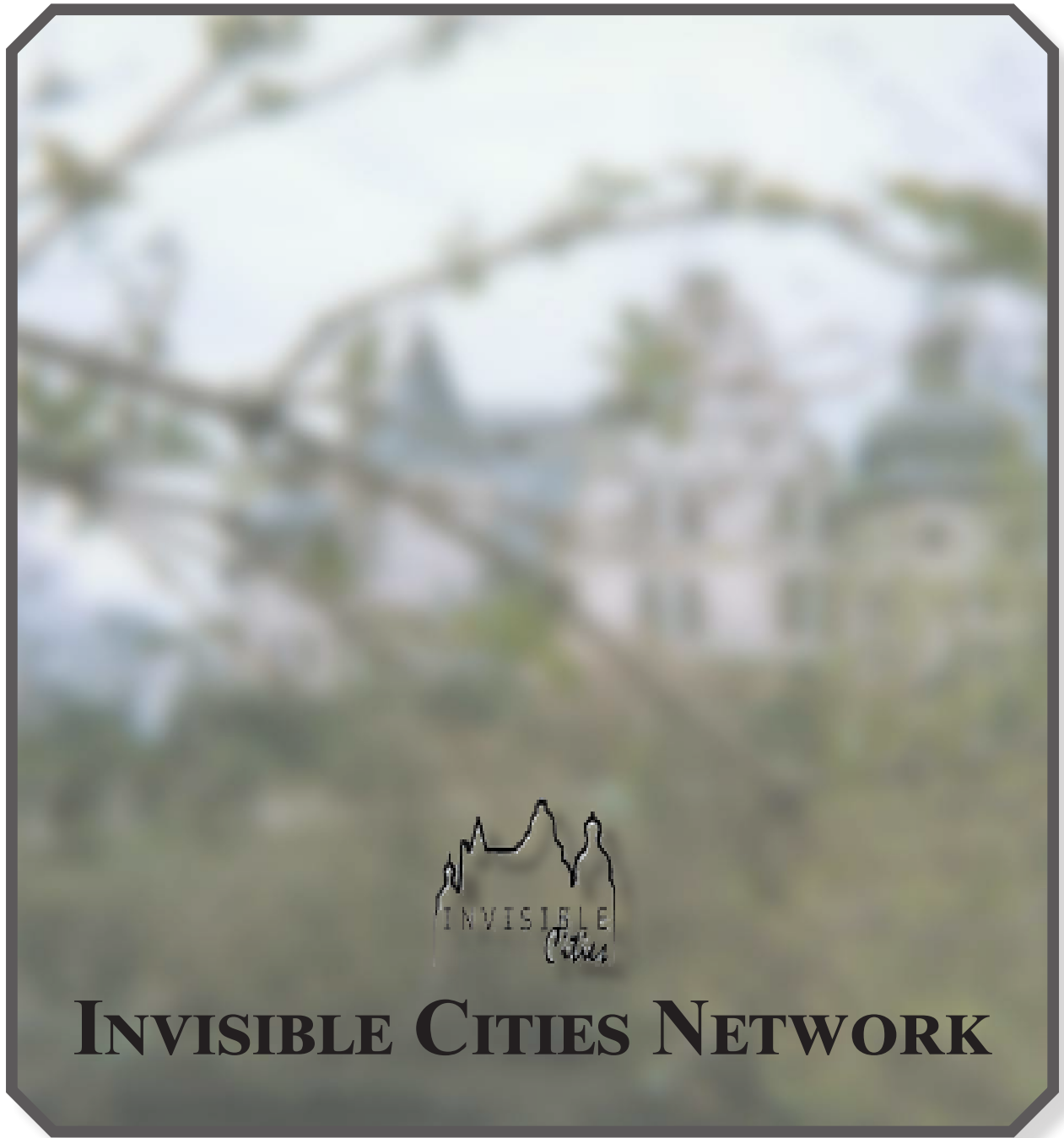
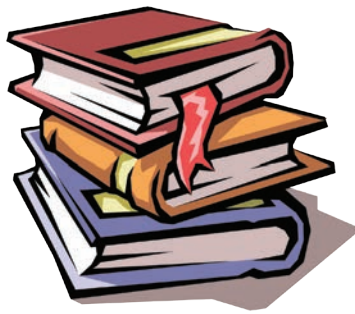


SELF-PUBLISHING WORKBOOK



www.InvisibleCitiesNetwork.org



© **THE SELF-PUBLISHING WORKBOOK** From Initial Concept to Production, a tried and tested handbook for emerging self-publishers, Third Edition, *Christina Manolescu, 2024*

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Manolex.ca: <http://www.Manolex.ca>

SELF-PUBLISHING WORKSHOP SEMINAR

Sponsored by Invisible Cities Network

DURATION

10.00 a.m. - 4.00 p.m.

WORKSHOP LEADER

Christina Manolescu

B.A. Honours Literature, TESL Certificate
Concordia University, Montreal, Qc.

WEB SITE

www.InvisibleCitiesNetwork.org

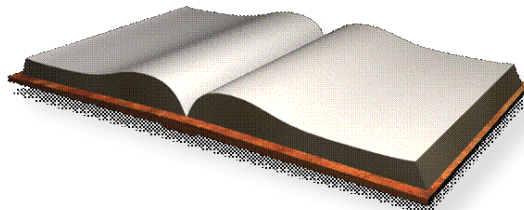
www.ChristinaManolescu.com

www.princechameleon.com

www.manolex.ca

EMAIL ADDRESS

christina@princechameleon.com



SELF-PUBLISHING WORKBOOK

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(Expanded subject matter/materials covered by the Seminar)



OBJECTIVES:



- To network with course participants, colleagues
- To formulate a clear idea of one's personal book format
- To gain a basic understanding of the technical requirements and bureaucratic procedures involved in book production

Schedule of Topics to be covered

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- ❖ Table of Contents, **Page 5, 6, 7**
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(please return completed questionnaire)
- ❖ **7 reasons for self-publishing, Page 9**
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Is self-publishing for you? Page 10, 11
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- ❖ **Identity, trade logos** (Do you need one? How do you go about it?)
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- ❖ **Type and quality of paper:** Opacity, brightness, thickness/weight, finish, gloss or matte finish (Samples available to examine) **Page 21**
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- ❖ **Methods of book binding:** saddle-stitch; perfect binding; wire/plastic spiral binding, case-binding (or hardcover), wire-binding enfolded by outside spine
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- ❖ **Personal or commercial book distribution** (Consignment to bookstores, personal representation directly to customer, i.e. teachers, schools; commercial distribution; sales to libraries, mail order; promotion at fairs and events, obtaining publicity from the media) Case studies: **Mackay Smith; Leila Peltosaari**

- 
- ❖ **The Self-Publishing Adventures of Leila Albala Peltosaari, Page 35, 36, 37, 38.**
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- 

Self-Publishing Seminar

Questionnaire for participants

Please indicate personal details to remain confidential, if preferred



1. Name:
2. Address:
3. Telephone Number:
4. Email address:
5. Interest/Involvement in publishing?.....
.....
.....
6. Published or self-published work, fiction, poetry, editorial, graphic design or illustration?
.....
.....
7. Is/Are there any particular project(s) in progress?
8. Experience of typography.....
9. Experience in page layout and page design?
10. Experience in graphic design?
11. Experience in book or magazine production?
12. Experience in book or magazine distribution/sales?
13. Experience in desktop publishing software: Please circle:

Wordperfect, Microsoft Word, Microsoft Publisher, Ventura Publisher, Corel Draw,
Photoshop, Illustrator, Freehand, Adobe Indesign, Adobe Pagemaker, Adobe Framemaker,
QuarkXpress, Other?
14. What is your **particular** focus of interest, today, within the publishing process? Please indicate 2 or 3 elements of most importance to you today.

Writing and editorial, typography, graphic design, book illustration, book cover and page design/makeup, various type/grades of paper, technical preparation of manuscript for printer, bureaucratic process, distribution, sales, networking with colleagues.

Seven Reasons to Self-Publish

1. 0 Time

Most traditional publishing houses work on an 18-month production cycle. A self-publisher works within his/her own schedule.

2. 0 Control

A book is a reflection of the author. Self-publishing gives you the final word on the direction of your book. The decisions are exclusively yours and not limited by third parties with intentions and interests different from your own.



3. 0 Profit

Since you, the author, will primarily handle your own promotion, why not self-publish and earn a profit of 40 to 400%? A large publisher finances a project but may only offer a 5 to 15% royalty. If your book becomes a hit, publishers may come calling. Your high profit margin will give you the upper hand in negotiations.

4. 0 Possession

As a self-publisher, you own all rights to your book. If you use a traditional publishing house, they will own all rights. If they lose interest in your book, you will not be able to print additional copies unless you purchase those rights back. NB * All rights should revert to the author after a specific period of time, which is stated in the publishing contract.

5. 0 Niche

Because your book may fill a niche that has not been met, you can test the market by printing a small quantity of books. Books specifically designed for the needs of a smaller audience may not be found in the mass market because publishers feel the demand is not great enough to warrant a large press run. If you are an expert in a field and understand that market, who better to self-publish and sell than yourself!

6. 0 Locality

Books about local or regional topics, e.g., historical books about certain towns, projects, etc., are generally produced by local authors in short-run quantities. Large publishers will decline publishing these books because of limited sales potential.

7. 0 Legacy

Making money is not the only reason to publish. Sharing what you have learned or leaving a legacy are other admirable motives. A book is an expression of yourself.

Reprinted from the Morris Publishing Web Site

Is Self-Publishing For You?

It depends. To help you decide, discuss the following five questions:

1. What is my motivation and purpose for publishing my book?

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

2. Is my book written for a specific market niche or group of people?

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

3. Do I have a way to sell books direct?

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



4. Am I willing to go out and promote my book?

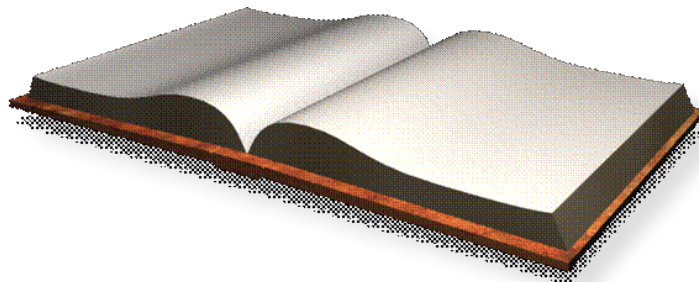
A general rule for authors . . . a book stops selling when the author does. No matter who publishes your book, the author is responsible for creating the demand. Books will not sell well sitting on a bookstore's shelf, unless interest is created in your book. Writing a book is about 10% of the effort,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

5. Can I sell at least 200 copies?

Beyond friends and family, who will be interested in your book? Knowing your market and how to reach those people are important questions to answer before investing in self-publishing. If profit is your motive, the initial cost of producing and printing (fewer than 500 copies) using traditional offset printing, may be higher than a realistic retail price. Of course, the more you print, the less each book costs. However, that decision must be weighed against the possibility of many unsold books sitting in your garage. The alternative method, using POD (Print on Demand) will be discussed later on. In any event, try to develop a solid marketing plan to give you a more accurate estimate of how many books may sell.

* * *

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Designing Your Books as Sales Aids

I know when I see a really attractive jacket that the publisher is behind the book and, of course, I pay attention to it.

— Leslie Hanscom, former book editor of *Newsday*

Edited from an original article taken from John Kremer's free electronic newsletter



The marketability of a book is determined not only by its editorial content and the qualifications and fame of the author but also by the design, packaging, and price of the book.

