to sales, use, or other taxes as may apply. All prices, specifications, and discounts now in effect, or hereinafter issued, are subject to change without notice. Subject to these terms and all other written specifications of Printer/Publisher, proposal quotations will be held open for thirty (30) days from presentation unless otherwise noted. Prices quoted are based on materials cost at the time of quotation. Any increase in materials cost between the time of quotation and the time the order is placed will be passed on at cost. The sales price does not include applicable taxes or transportation charges, unless so specified, and customer is solely liable for same.

5. Condition of Copy. Estimates for typesetting are based on the receipt of original copy or manuscript clearly typed, double-spaced on 8 1/2" X 11" uncoated white stock, one-side only. Condition of copy which deviates from this standard is subject to re-estimating and pricing review by Printer/Publisher at time of submission of copy, unless otherwise specified in the estimate. Copy or instructions which are incomplete, inaccurate, or poorly prepared will be accepted at the discretion of Printer/Publisher.

6. Alterations. Quotations are only for work done according to the original specifications. All changes, additions, deletions, etc., brought about by the customer shall be charged for at current rates for work performed. When type selection and style are left to the best judgment of Printer/Publisher, charges will be made for customer's alterations thereof. If through customer's errors, or changes of specifications, work is redone or expended, such extra work will constitute modifications requiring additional charges to the quote.

69 **7. Customer Furnished Materials.** All camera copy, art work and other materials supplied by customer for reproduction shall be clean, properly ordered and prepared in full compliance with the standards of the industry. Customer furnished materials shall be manufactured, packed and delivered to Printer/Publisher' specifications which shall be provided to customer upon request. Printer/Publisher is not responsible for defective books, additional expense, or schedule delays caused by materials furnished by customer and customer agrees to compensate Printer/Publisher for any expense caused by reason of said defects, the amount of such expenses to be determined by Printer/Publisher. Printer/Publisher has no obligation to perform any proofreading operations and is not responsible for editorial continuity. Materials delivered from customer or his suppliers are verified with delivery ticket as to cartons, packages or item shown only. The accuracy of quantities indicated on such tickets is not the responsibility of Printer/Publisher. Printer/Publisher shall not be liable for shortages based on delivery tickets. Customer is responsible for all delivery and handling charges for customer furnished materials. Printer/Publisher reserves the right to reject any or all customer furnished materials.

8. Proofs. Proofs shall be submitted with original copy. Corrections are to be marked on the proofs and returned to Printer/Publisher, along with the original copy. The proof is to be returned and marked "OK" or "OK With Corrections" and signed by the customer. Printer/Publisher cannot be held responsible for errors if the work is printed per customer's OK or if changes are communicated orally. Printer/Publisher shall not be responsible for errors if the customer has refused to accept proofs or has failed to return proofs with indication of changes or has instructed Printer/Publisher to proceed without submission of proofs. If revised proofs are desired, request must be made when proofs are returned to Printer/Publisher.

9. Press Proofs. Unless specifically provided in Printer/Publisher' quotation, press proofs will be charged for at current rates. Any changes, corrections or lost press time due to customer's change of mind or delay will be charged for at current rates.

70 **10. Color Proofing.** Because of differences in equipment, paper, inks and other conditions between color proofing and production pressroom operations, a reasonable variation in color between color proofs or sample books and the completed job shall constitute acceptable delivery.

11. Over-Runs and Under-Runs. Over-runs and under-runs not to exceed ten percent (10%) of quantities ordered shall constitute acceptable delivery. Customer agrees to pay for actual quantity delivered within this tolerance at over-run rate, not unit rate. If customer requires guaranteed exact quantities, adjustment in the quoted price may be made by Printer/Publisher.

12. Customer's Property. Printer/Publisher shall charge the customer at current rates, for handling and storing customer's furnished and/or printed matter, when held for more than thirty (30) days. Printer/Publisher is not responsible for any loss or damage to any of customer's property while such property is in the possession of Printer/Publisher if loss or damage is caused by fire, water leakage, theft, negligence, insects, rodents, or any cause beyond its control. In the event liability does attach, Printer/Publisher shall be responsible solely for the cost of reproducing the items or a reasonable facsimile and not for any consequential damages.