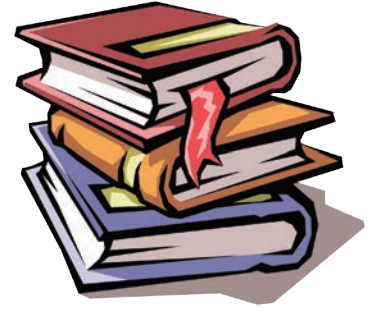
YOU CAN SELL A BOOK BY ITS COVER

It's an old maxim that you can't judge a book by its cover, but this maxim does not hold true in the real world of commercial book-selling. People do judge a book by its cover—not only readers but also major decision makers.:

- The cover or jacket is used by your sales representatives and distributors to sell your book to bookstore buyers.
- The cover is featured in your advertisements, catalogues, and reviews. If it is well-done, it will increase your sales. If it is boring or unconvincing, it will detract from your sales.
- In marginal buying situations, the first impression that the book creates is the only impression it creates.
- For bookstores, the cover is important for a number of reasons:
 - ❖ It must fit into the atmosphere the bookstore is trying to create.
 - ❖ It must fit into and yet stand out from other titles in the same subject.
 - ❖ It must attract the casual browser.

Elements of Good Cover Design

*The basic rule of cover design is that the cover should match the contents of the book. That means that the style, format, and message of the cover should be compatible with and support the style, format, and message of the book itself. An effective cover design should have **at least** some of the following elements. These general principles are not set in stone, in fact, they can and do contradict one another, as will be seen in the following:*



USE A STANDARD FORMAT.

The book should look like a book, and especially like other books with similar contents..

FOLLOW TRENDS.

Study the covers of similar commercially published books to ideas and a feel for what's possible and appropriate for your book.

AT THE SAME TIME, THE BOOK MUST LOOK DIFFERENT.

It must be able to stand out in the crowd. Consider novelty attractions such as holograms, embossed silver foil dust jacket, die-cuts, and so on.

BE BOLD AND SIMPLE.

The front cover of a book should be bold and simple, more like a billboard (which it is) than a full-page display ad. The cover should be uncluttered, easy to read (with highly readable type), and simple enough that the casual browser can catch the title and name of the author without searching for either.

PUT THE MOST IMPORTANT ELEMENT AT THE TOP.

Generally speaking, the title of the book should be featured at the top of the cover. It's the first thing the reader should see. If, however, the author is well-known and more important than the title, then feature the author's name in bold type at the top of the cover.

FEATURE SALES INFORMATION.

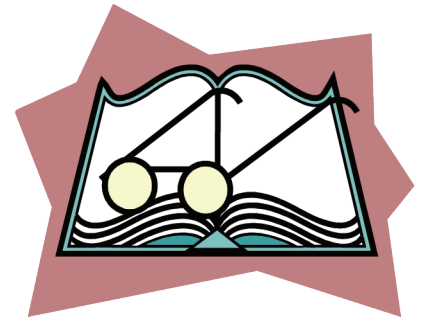
Besides the author and title, feature any other information that could be useful in selling the book. Touchstone, for instance, took advantage of the controversy surrounding the movie, *The Last Temptation of Christ*, to bring out a new edition of the book by Nikos Kazantzakis featuring the artwork from the film's lobby card.

CHOOSE A CORRECT TYPEFACE.

The typography of the front cover should match the style of the book. For example, a simple typeface is more appropriate for a serious book while a fancy script typeface might be more appropriate for a romance novel. Novelty books, on the other hand, might use a casual typeface such as Hobo. Typefaces come in all sorts of styles from simple to complex, feminine to masculine, romantic to businesslike, strong and bold to light and airy. Be sure that your graphic designer selects a typeface that matches the style and subject of the book.

USE ILLUSTRATION WHERE APPROPRIATE.

Fiction should have an illustrative element on the cover while non-fiction can do without any graphic elements. Indeed, serious non-fiction books may be better served by a simple bold headline and little else. Again, the design of the cover depends on the style and subject of the book as well as the intended audience.



GET THEIR ATTENTION.

Mackay Smith, a Montreal self-publisher used the simple format of an image of a wooden crucifix (with bold upper case, title text on and across the cross-bars) for his non-fiction book: *A Christian in Israel*.

FULL-COLOUR COVERS ARE A REQUIREMENT.

Full-colour covers also encourage impulse sales for almost any book. Many smaller publishers report that switching from one- or two-colour covers to full-colour covers has had a significant impact on their sales.

NOT THAT ALL COVERS NEED TO BE FULL-COLOUR.

Javan has successfully self-published a series of poetry gift titles with a simple cover design: just the title and the author's name printed in italics, brown ink on a light brown antique cover. Booksellers reportedly like the cover just as it is.

AVOID LOTS OF WHITE OR BLACK.

Also avoid vast expanses of dark colours. Such colours tend to show fingerprints and other scuffs more vividly. As one bookseller noted, "It's very hard to sell a book with fingerprints on the cover." **Maintain continuity in series.** If you are publishing a series, there should be some continuity in the cover design so that bookstore browsers can readily see the connection.

HIGHLIGHT AWARDS.

If the book has received any awards or great reviews, feature those on the cover.

COAT THE COVER.

Besides being your major point-of-purchase advertising for the book, the cover must also protect the book. If it is a paperback book, have the cover varnished or film laminated. If it is hardcover, use a jacket (which also allows for more promotional copy than a cover by itself).

TEST YOUR COVER DESIGN.

Whenever possible, test your covers with consumers and booksellers.



PRINCIPLES OF DESIGN

Courtesy of Jean Brouillet, Lecturer at Rosemount Technology Centre
Former Head of Design at Reader's Digest, Montreal.

CONTRAST

- 1) Elements on a page that are not the same should be very different, i.e., have contrast.
- 2) Contrast creates a visually interesting layout.
- 3) Contrast helps organize information. It can tell the reader what to look at first.
- 4) Add contrast through typeface choices, colours, shapes, sizes, space, etc.
- 5) Avoid making things only slightly different. Be strong.
- 6) Avoid overdoing it and confusing the reader with too many things shouting "look at me."

REPETITION

- 1) Repetition of a visual element throughout a design creates a unified statement and helps organize information.
- 2) Useful on one page layouts and critical in multipage documents.
- 3) Consistent type treatment and repetition of graphic elements and colours is one way to obtain continuity.
- 4) Make a repetitious element strong and dynamic.
- 5) Element could be a rule, reversed type, distinctive font, part of an existing graphic, colour texture, spatial relationships, etc.
- 6) Find an existing repetition and reinforce it.
- 7) Avoid repeating element so many times that it becomes annoying or overwhelming.
- 8) While using repetition for unity, don't underestimate the value of contrast.

ALIGNMENT

- 1) Nothing should be placed on the page arbitrarily.
- 2) Every element should have some sort of visual connection with another element on the page.
- 3) Even if elements are not close to each other, they can appear related by their placement.
- 4) Unifies and organizes the page.
- 5) All layouts should be made with an underlying grid to help with alignment.
- 6) Always find something on the page to align with and align elements on different panels of a brochure.
- 7) Avoid using more than one text alignment on any given page.
- 8) Use main outlines of a photo, illustration or logo to align other page elements.

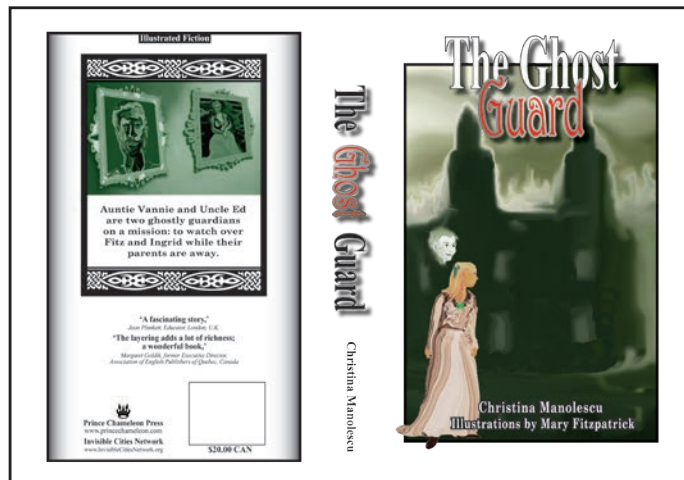
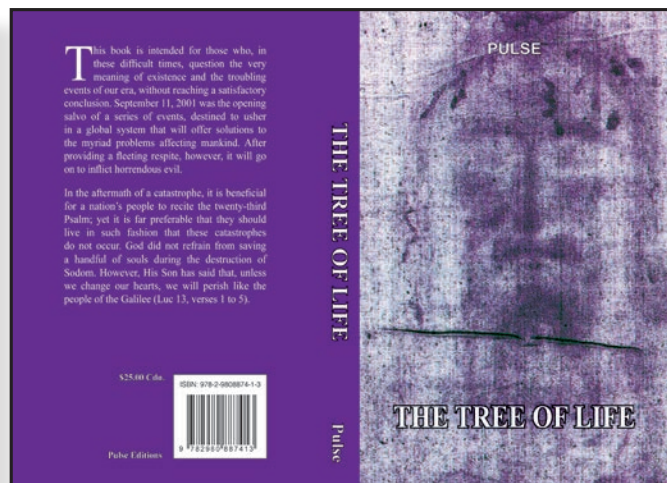
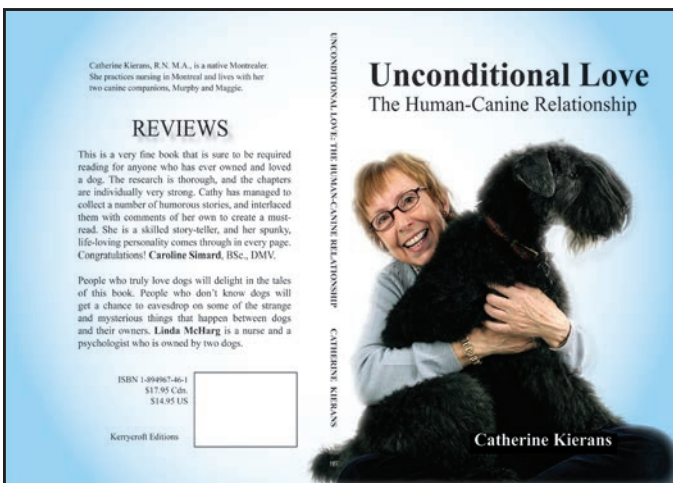
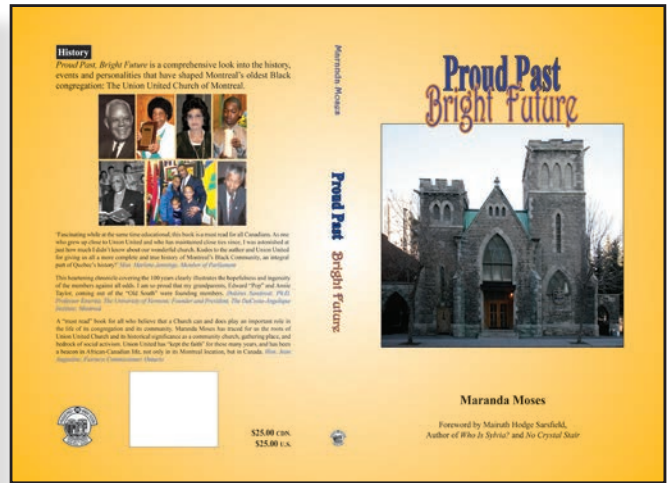
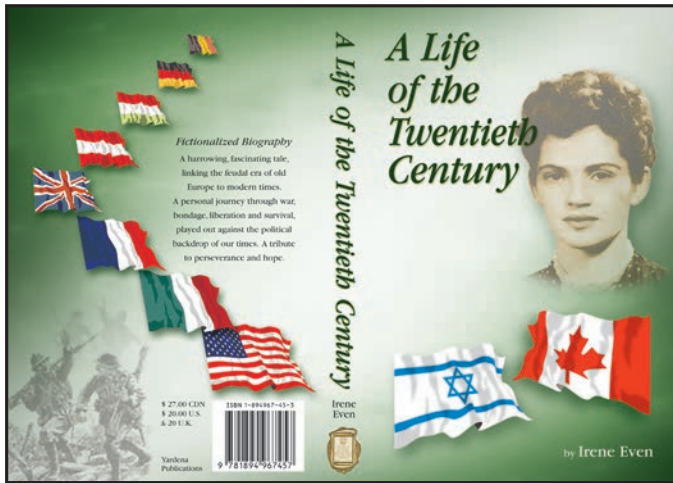
PROXIMITY

- 1) Items relating to each other should be grouped close together. When grouped close together, they become one visual unit.
- 2) Helps organize information. Reader immediately understands how information is related.
- 3) Reduces clutter by appearing to have a smaller number of visual units on a page.
- 4) Don't stick things in the corner or the middle of the page.
- 5) Make things belong together by their proximity. If they don't belong together, move them apart.

BALANCE

- 1) Asymmetrical balance is dynamic, energetic, informal.
- 2) Symmetrical balance is more formal, static and often dull.
- 3) Consider visual weight when balancing items. Remember that white space can have weight or add weight to a small item.

SAMPLE BOOK COVERS



SOME ESSENTIAL DEFINITIONS OF TYPOGRAPHY

- **FONT SIZE:** Vertical measurement of a font in points, example: a typical font size is 10 to 12 points
- **LEADING:** The measurement in points between lines of type. Measured from baseline to baseline, as shown here.
- **SERIF FONTS:** Fonts having tiny extensions attached to them, such as this one:
Times Roman
- **SANS SERIF FONTS:** Fonts which do **NOT** have any extensions attached to them, such as this one:
Arial
- **DISPLAY FONTS:** Fonts used normally only for headlines, titles or decorative lettering, such as in wedding invitations.
- **BODY TEXT FONTS:** Fonts such as Times Roman, Garamond, Palatino, Century Schoolbook.

NB: Never use **Courier**=font (fixed width font) as 'bodytext' in a book.
- **TRACKING:** Positive or negative tracking indicates, respectively, **more** or **less** spacing between the individual letters of a word. It is a means of precise typographic control.

NB: 72 points equals one inch



TYPES OF PAPER

How do you choose paper for your print job? There are various attributes to consider. These are the most important ones.

OPACITY

In double sided printing, how much can you 'see-through' the paper? Page sides are labeled recto (facing side) and verso (opposite side.) Is the print or image on the verso side of the paper too visible from the other recto side? Does it interfere with comfortable reading? Does it make the book look cheap? Personally, the opacity of the paper is high on my list of attributes when selecting paper for a book publishing project.

BRIGHTNESS

There are many different levels of whiteness or brightness. Brightness is measured as a number from 1-100. Some photocopy paper is labeled in the high 90s for brightness. Sometimes, you need to compare paper samples side-by-side to judge their relative brightness.

WEIGHT

Paper weight can be expressed in pounds (lb.) or as grams per square metre (g/m^2). A typical range in weight for injet photo paper, for example, is from 24 to 71 lb. (90 to $270 \text{ g}/\text{m}^2$). A standard weight in bond paper for book production is 60lb.

CALIPER

Photo papers are thicker and heavier than typical multi-purpose paper. The thickness, known as caliper, is needed to accommodate the greater ink coverage typically found in digital photo reproduction. The typical range of inkjet paper caliper may be from thin (4.3 mil) to thick (10.4 mil) for photo paper.

GLOSS COATING/FINISH

The coating on photo papers keeps the paper from readily absorbing the ink. The gloss coating renders a shiny finish, as in the gloss lamination on a book cover.

MATTE COATING/FINISH

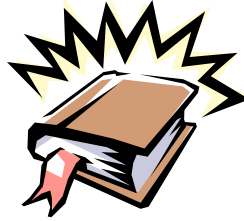
This coating refers to lamination of the book cover that is soft, non-reflective and non-shiny.



PRINTERPHOBIA

How to & How NOT TO get your book into print

By Christina Manolescu



Had I known all that lay ahead of me, would I have had my first baby? Self-published my first book? The answer is a resounding YES; although, since I now know some of the potential pitfalls of publishing, I am developing a mild case of Printerphobia which, in the vernacular, translates roughly as:

WHAT WILL THEY INADVERTENTLY MUCK UP THIS TIME AROUND?

A word of advice: When those densely packed boxes arrive on your doorstep, containing your literary lovechild, cloned 500 to 1,000 times over, should you break open a bottle of bubbly, after having trustingly handed over to your printer a wad of promised cash, without first carefully scrutinising the contents? *The answer is an emphatic NO!*

I should have had some inkling when my most recent printer (who for the moment, at least, shall remain nameless) smiled at me in a sanguine manner, acknowledging quite openly that: PRINTING IS NOT AN EXACT SCIENCE. At the time we were discussing the expected end-results of a certain Pantone shade to be printed directly onto a neutral base colour.

“We can’t guarantee that your frontispiece line drawing will come out Maroon, exactly matching Shade Number XXX you have just chosen. With a bit of luck, it might; but, on the other hand, I should warn you that it might also end up resembling a murky shade of cadaverous leech-eye. You see, (continued my printer, grinning all the more broadly) we’ve never actually blended those two shades before, so we won’t really know until we try!”

“Then cancel Pantone Number XXX, let’s go for the black print instead,” I replied. Conventional, but safe. Given the substantial cost of even a small print run, a risk-taker I cannot afford to be. Now what else, I wondered, could possibly go wrong? To my dismay, over the course of my self-publishing ventures, I have had occasion to find out.

© Christina Manolescu, Publisher, **Prince Chameleon Press**

SOME ABOMINATIONS TO AVOID

COVERS AND BINDING

- ❖ Ragged edges caused by a blunt trimmer, or because the total number of bound pages is too bulky for the saddle-stitch binding.
- ❖ Varnished covers that are soiled too easily by drops of moisture or grease. Please note: Laminated covers are more expensive, but far superior.
- ❖ Flimsy casebound covers which split apart in your hands.

ILLUSTRATIONS

- ❖ Faulty registration of colour images, causing a nauseatingly blurred effect.
- ❖ Inadequate scanning of half-tone images, causing flatness, lack of depth, essential contrast between light and dark.
- ❖ Permanent smudges around the borders, caused by insufficient drying time during the printing process or because the images contain too many large, solid black areas that are difficult to print accurately.

INTERIOR PAGES

- ❖ Grey anemic-looking typeface that is almost too faint to read
- ❖ Interior pages bound out of sequence and/or back to front.
- ❖ Sporadic blank pages (which have inadvertently failed to receive an impression) in amongst the correctly printed text.
- ❖ Individual pages bound double, i.e., two copies of page 37, bound one after the other.
- ❖ Text margins too narrow; text & images printed too close to the inside fold.

Note: Find out your individual printer's requirements; when doing your page make-up, remember to leave the necessary minimum width of blank spacing around the edges of the page.

ADDITIONAL NOTES



HOW TO CONTROL YOUR PRINT JOB

Make haste slowly. Especially if you are new to the experience, begin by visualising your completed book: Its dimensions, the layout of its cover page and possible dust jacket, the approximate type and number of illustrations, the number of pages, the type and thickness of both paper and binding, and so on.



It can be useful to study the physical format of commercially produced books that you particularly admire. If possible, take note of the printer's contact name for future reference; this may be printed near the beginning or the end of the book. Based on select models, put together a rough "dummy" model of your own imagined book.

Deal with recommended printers, if possible. Visit the premises personally and/or meet with the sales rep. Ask for samples of recent work; explain your specific requirements. Traditional offset printing methods usually deliver a higher quality print job than digital printing methods. Rigid printing plates (previously made of zinc) are used in traditional printing: one printing plate is used for each page layout of text & illustration. Black and white print jobs are normally less expensive than colour.

Your printer will likely request that the designed pages of your book and separate book cover should be delivered in digital format (on CD) in a particular software program (QuarkXpress, Adobe Indesign) for example. Depending on the exact number of pages and thickness of the paper, the printer will provide you/your book designer with the precise width of the book's spine. The designed book pages are submitted to the printer in numerical order. Later on, the book pages may be further formatted by the printer, using a specialist imposition software that rearranges them into 'signatures' (groups of 8, 16 or 32 pages) depending on his own specific printing and assembling equipment.

Your book pages and book cover will ALSO ideally be formatted to Portable Document Format (PDF). In practice, many printers offer a choice of options for receiving pre-press copy. They should be consulted, in the first instance, as to their preference and capability.





Digital Printing does not require the production of printing plates for each page. Books, flyers, posters, calendars, etc. in black & white and colour can be printed by this method, but the cost-efficiency of digital printing compared to traditional printing depends on the size of your estimated print run. Your service bureau or printer can advise you further on this option.

There is also a U.S.-led innovation called **INSTABOOK** that offers an instant book making facility on site. <http://www.instabook.net>

If you aren't clear on any technical point in the process, ask for an explanation; alternatively, ask for a relevant sample to examine. (The printers I have dealt with expect to have to initiate self-publishing neophytes into the mysteries of the printing trade. Most of them do so with good grace.)

Next, draw up a typed list of specifications, covering every aspect of the job that you can possibly think of. Below is a very basic sample list to begin with, and add to, as necessary.



AN EXAMPLE OF TYPICAL PRINT SPECIFICATIONS

BOOK COVER

MATERIAL: 10-point or 12-point thickness card

COVER DESIGN: Full colour (four-colour) illustration and printed text

FINISH: Laminated, gloss finish

BARCODE to be printed on lower-left-hand corner of back page, generated from the ISBN.

INTERIOR PAGES

CONTENT: Black text, interspersed with 9 digitized (scanned) black & white half-tone illustrations

PAGE SIZE: 6 inches wide by 9 inches high

NUMBER OF PAGES: 226 Pages, i.e., 113 sheets printed on both sides; text plus 9 black & white illustrations

PAPER TYPE: White bond paper OR white coated paper OR recycled paper

PAPER THICKNESS: 110 gsm or thicker (GSM = grammage per square metre) OR 60lb.

BINDING: Perfect Binding (*bookpages glued inside soft bookcover*)

PRINT RUN: 200 copies

*NB: Both Cover Pages and Interior Pages to be supplied in digital format on CD by the publisher.



Ask for a **written** price quotation from 2 or 3 printers, detailing all costs, including terms of payment, added tax and delivery costs, if applicable. Some printers provide brochures of their price schedules. They may be able to supply you with a range of pre-tinted cover card. Each individual page counts as two printed sides. Check with your printer what government tax rate, federal and provincial, may apply to your particular print job order.

If you are commissioning artwork, particularly in colour, ensure that your illustrator and/or book designer produce the artwork to the **exact** format (mechanical or digital) required by your printer. The more elaborate the artwork (scanned photographs, graduated-tone graphic images, spot colour or full colour illustrations) the more important it is to get your book designer and printer liaising together to be certain **at an early stage** that they both understand each other's terminology and technology.

International Standard Book Numbers (ISBNs) can be obtained free of charge through The Library and Archives Canada, URL: <http://www.collectionscanada.ca/publishers/index-e.html> A print version of the official application form to acquire ISBNs is included in this workbook on Pages 47-50. It is essential that you register your publication through this internationally recognized standard of identification.

Commercial EAN barcodes (which incorporate ISBNs) are made up of 13 digits. They can be ordered from specialist companies in digital format. These barcodes are generated from individual ISBNs and supplied directly to your printer or graphics service bureau. Alternatively, barcodes can be printed separately on sticky labels and posted to you directly, as required. You will need a barcode if you anticipate a reasonable volume of sales passing through the electronic cash register of bookshops. Barcodes are not mandatory, but they do make the book look more professional.

If you are designing your own bookcovers with your desktop publishing software, for example, QuarkXpress or Adobe InDesign, it is important to know **how** to incorporate electronic-format barcodes correctly into the cover design.

If in doubt, I would recommend that you allow the experienced book-cover designer/printer to handle this part of the job. There are **at least** two barcode models available:

- 1.The EAN barcode simple (Digits 978 followed by your ISBN followed by a variable digit at the end)
- 2.The EAN barcode accompanied by an additional small barcode to the right of it, which indicates the book price/currency in numbered code. It's your choice. Ask your printer/book designer if he can do either of these formats for you. Some publishers prefer just to print the book price in dollars, US, Canadian or both, on the back cover page just beside the barcode.



A FINAL WORD OF ADVICE

Having followed **all** the previous instructions nevertheless do not accept anything on faith. Upon delivery of your print run, please open **all** those boxes and examine the contents rigorously at once!