13. Production and Delivery Schedules. Production and delivery schedules will be established and adhered to by customer and Printer/Publisher, provided that neither shall incur any liability or penalty for delays due to state of war, riot, civil disorder, fire, labor trouble, strike, accidents, energy failure, equipment breakdown, delays of suppliers or carriers, action of Government or civil authority and acts of God or other causes beyond the control of customer or Printer/Publisher. Where production schedules are not adhered to by customer, final delivery date will be established by Printer/Publisher.

71 **14. Delivery.** Unless otherwise specified, the price quoted does not include shipping charges, and is for a single shipment, without storage, F.O.B. Printer/Publisher' dock at the place of manufacture. Quotes are based on continuous and uninterrupted delivery of complete orders, unless specifications distinctly provide otherwise. Charges related to delivery from customer to Printer/Publisher, or from customer's supplier to Printer/Publisher, are not included in any quotations unless specified. Title for finished work shall pass to the customer upon delivery to common carrier at shipping point or upon mailing of invoices for finished work, whichever occurs first. Printer/Publisher may consider an order to be completed and invoice for the order if customer fails to supply material or specifications necessary to allow completion as originally specified. Printer/Publisher' responsibility for the shipment ceases with delivery to the carrier and claims for loss or damage must be presented to the carrier.

15. Claims and Limitation of Remedies. All claims for defects, damages or shortages must be made by the customer in writing and must be received at Printer/Publisher within thirty (30) days after delivery of all or any part of the order. Failure to make such claim within the stated period shall constitute irrevocable acceptance of the books and an admission that they fully comply with all terms, conditions and specifications. In the event Printer/Publisher acknowledges the claimed defects, damage or shortages, Printer/Publisher' liability shall be limited to: repair or correction of the defective books, replacement of the defective or damaged books, or credit for such damaged or defective books at the price charged to the customer for such books. The

selection of the applicable remedy shall be in the sole discretion of Printer/Publisher.

16. LIMITATION OF LIABILITY. PRINTER/PUBLISHER' LIABILITY FOR ALL BREACHES OF ANY TERM(S) OF THIS AGREEMENT SHALL BE LIMITED TO THE QUOTED PRICE AND SHALL IN NO EVENT INCLUDE INCIDENTAL, SPECIAL OR CONSEQUENTIAL DAMAGES, INCLUDING, BUT NOT LIMITED TO, LOST SALES OR PROFITS, COSTS OF REPAIR, REPLACEMENT OR REPRINTING, INJURY TO BUSINESS REPUTATION AND LOSS OF MARKETING OPPORTUNITIES OR EXPENDITURES. THIS LIMITATION IS AN ESSENTIAL TERM OF THIS QUOTE, AND IS SEPARATE FROM AND IN ADDITION TO THE LIMITATION OF REMEDIES OF PARAGRAPH 15, ABOVE.

72 **17. Indemnity.** It is expressly understood and agreed that customer shall defend, indemnify and hold harmless Printer/Publisher from any and all loss, cost, expense and damages, including but not limited to court costs and reasonable attorney fees, on account of any and all manner of claims, demands, actions and proceedings that may be instituted against Printer/Publisher or others by reason of (1) any violation or infringement of any proprietary right or copyright, (2) any libelous, obscene, or unlawful matter contained in the writings that are the subject matter of this contract, (3) customer's breach of any term, covenant, representation, or warranty of this contract, or (4) anything whatsoever that might prejudice the securing to Printer/Publisher or its assigns of the full benefit of the rights herein granted.

18. DISCLAIMER OF WARRANTIES. PRINTER/PUBLISHER GIVES NO WARRANTY, EXPRESS OR IMPLIED, AS TO MERCHANTABILITY, FITNESS FOR PURPOSE SOLD, DESCRIPTION, QUALITY, OR ANY OTHER MATTER WHATSOEVER. THERE ARE NO WARRANTIES WHICH EXTEND BEYOND THE EXPRESS TERMS CONTAINED HEREIN.