© 2011, Christina Manolescu, Publisher, Prince Chameleon Press

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*Many thanks to Watkiss Studios Limited, U.K. for their complimentary copy of **The Printing Information Handbook**, which I have found to be a concise and useful guide for self-publishers.*

*Thanks to **Jack da Costa**, of **The Book Factory**, North London, U.K., who rescued me and my first published book from total disaster.*

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*Last but not least, thanks to **Margaret Goldik**, Director of **AELAQ**, for her tireless efforts to promote the interests of English Language Publishers in Quebec.*



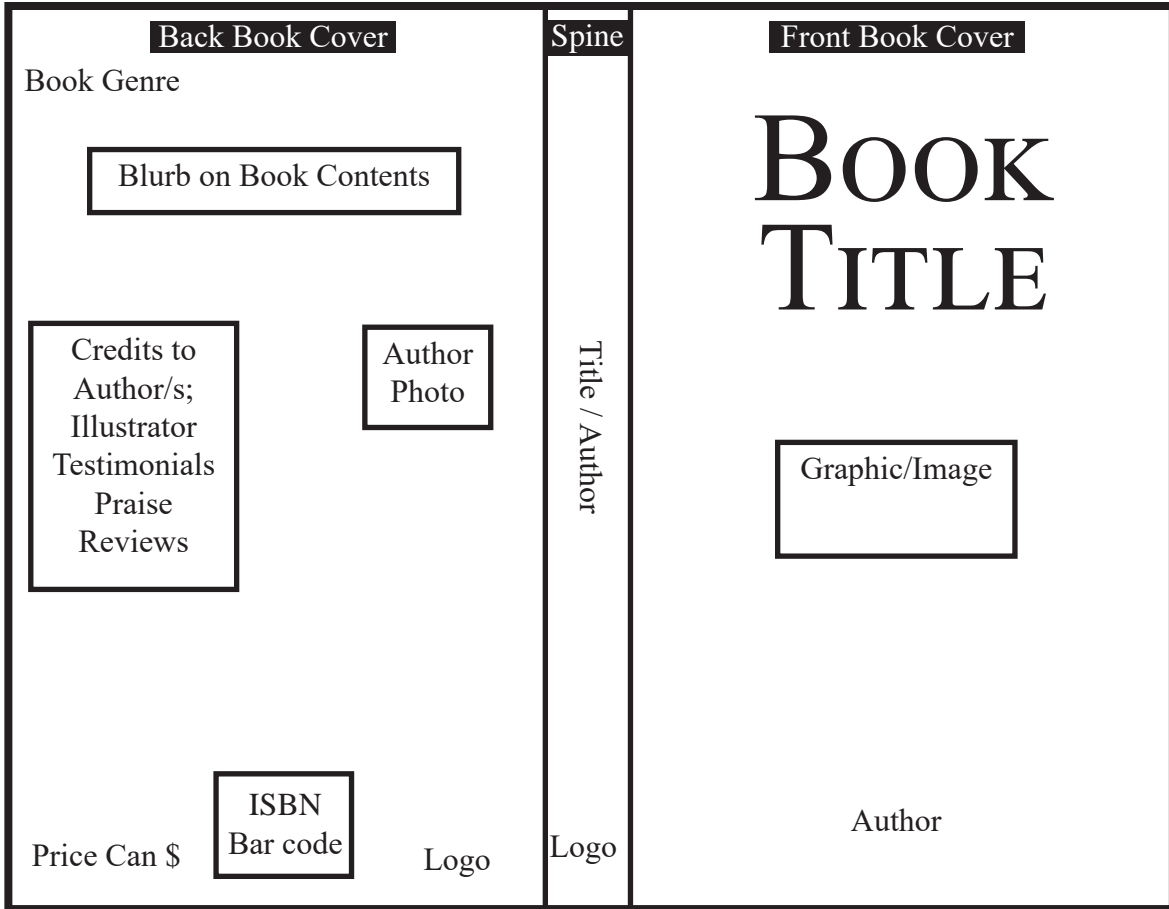
PERSONAL SPECIFICATIONS FOR YOUR BOOK DESIGN

1. Dimensions of book: Width Height Thickness
2. Front and back cover: full colour, black and white, half tone, spot colour
3. Width of spine: **Printer's calculation**
4. Orientation of text on spine: Vertical? Horizontal? Drop individual letter vertical?
5. Logo on spine: Yes, No. Positioning of trade logo: **Top or bottom of spine**
6. Binding: hardcover or case-binding with stitched signatures, wire binding or plastic spiral binding, perfect binding (for soft covers) or saddle-stitch (stapled), wire-binding enfolded by outside spine
7. Lamination of cover pages: Yes, No. Gloss or matte.
8. ISBN:
9. Barcode dimensions: Width Length?
10. Indicate exact positioning of barcode on white background on back cover page?
11. Thickness of cover card
12. Thickness of interior text pages
13. Logo to be placed on back book cover? How many occurrences of logo on book cover pages? Within interior text pages?
14. Dust jacket? Yes, No. Replica of cover pages back and front? Yes, No. Plus additional elements on flap? Yes, No.
15. Cover pages text format(s) Font(s) sizes(s) style(s)
16. ***Other titles available*** page to be included? Yes, No.
17. Interior duplicate intro page? Yes, No
18. Title page: including ISBN, publisher, date, edition of book, etc. (Mandatory: see Page 3)
19. ***Dedication page; Acknowledgments page*** to be included? Yes, No
20. Table of Contents or Table of Chapters to be included: Yes, No



21. Resources to be contained within appendix at end of book? Glossary? Yes, No. Index at the back of book? Yes, No. Services of a professional indexer required? Yes, No
22. Biographical note on author? Yes, No. Positioning within interior text pages and/or back of cover page?
23. Disclaimers, warnings? Yes, No
24. Price to be printed on back cover page, near the ISBN. \$CDN, \$US, Other
25. Order form to be printed at back of book? Yes, No
26. Text, images for book manuscript available on CD/DVD? What software format is the text? Cover pages?
27. Back cover page content: Blurb on contents of book, credits to contributors, reviews and testimonials, brief biography of author? Other?
28. Inside pages: number of pages to be estimated or determined at the start of project?
29. Text page numbering position: Top, bottom, centre, left, right hand side of page
30. Chapter heading format: Font, size, style
31. Running head format: Font, size, style
Remember: Left side for book title, Right side for book chapter
32. Style of running head: with or without rule below text?
33. Body text for manuscript: Font, size, style
34. How many illustrations to be scanned?
35. Type of scans: black and white, half tones, spot colour, monotone, duotone, tritone, pantone
36. Do the scanned images require enhancement, enlargement or reduction? Or other treatment, such as retouching damaged originals? Yes, No
37. Will there be footnotes required? Yes, No. Position of footnote: on individual text pages or at end of book?
38. Permissions to reproduce images, text needed?
39. Manuscript text editing? Proofreading? Fact checking? Level of editing required? Services of professional proofreader/researcher required? Yes, No
40. Has a thumbnail sketch of cover design elements been prepared? Yes, No

SUGGESTED BOOK COVER DESIGN FORMAT



PROFESSIONAL RESOURCES FOR PUBLISHING

SERVICE BUREAUS

- ❖ **TYPOSCRIPT:** Concept and design, layout, copywriting, translation, barcodes, scanning and photo retouching, film output, printing, digital printing, binding and finishing, CD burning, CD labels, CD inserts, CD leaflets, lamination, posters.
- ❖ Web site: <http://www.typoscript.com>
- ❖ 370 Guy Street, Montreal, Quebec
- ❖ Telephone: 514-937-4471
- ❖ Email: production@typoscript.com

SOME RECOMMENDED PRINTERS

- ❖ **MARQUIS BOOK PRINTING:** Range of services, small and large print runs
- ❖ Web site: <http://www.marquisimprimeur.com>
- ❖ Email: info@marquisimprimeur.com
- ❖ Address: 203 des Pionniers Road West, Cap-Saint-Ignace, Quebec G0R 1H0
- ❖ Telephone, main office: (418) 246-5666

- ❖ **CAIUS DU LIVRE**
- ❖ Web site: <http://www.deslivres.ca>
- ❖ Contact person: Louis Quevillon, owner
- ❖ Address: 2177 Masson est, Montreal, Suite #111, a few blocks east of Papineau.
- ❖ Telephone: 514.524.9542

- ❖ **ACCENT IMPRESSIONS**
- ❖ Web site: <http://www.accentimpression.com>
- ❖ Contact person: Tony Zara, Owner
- ❖ Address: 9300 Henri-Bourassa Ouest, Suite #100, St-Laurent, Quebec, H4S 1L5
- ❖ Telephone: 514-337-7870

- ❖ **PAZAZZ PRINTING**
- ❖ Web site: <http://www.pazazz.com>
- ❖ Contact person: Paul Jeffrey, pjeffrey@pazazz.com
- ❖ Address: 5584 Côte-de-Liesse, Montréal, Québec, H4P 1A9
- ❖ Telephone: 514-856-3330. Ext. 285. Toll Free: 1-866-449-4417

- ❖ **TRANSCONTINENTAL PRINTING INC. (BOOK GROUP)**
- ❖ Web site: <http://www.transcontinental-printing.com>
- ❖ Address: 150-181st Street, Beauceville, Quebec G5X 3P3
- ❖ Telephone: 418 774-3367; Toll Free: 1 800 463-8952

Seek and you shall find

THE TRUELIFE ADVENTURES OF A PUBLISHER OF AUDIO BOOKS

Some years ago I had a problem. I had created four wonderful fairy tales to share with the children of the world but I wanted to present them to my audience in sound as well as in word. Being a former teacher, I fondly imagined these stories and tapes being read and listened to in the classroom—in classrooms the world over if possible. And even the seemingly impossible must start off with a dream.

But what did I know about sound recording? Even less than I knew about self publishing at the time—in other words, nothing. But life in the 20th century still offers a modicum of magic. Enter the Yellow Pages. Skimming through its list of local recording studios...AABBBCCC...I made a total of three calls. The first responded with a busy signal. The second promised to call me back within the hour. The third was Jezz Wright, boy genius and sole proprietor of 'blockhouse studios,' London, U.K. That same evening, I was sitting in his mystically equipped studio warren—located within a converted industrial shed in Stratford, East London—discussing how he would help me to realize my dream.

I needed a professional narrating voice, I needed incidental music and sound effects, I needed a boy Merlin like Jezz to weave it all together, employing the technological equipment I had seen ranged around his studio, leaving me mystified, like Stone age man—okay, Stone age woman—catapulted, via time capsule, into the third Millennium.



Christina Manolescu
Author Publisher



Jezz Wright
Musician, Technician



Our sublime adventure lasted eight months until all four of the FUNLIT SERIES tapes and CDs had been successfully recorded. None of us could have known that Jezz would suspend his activities at the studio, having been snapped up by BBC Radio literally days after our last recording session was over. Blessed fortune? Synchronicity? Coincidence. Who knows?

At any rate, we were on a tremendous ‘roll’ in those early days. I purchased a few cassette tapes of mediaeval music to formulate some idea of what I wanted. I hunted down a suitable musician, again via the Yellow Pages but, in the end, after stumbling down a few blind alleys, it was Jezz I turned to, and he offered to create both music and sound effects for all four tapes. And the results were destined to be extraordinary!

I still needed to find a competent narrator for the text. It turned out to be stage-and-screen actress, Paola Dionisotti, who appeared—I like to believe—through the undercurrents of combined magic we were all busily creating. Gracious Paola agreed to consider my request, but withheld her decision until she had read the first story. A few days later, she returned her positive verdict, and the adventure began.



Stage and screen actress
Paola Dionisotti



A shower of creative sparks—suggestions, alterations, artistic disagreements—flew around the ‘blockhouse’ studio from time to time as we ploughed together through each of the four stories. Paola, a true professional, offered useful comments on the phrasing, diction and dramatic pacing of the whole. Well in advance, she studied the story text and rehearsed the roles and ‘voices’ that she would perform on tape. Our recording sessions took up the entire day, since each fairy tale is about six thousand words long.

Jezz set up his state-of-the-art equipment and performed his sound checks. Paola entered the soundproof studio and donned a headset. I sat in an armchair, text in hand, checking each word as it was being recorded. Throughout the day, we halted and re-recorded whenever the pronunciation of a word, the correct pacing or sound level failed. The entire adventure from start to finish was a labour of love, of dedication, of talent and of exactitude, generating—in me, the neophyte, at least—a sense of exhilaration similar to that of embarking on a journey to Mars.

At the finale, as I sat in the studio, auditing Jezz’s brilliant musical arrangement of the final story in the Funlit Series, ‘The Northern Isle of Dreams,’ I shed a few tears. Today, I continue to be grateful to Jezz and to Paola. Fusing their considerable talents, they have created a new dimension to my silent, brain-locked stories, just as Samantha Thomson, my illustration artist, was also able to do.



Samantha Thomson,
Illustrator



The Self-publishing adventures of Leila Peltosaari

I have been a fairly successful self-publisher for well over 20 years. Looking back, I was lucky in many ways and accidentally did many things right. Then again, I love the saying, “the harder I work, the luckier I get.” It is accurate to claim that my success started as revenge. I am happy doing what I do even though I never planned for it to grow this big.



When my children were small, I used cheap fabric remnants to sew beautiful, unique outfits for them. When I couldn't find patterns for the sun-bonnets, bloomers and little dresses I wanted for my baby daughter, I made my own patterns. Strangers used to stop me on the street to ask where they could buy such clothes and even asked me to make some for them. A friend suggested that I should send some photos of my creations to a Canadian magazine. I did so, and was rudely rejected.

Nursing my wounded pride, I decided to make a little book of baby patterns to earn a little pocket money but mainly to prove to myself that the magazine's rejection of my work was wrong. The year was 1982. I printed 1,000 copies and sent my book to nothing less than Family Circle Magazine in the US, which, in those days, had a circulation of 9.5 million. The editor phoned a few days later to tell me that they loved the book. They gave me a full page write-up, complete with mail-ordering details, and the rest—as they say—is history.

From that one write-up I received 20,000 orders for my book. While all these orders were jamming my mailbox, I thought it might be a good idea to send those customers a brochure of other books yet to be written, pattern books for children and adults. I figured I wouldn't write or print other books unless I knew there was a demand for them. I got so many orders that the first print run of each book was paid before the books were even written, so then I had to get busy and produce them.



Some time later I was invited to a party and everyone was amazed at my story and asked me what they could do to make money too. I tried to be very helpful and suggested that someone should write a book about making easy Halloween costumes for children. They all said that they could never do it but that if I produced such a book, they would buy a copy right away. (I never sell books to friends, however; I give them as gifts. I need to sell successfully to strangers or else I should not be in this business. I don't want anyone to buy a book from me out of charity.)



So the Halloween costume idea became my new obsession and it became my most successful book ever, outselling all the others combined. Again I sent out brochures first, got prepaid orders to pay for the first print run, and then I got busy writing the book. I was young then and able to work late at night with my patterns and ideas while the children slept. It is amazing how much energy and enthusiasm is released when you are passionate about an idea. Then I heard that it was difficult to find mail-order catalogues in Canada because no catalogue of catalogues existed. I tried suggesting that idea to many wannabe self-publishers but nobody was interested so again I had to do it myself. That book has been on the market now for ten years and is in its sixth revised edition. Then my father died in my native Finland and I felt sad that he had died without any sons to carry on his name. My children urged me to start publishing under my maiden name to 'reclaim' myself. I launched another company, Tikka Books, with that intention, while I still co-own the original company, Alpel Publishing, with my husband.

My daughter had started school by then, and her classmates always needed ideas for cheap, simple little keepsakes that they could give away, so I wrote and produced a book about gifts that kids can make. Meanwhile my son had grown up and was moving away to start college. We were sitting at the kitchen table, discussing how he would manage and I said he needed a cookbook for students...so I wrote one for him and others like him, called College Cuisine.

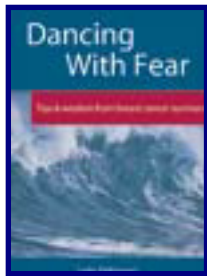


Although all my books keep on selling year after year, my modest Halloween book had been so successful that I kept dreaming of producing a lavish new costume design book with full-colour photos. Finally I did so and self-published it in the summer of 2001.

Looking back now, I realize I was quite naive about self-publishing and marketing. English is not my native tongue but that was turned into an advantage since it forced me to write simple, easy directions that became my trademark. My lack of money and knowledge were also turned into an advantage because I had to discover personal ways of marketing that have guided me through the years. My books were different and my press releases were different but that too was an advantage since it made the media take notice. I don't advertise. I don't sell my books through bookstores. I distribute my own books. I send review copies to lifestyle editors (as opposed to book reviewers) and get stories that bring business. I keep in touch with my customers and let their comments guide me.



I have had over 450 stories and write-ups (ranging from little ones to full-page coverage) published about me and my books in North American magazines and newspapers. I always send a thank-you note for every write-up I get. I use these write-ups to get even more write-ups. I have been featured in eight books. I have sold over 200,000 copies of my books; some were translated into French and Finnish. My house and commercial storage are full of books. This enterprise has employed the whole family over the years...and to think that it all started accidentally!



I realize that I was lucky back then; postage for books was subsidized by the Canadian government and cost next to nothing so I was able to offer free shipping. There was no GST then, so pricing the books was easy and made them more appealing to the customer. Printing costs were cheap before paper prices tripled and quadrupled. People were sewing and making things more than they do today and it was seemingly easy to get editors to feature my work and include mail ordering details for my low-priced books.

Today's world is different and I must find new ways of selling my books. On-line marketing seems an unavoidable avenue so I will welcome and use it. My web site is still modest and is continually in development. I market my new Halloween book through Unicef, giving them a percentage of my sales. I also sell through amazon.com, library distributors, mail-order catalogues, and also by direct mail-order from home.

I wrote the first book to satisfy my desire to see it in print and never even thought of offering it to commercial publishers (they, I was sure, would have rejected it). Thereafter I wrote other books, making a living by capitalizing on my talents; fortunately I found customers year after year. Now I must critically look at the marketplace and the customer and become aware of what she or he wants and needs. Trends come and go. I keep hoping people will rediscover sewing, crafts and costume-making, or else I must find the people who love such things, wherever they are, all over the globe and find a way to market to them on-line.

Meanwhile new ideas for books beckon, books that have nothing to do with sewing. While I now know so much more than I knew when I started this adventure, I am humbly aware that I can never take anything for granted when marketing my books; that surely is an advantage too, since it keeps me on my toes and motivates me constantly to improve myself and my work.

Leila Peltosaari was born in Finland and emigrated to Canada in 1973. She lives in Montreal, Quebec. Her web site is www.tikkabooks.com

FIVE PILLARS OF SELF-PUBLISHING



- 1) **ORIGINALITY:** The source of the work is personal, original and authentic. Your published work carries your individual thumbprint.
- 2) **QUALITY:** The work must be of the highest standard that you can create. It must equal and, hopefully, surpass what is currently being produced by commercial publishers. Do not rush into print before your work is ready. (That is not to say you should not experiment, but work toward excellence as a goal).
- 3) **COMMUNITY:** It takes a village to raise a book. Enlist the expertise and support of everyone you can. Team up with a self-publishing buddy and help each other toward success.
- 4) **COMMITMENT:** You are prepared to confront flamboyant success, failure, and anything in between.
- 5) **PERSEVERANCE:** The book disappears from the literary horizon and/or stops selling as soon as you do.

WHAT WOULD YOU LIKE TO ADD TO THIS LIST?

To know the road ahead, ask those coming back.
 {Chinese Proverb}

SIX QUESTIONS FOR AUTHOR-PUBLISHERS

A survey conducted by Invisible Cities Network (Fall, 2010)

www.InvisibleCitiesNetwork.org

Author-Publisher Responses	Why did you decide to self-publish?	What type of book, books, artwork, CDs, etc., do you publish?	What has been the best part of the experience?	What is the ONE most important drawback or obstacle in the process of self-publishing?	What ONE piece of advice would you offer to emerging self-publishers?	If you had to start all over again, what ONE thing would you do differently?
<p>Ann Diamond Montreal</p> <p>Web Site: www.anndiamond.net www.Lulu.com</p>	<p>I had written a book I felt was important—it had certainly changed my life and I felt it could reach others who had lived through the same sort of childhood drama. The subject matter—secret experiments on children done in Canada—was seen as frightening, off-limits. A friend suggested I self-publish, and another friend told me about Lulu.com where I could produce and sell my book with no set-up fee, no restrictions or obligations. So I went for it.</p>	<p>I publish my own books—fiction and non-fiction.</p>	<p>The best part as been learning the lessons that come from being the one making the decisions, being in control of the content and appearance of the book, as well as the marketing. Now I understand what publishers go through, the steps they have to take to develop, edit and package a book they can sell.</p>	<p>Isolation from the mainstream publishing scene, and the benefits that come from having a publisher who represents your work to the media, book reviewers, conference organizers etc.</p>	<p>Only self-publish if you really feel there is no better alternative, for you, at this time. You also have to believe your product has merit, and a potential audience</p>	<p>I would be more organized and attentive to detail—which could mean working in a team instead of doing it all myself.</p>
<p>Barbara Sala Montreal</p> <p>Web Site: www.barbaraNaiveart.com</p>	<p>Because I didn't want to go on submitting queries and getting rejections.</p>	<p>Children's books.</p>	<p>Seeing the book in print, selling it and getting precious feedback.</p>	<p>Too expensive. Can not be sold in libraries. No distribution system.</p>	<p>Try it if you have the means.</p>	<p>I do not regret having self-published.</p>


<p>Len Richman Montreal</p> <p>Llumina Press</p> <p>Web Site: www.llumina.com http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleid=366</p>	<p>Previous traditional 'path' to publish proved too tiresome, complicated, disappointing, and frustrating</p>	<p>So far, memoir stage plays, short fiction and non-fiction hopefully down the road.</p>	<p>Control to a satisfying degree over one's work. Able to make some of my own choices in the process, design, and appearance of the book and availability of ordering more copies of the book easily.</p>	<p>Haven't really figured that out yet, probably lack of "distribution" possibilities that a traditional publisher looks after. Book stores such as Indigo, Chapters etc. hesitate to place one's book in the store.</p>	<p>Get a good background and research extensively what the self-publishing companies are offering. Find an experienced person in this area and set up a full meeting of questions, guidance, etc. E.g. the one workshop with Christina Manolescu was the springboard to my embarking on self-publishing.</p>	<p>Hmmm, not sure at the moment. Probably do a little more extensive research with the ins and outs, benefits etc. offered by the company I chose. Take even more time to complete the process.</p>
<p>Don Bapst Formerly in Montreal</p> <p>Web Site: www.Lulu.com http://donbapst.com/danger%40liaisons.com.html</p>	<p>I decided that it would be a good experience to put together a book myself.</p>	<p>I write literary fiction. The novel I self-published is called danger@liaisons.com</p>	<p>Though it's almost impossible to get a self-published book reviewed by the mainstream press, I did manage to get Fugues, a gay francophone magazine in Montreal, to review danger@liaisons.com From that review, I got a bit of interest in the book, attracting a translator and a French-language publisher. The book will be published this year in French by Éditions Popfiction in Montreal. Also, just the process of putting together a book (copyediting, layout, covers, barcode, etc.) is a good learning experience to better understand the business.</p>	<p>Distribution is painfully difficult. And no large store will take self-published books. No large press will review them. Once you self-publish the book, you're expected to prove you can move tons of copies on your own in order for a publisher to take on the title, and moving lots of copies is next to impossible, unless you're working round the clock to sell them... and even so. Unless you have a very specific audience for your book, it's going to be hard without the marketing push of a publisher who has access to all the right channels.</p>	<p>Don't do it unless you are doing it for the learning experience or unless you know that your subject is so relevant to a very specific target audience that you can personally sell copies on your own</p>	<p>Get advice from different people on what kind of cover works best. Don't just go with your own taste, but make a cover that will appeal to the most people to really grab attention.</p>