19. Payment Terms. Payment shall be made in terms set forth in the quotation or invoice unless otherwise provided in writing. Printer/Publisher

may elect to declare all unpaid balances immediately due and owing upon customers' failure to make payment as set forth therein. In the event of non-payment, Printer/Publisher may commence collection proceedings against the customer without further notice. Customer agrees to compensate Printer/Publisher for all costs incurred in collecting said sums, including but not limited to, reasonable attorney's fees and costs. All past due balances shall bear interest at the rate of 1 1/2% per month (18% per annum) whether or not demand has been made for payment.

73 **20. Security.** As security for payment of any sum due or to become due for any past or present work by Printer/Publisher under any agreement between the parties, Printer/Publisher shall have the right to retain possession of and shall have a lien on all customer property in Printer/Publisher' possession, including work in process, finished work and customer furnished materials. The lien right shall include all rights to resell finished work or raw materials at the election of Printer/Publisher and to recover the difference between the resell price and the contract price consistent with applicable law. The extension of credit or the acceptance of notes, trade acceptances or guarantee of payment shall not affect such security interest and liens.

21. Governing Law and Jurisdiction. Customer understands that Printer/Publisher is a sole proprietorship its principal place of business in Arizona and manufacturing facilities located throughout the United States, and further understands that customer's order may be manufactured the USA or in Asia. Customer agrees that by entering into this agreement it is doing business in each state where any part of the manufacturing process, including administrative, may take place and agrees that each such state is a reasonably convenient place for the resolution of any suit which may be filed as a result of any controversy or claim arising under the terms of this agreement. Customer waives any claim of inconvenient forum, and any right to claim that an action between the parties should be litigated other than where the manufacturing process has taken place, except when the manufacturing process takes place in Asia. When the manufacturing process takes place in Asia the state for the resolution of any suit which may be filed as a result of any controversy or claim arising under the terms of this agreement will be the

state within which the Asian printer's local office is located. Customer further consents to the jurisdiction of any court of competent jurisdiction sitting in any such state for the resolution of any such dispute. This agreement shall be interpreted, and the rights and liabilities of the parties shall be determined in accordance with laws of the state in which suit is commenced.

22. Fulfillment and Warehouse. Unless specified, fulfillment handling, warehousing, postage and freight charges are not included in this quotation. Such services will be charged at current rates and will be quoted upon request.

23. Severability. The terms and conditions contained herein are independent and severable. The invalidating of any term or condition found herein shall not affect the validity of the entire agreement nor any other term or condition contained herein. .

24. PRINTER/PUBLISHER TERMS OF SALE. STATE AND LOCAL TAX WILL BE CHARGED ON ALL ORDERS IN THE STATE OF
74 **ARIZONA UNLESS A RESALE CERTIFICATE IS ON FILE. A NON-REFUNDABLE DEPOSIT OF 50% IS REQUIRED ON ALL JOBS TO COMMENCE PRODUCTION AND THE BALANCE OF 50% IS DUE UPON PRESENTATION, REVIEW AND ACCEPTANCE OF PROOFS PRIOR TO PRINTING AND SHIPPING.**

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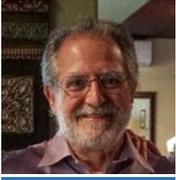
Being in the publishing business we need to stay updated on what's happening in the industry and that includes the Internet.

To thank you for reading this book I would like to send you my weekly Book Publishing Update. Every week you will receive the latest information on:

- ❖ Publishing Industry Trends
- ❖ Tech Info
- ❖ What working and what's not
- ❖ Marketing Insights and Suggestions

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ABOUT THE AUTHOR



Bala Zuccarello has been printing and publishing books since 1973. He has been involved with the publishing of thousands of titles and printed millions of books.

76 He got his start back in Manhattan when it was a global center for printing everything from business cards to encyclopedias. (Remember printed encyclopedias?) He inherited his interest in the printing arts from his father who started in the printing industry in New York City after WWII.

He is currently involved with several publishing houses. His life is filled with books and he takes great pleasure in exercising meticulous attention on each and every publishing adventure.

He is available as a consultant and speaker.

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