<p>Wang-Ching Liu Montreal</p> <p>NAN-PAT-VIC Publishing</p> <p>Web site: http://www.nan-pat-vic-blushing.com</p>	<p>Self-publishing gives me the opportunity to control everything I intend to do, such as submit my books to win awards, get pay from Access Copyright and sell books via international markets etc.</p> <p>Of course, I have to spend my own money in doing so.</p>	<p>I publish books and CDs for students, business people and travelers to learn the Chinese language (Mandarin) in an easy way. They will be able to read, to write and to speak Mandarin in just 1 month.</p>	<p>In the past 3 years, I have won 6 awards for my 2 books. This encourages me to write better and better books from now on. So, I learn more and more every time I publish a new book.</p>	<p>The most important obstacle that I have encountered in the process of self-publishing is that I must spend a big sum of money for the work; however, I never know what kind of return I will have in the future.</p>	<p>He or she must look for a mentor to give him (her) good advice what to do, who to contact and where to register for ISBN numbers, Legal Deposit, Access Copyright, submission of awards etc.</p>	<p>I would write what the market wants to have (I mean what kind of books readers will buy) rather than what I want to write. At the beginning, most people will write what they like and their experience. Well, this is great! Because they wish to share their experience with others. But, readers won't spend money to buy the book. They only buy books that arouse their interest and something extraordinary. For example, in general cook books are much easier to sell than novels.</p>
<p>Rosa Bergola Montreal</p> <p>Feather Press</p> <p>Web Page http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=522</p>	<p>I decided to self-publish because I wanted my work to get out into the public. I felt an urgency to leave something of myself behind. I did not want to wait for a publisher to pick up my book; the process would have been too long.</p>	<p>I published a poetry book, and am open to publish all types of books. I will be looking into publishing CDs.</p>	<p>The best part of the experience was the whole process, step by step; it really felt like giving birth in a beautiful way.</p>	<p>Advertising and getting the book out there may be a drawback/challenge but I realize that it is all about how much energy you put into it. It may be an area where I need more help and more information.</p>	<p>Take your time, allow yourself to enjoy and savor every moment of every step the first time you go through the process. Don't give up when you encounter part of the self-publishing that may be a challenge for you. The rewards of seeing your book in print outweigh all the struggles or obstacles along the way.</p>	<p>There isn't anything I would do differently. Every step was a learning experience.</p>
<p>NAT Grant Montreal</p> <p>POD Llumina Press Web Site</p>	<p>Thought it would be easier than going the traditional route!</p>	<p>Don't publish any more, but spy thrillers</p>	<p>Meeting such wonderful people like Christina Manolescu & learning all sorts of new things about the writing & publishing world.</p>	<p>My own sense of limitation.</p>	<p>Believe in yourself.</p>	<p>Think positively.</p>

<p>David J. Cox Montreal</p> <p>Words, Written, Write</p> <p>Web site: www.wordswrittenwrite.com Amazon.com http://www.lulu.com/content/753196#</p>	<p>After trying to get a publisher, the amount of time it took was too much, and I wanted to have the book in my hands.</p>	<p>Poetry books so far.</p>	<p>Working with my friend Christina.</p>	<p>The fact that there is no "PR Machine" helping sell the creations</p>	<p>Do it and then pursue other avenues of selling</p>	<p>Perhaps a more neutral cover.</p>
<p>Ronald Price U.K.</p> <p>3-2 Books Web Site Active until November 2010</p>	<p>Freedom to publish to our niche which do not meet the larger publishers' criteria</p>	<p>Sports history</p>	<p>Working for yourself</p>	<p>Marketing</p>	<p>Determine niche and identify possible markets within (e.g. societies, associations).</p>	<p>Have a larger capital fund to enable an increased throughput of new books.</p>
<p>Shaun Fawcett, M.B.A. Montreal</p> <p>Final Draft Publishing</p> <p>Web Site: http://writinghelptools.com</p>	<p>Because I tried the conventional model and realized that it is highly dysfunctional.</p>	<p>Non fiction "how-to" books (paperback) and ebooks (pdf). As downloadable ebooks (pdf): http://writinghelptools.com As hard copy paperbacks: http://www.amazon.com</p>	<p>Using the Online Publishing Model (OPM) allows me to make my entire living online. http://instantbookwritingkit.com</p>	<p>It requires ongoing and persistent focus.</p>	<p>Use the Online Publishing Model (OPM) which allows you to generate income from multiple sources:</p>	<p>I wouldn't waste any time using the traditional publishing model and would go with the OPM: http://instantbookwritingkit.com</p>

In a nutshell

Results of the ICN Survey on Self-publishing, Fall 2010

Reason for self publishing	Drawbacks	Advice
Control over work	Isolation	Be more organized and attentive to detail
Time factor	No help with promotion, marketing, distribution	Work with a team, the buddy system
Frustration with rejection slips	Most newspapers won't review self-published books (unless the book is featured in an article)	Research competing subsidy publishers thoroughly.
Controversial subject matter	Too expensive	Go slowly
Desire to learn by doing		Ask others for feedback on design of book cover
		Consider carefully what type of book will sell
		Start up with enough capital to invest in the process
		Use the online publishing model ONLY

SOME AUTHOR-PUBLISHERS NEAR YOU

1. Acclaimed, award-winning novelist and poet, **ANN DIAMOND**, has published a novel through lulu.com entitled, *My Cold War*. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=131
2. **JEANNETTE MOSCOVITCH** has published a novel, 'The Expatriate,' from Culturama Press. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=549
3. **ROSA BERGOLA** has published a volume of poems, 'Awakening to the Peace within,' from Feather Press. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=522
4. Author, **PULSE** (pseudonym) has published the non-fiction book: *The Tree of Life*. Translated by Christina Manolescu from the original French version: *L'Arbre de Vie*. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=452
5. **IRENE EVEN**, of Yarden Publications, has received enthusiastic critical reviews for her memoir, *A Life of the Twentieth Century*. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=15
6. Bilingual author, **PIERRE LASRY**, of Midbar Publications, won the prestigious J.I Segal award for his self-published novel, *Une Juive en Nouvelle France*. He also penned the English version of this book entitled, *Esther, A Jewish Odyssey*. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=41
7. **CHRISTINA MANOLESCU**, of Prince Chameleon Press, has published a novel, *Baglady*, illustrated by Mary Fitzpatrick. *Baglady* was short-listed for the Eastside Stories competition in the U.K. 'Baglady' was previously a selection of the Roxboro Library Reading Club. <http://www.princechameleon.com>
8. **A.D. MORVAYE** (pseudonym) has published a novel, 'Waldensong Saturnalia' from Prince Chameleon Press. <http://www.princechameleon.com>
9. **NAT GRANT**, who published with Llumina Press, attained success with her first two Montreal-based espionage novels in the Race Series. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=13
10. **DAVID J. COX** has published his first illustrated volume of poetry, *Love Pulp*, from Words Written Write. <http://www.wordswrittenwrite.com>
11. **LEILA PELTOSAARI** of Tikka Books has published several books, including, *Dancing with Fear, Tips and Wisdom from Breast Cancer Survivors*. <http://www.tikkabooks.com>
12. **WANG-CHING LIU** has published a book and CD for learning Chinese, with her imprint: NAN-PAT-VIC PUBLISHING. <http://www.nan-pat-vic-publishing.com>
13. **LEN RICHMAN** has published a memoir, *Raindrops, Glimpses Moments with Llumina Press*. [www.llumina.com; http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=366](http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=366)
14. **ALEX MACLEOD**, who published originally with Trafford, presents a very unusual and fascinating book entitled, 'The Splendor of the Goddess.' It has garnered praise from people such as Jeanette Paul of WARM (Writer's Association of Resourceful Minds), and Harvey Shepherd of the Montreal Gazette. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=60
15. **ANGELA LEUCK** brought out her latest volume of Haiku poetry, *Flower Heart*, published collaboratively with Gingko Press.
16. Sculptor and Publisher, **BOZENA HAPPACH**, of INHOUSEBOOKS, recently launched a new book by **STAN I.S. LAW**, entitled: *One Just Man*. Stan I.S. Law's short story *Around the World* was short-listed for 2005 CBC Literary Award. See: <http://inhousepress.netfirms.com>
17. **DON BAPST**, formerly from Montreal, has published the novel *danger@liaisons.com*. <http://donbapst.com/danger%40liaisons.com.html> and www.Lulu.com;
18. **CATHERINE KIERANS**, of Kerrycroft Editions, has published a book of her research on dogs and their owners entitled: *Unconditional Love*. Her book launch at Nicholas Hoare Bookshop on Greene Avenue attracted a sell-out crowd: http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=35
19. **D. B. CRAWFORD**'s novel, *Hideaway*, is published with Book America. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=67
20. **TRINA WILKO**, Faculty Supervisor in Early Childhood Education at Concordia University, Montreal, as a consequence of the ICN 2006 Conference, got inspired and brought out her first book, 'The Lively Lines of Linus,' a learning activity book for children. Trina originally published with Trafford. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=111
21. **SHAUN FAWCETT**, M.B.A. publishes a series of online and print writing guides from Final Draft Publishing: <http://writinghelptools.com>
22. **RONALD PRICE**, U.K. has published a series of sports history pamphlets from 3-2 Books. The company recently ceased publishing activities.
23. **BARBARA SALA**, illustrator and fine artist who published originally with Trafford, introduces both French and English versions of her illustrated children's story, *Celestine and the Magic Geranium*. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=38
24. **MICHEL SEMIENCHUK** took the ICN self-publishing seminar and published his first novel under the imprint, Sweet Baby Jenkins Press. http://www.invisiblecitiesnetwork.org/tiki-read_article.php?articleId=45
25. **RUTH BADANES REINER** published a warm-hearted funny book about modern families and divorce called *Divorce: Dips, Dives and Daffodils*.
26. **WHILMA KINSEY**, of Sienna Publications and Design, took ICN's Self-publishing workshop and went on to self-publish her book, *Flying on the Ground*.
27. **CYNTHIA MORRIS**, artist and teacher, attended one ICN meeting when she was just starting out; consequently she produced and published an illustrated memorial booklet for a deceased teaching colleague. The book is now being used as a reader by adult ESL students at her school.
28. **MACKAY SMITH**, of Infinite Books is the self-publisher of 'A Christian in Israel,' 'Jews of Montreal and their Judaisms, and other books. He successfully placed his first two books for sale at the Chapters Bookstore in downtown Montreal. This was the result of a half-page newspaper article about himself and his ventures, published in the Montreal Gazette. <http://www.infinitebooks.ca>

DEFINITIONS OF EDITORIAL SKILLS

Editors' Association of Canada

<http://www.editors.ca>

DEVELOPMENTAL / PROJECT EDITING

Co-ordinating and editing a project from proposal or rough manuscript to final manuscript, incorporating input from authors, consultants and reviewers. May include budgeting, hiring, design supervision and project co-ordination.

SUBSTANTIVE OR STRUCTURAL EDITING

Clarifying and/or reorganizing a manuscript for content and structure. Changes may be suggested to or drafted for the author. May include negotiating changes with author.

STYLISTIC EDITING

Clarifying meaning, eliminating jargon, smoothing language and other non-mechanical line-by-line editing. May include checking or correcting reading level; creating or recasting tables and/or figures; negotiating changes with author.

REWRITING

Creating a new manuscript or parts of a manuscript on the basis of content and research supplied by an author. May include some research and writing of original material.

COPY EDITING

Editing for grammar, spelling, punctuation and other mechanics of style; checking for consistency of mechanics and internal consistency of facts; marking head levels and approximate placement of art; notifying designer of any unusual production requirements. May include Canadianizing; metrication; providing or changing system of citations; writing or editing captions and/or credit lines; writing running heads; listing permissions needed and/or obtaining them; providing or editing prelims, back matter, cover copy and/or CIP data. May also include negotiating changes with author.

N.B. "Copy editing" is often loosely used to include stylistic and even structural editing, fact checking and mark-up. It is not so used by the Editors' Association of Canada.

PICTURE RESEARCH

Locating suitable photos and/or artwork. May include obtaining camera-ready reproductions; preparing descriptions, working sketches and/or artist's references or co-ordinates for illustrations,

maps and diagrams; supervising production of final artwork; obtaining releases from and/or conducting financial negotiations with picture sources and artists; preparing labels, captions and sources for typesetting.

FACT CHECKING / REFERENCE CHECKING

Checking accuracy of facts and/or quotes by reference to original sources used by author and/or from other sources.

INDEXING

Producing an alphabetical list of names and places and/or subjects and concepts, etc., that appear in a work.

MARK-UP / CODING

Adding designer-written specifications for typesetter or word processor.

PROOFREADING

Reading proofs of edited manuscript. Galley proofing may include incorporating and/or exercising discretion on author's alterations; flagging locations of art and page references; verifying computer codes. Page proofing may include checking adherence to mock-up (rough paste-up), accuracy of running heads, folios and changes made to type in mock-up, checking page breaks and location of art, and inserting page numbers to table of contents and cross-references if necessary.

MOCK-UP (ROUGH PASTE-UP)

Producing a mock-up from proofs and marking proofs for changes necessitated by mock-up. May include copyfitting and/or marking colour breaks.

PRODUCTION EDITING

Co-ordinating typesetting and design in the mock-up and assembly stages; includes ensuring integration of design and content. May include actual mark-up, proofing, mock-up, page proofing and indexing. May also include locating, negotiating with and supervising designer, artists, typesetter, and printer and creating production schedule.

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* = Mandatory field

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* **Publisher Name (at least one)**

English

French

* **Contact Name**

* **Contact Job Title**

* **Language Correspondence**

* **Street Address (mailing address)**

* City

* Province

Country

Canada

* Postal Code

* Telephone (000-000-0000)

 Ext.

Facsimile (000-000-0000)

Email

Website

Publisher Former Name (if applicable)

Former Name

Other Name Used to Publish Under (if applicable)

Other Name

Remove

Contact Person Information (if applicable)

Note: If you are requesting an ISBN on behalf of a publisher, please fill the section below so the information will be sent directly to you.

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Street Address (mailing address)

City

Province

Country

Canada

Postal Code

Telephone (000-000-0000)

 Ext.

Facsimile (000-000-0000)

Email

Publisher/ISBN Agency Activity (If Applicable)

What was your last ISBN Prefix?

What was your last ISBN assigned?

I don't remember

How many ISBN do you estimate you will use in the next 12 months?

For New Publishers (Describe 1 item)

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If other, please specify

Title or Product name

Subtitle (if applicable)

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(yyyy-mm-dd)

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Date Modified: 2009-09-09

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 Ext.:

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2. Contact person for this application

Name: *

Area Code Telephone: *

 Ext.:

Email: *

Preferred means of communication

Address, telephone and fax numbers if different from information provided above for publisher:

3. Contact person to whom the CIP entry should be sent (if different from above)

Name:

Preferred means of communication

Please provide email address, telephone number or fax number as appropriate

The Publication

4. Planned date of publication

Month of Publication Year of Publication Year/Month:

5. Date CIP record for this title is needed

Year Month Day

Please note that we need 10 business days to produce a CIP record.

6. If title page has been finalized, please submit as an attachment

Please, do not write comments in the text box.

Finalized

Finalized? Yes No

If not, when will title page be finalized? Year Month Day

7. Complete transcription of all information as it will appear on the title page

Title *

Subtitle

Edition Statement

*[Author\(s\), editor\(s\), illustrator\(s\), translator\(s\), etc.](#)

[Publisher's imprint](#)

Co-publisher(s)

Place of publication

8. Full name, [date of birth](#) and nationality of author(s), editor(s), illustrator(s), translator(s), etc.

Please report this information as shown in the following examples:
(yyyy-mm-dd)

Smith, John, 1960-04-21, Canadian

Smith, Jane, 1960-04-21, American

Family Name

First & Middle Name

Date of Birth

Nationality

Enter family name 1

Enter first name 1

Enter date of birth yyyy-mm-dd 1

Enter nationality 1

Enter family name 2

Enter first name 2

Enter date of birth yyyy-mm-dd 2

Enter nationality 2

Enter family name 3

Enter first name 3

Enter date of birth yyyy-mm-dd 3

Enter nationality 3

Enter family name 4

Enter first name 4

Enter date of birth yyyy-mm-dd 4

Enter nationality 4

Enter family name 5

Enter first name 5

Enter date of birth yyyy-mm-dd 5

Enter nationality 5

9. If this title has been published before in a different edition or version

Title(s) of previous edition(s)

ISBN(s) assigned to previous edition(s)

Publication date(s) of previous edition(s)

Is this edition a reprint of an unchanged text?

Yes No

If this work is a translation, provide title of original publication

10. If this publication is issued as part of a series

Name or title of series

ISSN for the series

11. If the series is numbered

Number applied to this title

12. ISBN(s) assigned to this publication. Please list different formats and bindings separately and indicate the price of each. *

ISBN

Format/Binding

Other Formats

Price

Format 1

ISBN

Format/Binding

Other Formats

Price

Format 2

ISBN

Format/Binding

Other Formats

Price

Format 3

ISBN

Format/Binding

Other Formats

Price

Format 4

ISBN

Format/Binding

Other Formats

Price

13. If this title is part of a multi-volume work

How many volumes are planned?

ISBN assigned to work as a whole

14. If the publication contains the proceedings of a conference that is named in the publication

Name of conference

Place where conference was held

Date(s) of conference

15. Does the publication contain a bibliography or bibliographic references?

Yes No

16. Does the publication contain an index?

Yes No

17. Genre of publication *

Genre

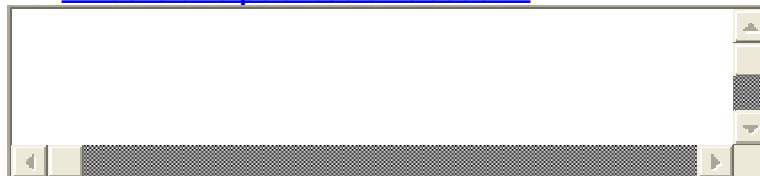
Other:

18. Primary audience for this publication *

Primary audience

Other:

19. [What is this publication about? *](#)



20. Does the publication contain

an Introduction?
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a preface?
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a table of contents?
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21. If the publication is bilingual or multi-lingual, please indicate languages and proportion of each language (e.g. 50% English, 50% French)

Explanatory Notes

The publisher

For sending information to publishers and for contacting them to ensure the accuracy of the CIP record, the CIP office needs to know where and by whom the work is being published. In the case of a government document, the author department acts as publisher.

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Author(s), editor(s), illustrator(s), translator(s) names and functions as they will appear on the title page

List all the persons, specifying their roles and functions (e.g., edited by, compiled by, under the direction of, translated by, illustrated by), the exact spelling and form of their names as they will appear on the title page (e.g., Bill McKerrow, W.R. McKerrow, William R. McKerrow, William Russell McKerrow) and the order in which the names will appear on the title page.

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Please note that for self-published works the imprint can be the author's name or the statement "published by the author". For government documents, the imprint will include the name of the branch, service or department that appears on the title page, as, for example, "Health Services Directorate, Health and Welfare Canada".

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Birth dates

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Note: In the case of an exhibition catalogue, details should include the ownership of the works exhibited, the galleries or museums to which the exhibition will travel, and the authorship of the text. Information about the artist and his/her work is also essential.

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Title *

ISBN

Cover art (Front)

Table of contents

Introductory text: e.g, Introduction, Foreword, Preface (attach as one file)

Sample chapter or other excerpt

Information about the author

Information about the illustrator

Reviews

Awards

Information about readings

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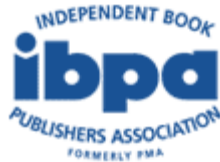
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Getting Ready



For the Small Press Fair

Your exhibit at the upcoming Small Press Fair forms part of a total marketing package. It offers the opportunity to meet potential customers face to face. In other words, it is a market place. It is also a happening — an event. We suggest that you ask yourself these four questions:

- ❑ Why am I going to be there?
- ❑ What is my objective?
- ❑ Is this the best way to achieve it?
- ❑ What is my strategy?

Think marketplace!

This is a competitive situation in which you are vying for the audience's attention. But it is also true that the small press Book Fair is a collective effort. Each exhibitor's display contributes to the overall interest of the fair itself; accordingly, each benefits all. The small press fair is a "vertical" show, in other words, it is geared to a specific audience — booklovers. People will stop if they notice something they are particularly interested in, or if some special effort has been made.

Consider ways of making your product stand out. Consciously focus people's attention on what you want them to buy. Avoid cluttering your display. Make some added attraction — a flag, a banner, balloons, something attractive and attention-grabbing, which will also reflect your company's ethos, its slant, its identity.

Be wary, though, about having too high expectations from this one-day event. Consider that you can only reasonably speak to a maximum of 40 people in any depth. Decide how much this exhibit day is worth to you in financial terms, make an expense budget, and stick to it.



Commitment

You will also need commitment to make it work. Make sure you communicate with the organiser. This is an event which will create news. See what free publicity you can get for your own press. Find out what general publicity is being planned for this event, and see how you can be part of it. Support your organiser's efforts well ahead of time, by posting advertising flyers on the bulletin boards of community centres, shops, and libraries, and by adorning your neighbourhood with a few pre-printed posters.

Are any magazines doing previews of the small press event? Send letters, press releases, invitations to the media. Try local radio and TV. Try to interest your local community newspaper editor in a particular angle you may have dreamed up. Try connecting the upcoming event with eternally newsworthy events of the moment — literacy, the economy, entrepreneurship. What else?

Then — the physical preparation.

What will you be wearing on the day? Can you capitalise on the chance to promote your identity by sporting a specially designed T-Shirt bearing your company logo? Should you appear in formal or informal dress? Remember what image you are anxious to create in the public eye — and dress accordingly.

Do you want to appear in period costume — to highlight your strong interest in local history? How will you decorate your table? Make your *SPECIAL SALE* posters neat and attractive. Do you want to hire a masqued clown — on or off stilts? A juggler? A narrator? Do you want to create something exotic in the way of a background display? Would soft music be appropriate? A rigged-up wire with small flashing lights? If you are producing audiotape CDs, a portable CD player with a good supply of batteries and a pair of individual earphones might be useful. Whatever your imagination dreams up (providing it is in reasonably good taste and is courteous to your immediate neighbours) can help promote you and your product.

A unique angle

Are there any particular markets you wish to explore? Consider sending personal letters of invitation to chosen individuals who you think are likely to be receptive to your product or service. Their names may form the basis for future mailing lists. Break out of old thought patterns — explore lateral thinking and creative marketing! What hasn't been done before? Is it an idea whose time has come? Should you do it?



On the day itself.

Think of the logistics — well in advance — think of practical aids such as trolleys on wheels (or do they call them dollies?) for carting around your heavy, bulky props and wares. Decide on the physical arrangement of your display. Practice at home. Lay everything out on a flat surface in front of you, then shift it around to your heart's content until you have created an attractive decor which is also practical to maintain throughout the long busy day. It's best not to rely on a burst of inspiration on the morning itself.

All's fair in love, war and business

Look out for complementary companies with whom you can make deals. Try to stay alert to any mutually beneficial arrangements that can be made between businesses, associations, groups. On a simple level, these can take the form of joint mailings which advertise complementary products or services. More ambitiously, they might involve some electrifying brainwave of mutual cooperation that hasn't yet occurred to man or beast. Be daring. Keep the mind open. Think solutions — not problems!

Charisma

Look proud. Appear confident. Remember that people buy people first. Smile, look interested, and welcoming. Exert your personal charisma to attract visitors to your stand. Wear a prominent badge or nameplate, just below the right shoulder. Decide whether you want to stand behind or in front of your exhibit table. Try both. Observe whether you attract more interest, one way or the other.

Fairs tend to generate a sort of festival ambience reminiscent of holidays. People tend to relax, chat, perhaps even spend more cash than they normally would on busy workdays. If a crowd forms near your table, take advantage of the

situation. Don't hesitate to start up a conversation, which is low-key and friendly. See if you can determine whether he or she is a potential customer. Get to speak to as many good prospects as possible. Don't necessarily give away mounds of trade literature. Taken note of the names and addresses of people who make queries.



Follow-up

Seventy percent of such queries made by potential customers are never followed up. Here is a simple method of keeping notes on each "qualified lead." Print or type up a block of sheets with space for **1. Name of potential customer. 2. Address (residence, business, institution, etc.) 3. Telephone number(s) 4. Fax number 5. Function, title, authority level 6. Time frame of potential order or deadline 7. What contact was made? Leaflet? Chat? Promise to phone? and so on.**

Good salespeople are the ones who *ask* the questions — not the other way around — thereby maintaining control over the conversation, homing in on the customer's needs and interests, with a view to making a sale. We must stress the importance of staying open for business until the very last minute, as announced on pre-printed brochures. And keep smiling. It will be exhausting, but like a Monarch on ceremonial duty, you must remain gracious to your visitors...to the bitter end.

At home...at the end of the day.

First, soak your weary feet and fortify your spirit with a glass of hot mulled wine. Then try to evaluate your success in terms of the goals clearly set out at the beginning of the day. How well did you succeed?

Do you have a yardstick to measure your success? Did you make 20 sales out of an estimated 35? Did you contact 12 interested parties out of a hoped-for 50? Has the effort been of immeasurable value simply because of the public exposure you have achieved? Given these imponderables, would you nevertheless judge the day's event a success? How could you improve your chances the next time? Examine the "qualified leads" you have brought home. Drop those interested people a line, perhaps enclosing relevant flyers, brochures, price lists. Thank them for their interest and attendance at the fair. Keep them informed of your promised follow-up. Maintain their trust and goodwill. That's good business!

This article is based on a seminar hosted by the Small Press Group of Britain, London, U.K. © Christina Manolescu, 2011

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2. The Association of English Publishers of Quebec
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9. Playwrights Guild of Canada
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<http://www.writersunion.ca>
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14. English Language Arts Network [ELAN]
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[HTTP://WWW.BOOKPUBLISHING.COM](http://www.bookpublishing.com)

FRISHMAN MEDIA ENTERPRISES, USA

[HTTP://WWW.RICKFRISHMAN.COM/PR_SERVICES.HTML](http://www.rickfrishman.com/pr_services.html)

RICK FRISHMAN

INK TREE BOOK MARKETING, CA

[HTTP://WWW.INKTREEMARKETING.COM](http://www.inktreemarketing.com)

BOOK DISTRIBUTORS

AMAZON ADVANTAGE PROGRAM

[HTTPS://WWW.AMAZON.COM/GP/SELLER-ACCOUNT](https://www.amazon.com/gp/seller-account)

BOOK AWARDS

QUEBEC WRITERS FEDERATION AWARDS

[HTTP://WWW.QWF.ORG/AWARDS](http://www.qwf.org/awards)

INDEPENDENT PUBLISHER [IPPY] AWARDS

[HTTP://WWW.INDEPENDENTPUBLISHER.COM](http://www.independentpublisher.com)

GREEN BOOK FESTIVAL AWARDS

[HTTP://WWW.GREENBOOKFESTIVAL.COM](http://www.greenbookfestival.com)

ERIC HOFFER AWARDS

[HTTP://WWW.HOFFERAWARD.COM](http://www.hofferaward.com)

WRITERSDIGESTSELF-PUBLISHEDBOOKAWARDS

[HTTP://WWW.WRITERSDIGEST.COM/COMPETITIONS/SELF-PUBLISHED](http://www.writersdigest.com/competitions/selfpublished)

BOOK FAIRS

TORONTO SMALL PRESS FAIR

[HTTP://SMALLPRESSOFTORONTO.WORDPRESS.COM](http://smallpressoftoronto.wordpress.com)

EXPOZINE MONTREAL

[HTTP://WWW.EXPOZINE.CA/EN](http://www.expozine.ca/en)

ANARCHIST BOOK FAIR

[HTTP://WWW.ANARCHISTBOOKFAIR.CA](http://www.anarchistbookfair.ca)

OTTAWA SMALL PRESS FAIR

[HTTP://SMALLPRESSBOOKFAIR.BLOGSPOT.COM](http://smallpressbookfair.blogspot.com)

BOOK EXPO AMERICA

[HTTP://WWW.BOOKEXPOAMERICA.COM](http://www.bookexpoamerica.com)

LONDON INTERNATIONAL BOOK FAIR

[HTTP://LONDONBOOKFAIR.CO.UK](http://londonbookfair.co.uk)

FRANKFURT INTERNATIONAL BOOK FAIR

[HTTP://WWW2/BOOK-FAIR.COM](http://ww2/book-fair.com)

BOLOGNA CHILDREN'S BOOK FAIR

[HTTP://WWW.BOLOGNACHILDRENSBOOKFAIR.COM](http://www.bolognachildrensbookfair.com)

SOCIAL MEDIA SITES

Facebook

<http://www.facebook.com>

Twitter

<http://twitter.com>

Goodreads

<http://www.goodreads.com>

Scribd

<http://www.scribd.com>

LinkedIn

<https://www.linkedin.com>

INVISIBLE CITIES NETWORK

www.InvisibleCitiesNetwork.org

Celebrating its first decade.

Showcasing writers, self-publishers, musicians and artists since 2001



ICN is an independent group that receives no outside support or funding of any kind. As a loose network of artists and writers, our aim is to support our members and create a public showcase for ourselves and our work.

Invisible Cities Network web site launched in May 2005. It continues to offer a showcase to emerging artists and their productions and events. Our archives contain almost 1,400 messages of praise and thanks from the ICN membership and friends.

Retrospective

How did ICN begin?

On April first, 2001, we set up our original writers group based on the Plateau de Montréal. The intention was to reach out to emerging and actual self-publishers in Montreal.

From there we evolved into a grassroots 'indie' movement, attracting independent artists of all disciplines: writing, publishing, drama, Spoken word, music, sculpture, photography, graphic arts, fine arts, and more.

In the early years, ICN staged Spoken Word, cabaret performances and a Book and Creative Arts conference in 2005.

Hundreds of artists and writers attended an estimated 65 meetings during its first decade.

They are a mix of students, professional artists, employed and self-employed people, as well as retirees, who share an interest in—often a passion for—literature, music, art, writing, self-publishing and/or collaborative performing.

More than sixteen years since the groups' founding, the Invisible Cities Network web site endures.

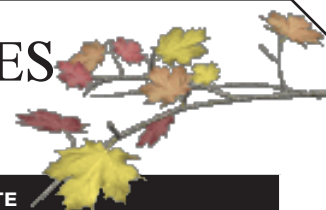
ICN Founders:

Christina Manolescu, Cristina Perissinotto

ICN Former Directors:

David J. Cox, Nancy Grant

MONTREAL AREA LIBRARIES



NAME	CONTACT NAME	PHONE NUMBER	WEB SITE
Atwater Library 1200 Atwater Avenue Montreal H3Z 1X4	Tanya Mayhew	T 514-935-7344	http://www.atwaterlibrary.ca
Baie d'Urfe Public Library Whiteside Taylor Centre 20551 Lakeshore Baie d'Urfe, QC H9X 1R5	Tunmer, Chairman of Library Committee	T 514-457-3274	http://bibliobaiedurfe.com/LibServENG.html
Beaconsfield Public Library 303 Beaconsfield Beaconsfield, QC H9W 4A7	Kathy Maxwell	T 514-428-4460	http://www.beaconsfield.ca/ANGLAIS/culture/biblio_bibliotheque.html
Bibliothèque Centrale de Verdun 5955, Bannantyne Verdun, Qc H4H 1H6	Lois Anne Clouthier, Jean Gagnon	T 514-765-7014	http://ville.montreal.qc.ca
Dollard des Ormeaux Public Library 12,001 de Salaberry Dollard des Ormeaux H9B 2A7	Louise Zampini	T 514-684-1496	http://www.ville.ddo.qc.ca
Dorval Municipal Library 1401 Lakeshore Dorval, QC H9S 2E5	Christine Gauthier	T 514-633-4170	http://www.ville.dorval.qc.ca
Roxboro Library 110 Cartier Roxboro, QC		T 514-684-8247	http://ville.montreal.qc.ca
Eleanor London Library 5851 Cavendish Côte St-Luc QC H4W 2X8	Lisa Milner	T 514-485-6900	http://www.elcslpl.org
Jewish Public Library #1 Carré Cummings Square 5151 Cote Ste Catherine Rd Mtl H3W 1M6	Claire Sterne	T 514-345-2627 x3000	http://www.jewishpubliclibrary.org
Kirkland Public Library 17,100 Hymus Kirkland H9J 2W2	Sonja Djevalikian	T 514-630-2726	http://www.ville.kirkland.qc.ca
Pointe-Claire Library 100 Douglas Shand Pointe-Claire QC H9R 4V1	Suzanne Lauzier	T 514-630-1218	http://www.ville.pointe-claire.qc.ca
Westmount Library 4574 Sherbrooke W. Westmount H3Z 1G1	Ann Moffat	T 514-989-5300	http://www.westlib.org/library
Pierrefonds Library 13 555, boulevard Pierrefonds Montréal (Québec) H9A 1A6	Louise Zampini	T 514 620-4181	http://ville.montreal.qc.ca

GETTING YOUR BOOK REVIEWED

SOME PUBLICATIONS THAT REVIEW NEW BOOKS

- Montreal Review of Books: [<http://www.aelaq.org/mrb>]
- Library Journal: [<http://www.libraryjournal.com>]
- BookList: [<http://www.booklistonline.com/get-reviewed>]
- Toronto Quarterly: [<http://thetorontoquarterly.blogspot.com>]
- The Montreal Gazette: [<http://www.montrealgazette.com>] The Montreal Gazette does not accept self-published books as a policy. However, they do occasionally publish news story articles on an author/self-published book, if approached from a newsworthy angle. Ditto for local area newspapers. Note that a non-fiction title may fare better than fiction, when it comes to creating a newsworthy story angle.

SOME WEB SITES FEATURING FEE-BASED BOOK REVIEWS

- Publisher Weekly Select: [<http://publishersweekly.com/pw/diy/index.html>]
- Kirkus Discovery: [<http://www.kirkusreviews.com/indie/about>]
- ForeWord Magazine: [<http://www.forewordreviews.com/services>]
- US Review of Books: [<http://theusreview.com/USRsubmit.html>]



ADDITIONAL ONLINE BOOK REVIEW SITES ARE AVAILABLE UPON REQUEST.

WHAT IS A VIRTUAL BOOK TOUR?

Given the difficulty in obtaining book reviews, especially for self-published authors, some are turning to novel ways (no pun intended) to try to garner mention, recommendation, perhaps even a critical review.

Here is a link to an article by Dorothy Thomson, a US author, describing how she set up a virtual book tour and what were the results. [HTTP://EZINEARTICLES.COM/?WHAT-IS-A-VIRTUAL-BOOK-TOUR&ID=346650](http://EZINEARTICLES.COM/?WHAT-IS-A-VIRTUAL-BOOK-TOUR&ID=346650)

In essence, the idea is to approach established online bloggers/blogmeisters who might be interested in featuring, commenting or even reviewing your book or ebook, so as to help publicize it and hopefully 'create some buzz.'

INVISIBLE CITIES NETWORK: BLOGGER DIRECTORY

- | | | |
|--|---|---|
| 1. Laura Fabiani
http://www.NouveauWriter.com | 6. Barbara Ford
http://charpo.blogspot.com | 11. Aileen Lebofsky
http://aileen-lebofsky.blogspot.com |
| 2. Claudia Del Balso
http://www.claudiadelbalso.blogspot.com | 7. Anna Jane McIntyre
http://dontarguewithghosts.blogspot.com | 12. Kelly Howarth:
http://www.onewordpundit.blogspot.com |
| 3. Jack Locke
http://www.publicpoetry.wordpress.com | 8. Barbara Claus
http://mementomoridesign.blogspot.com | 13. Christine Solomon
http://christinesolomon.blogspot.com |
| 4. Andrea Paré
http://andpare.wordpress.com | 9. Beverly Akerman
http://beverlyakerman.blogspot.com | 14. Andi Shiraz
http://nightingaleshiraz.com/blog |
| 5. Ann Diamond
http://www.readingmontreal.blogspot.com | 10. Hans Bongers
http://www.quantumphysed.blogspot.com | |

BUILDING AN AUTHOR PLATFORM

Adapted from an article by Gary McLaren on the PUBLISH YOUR OWN EBOOKS WEB SITE
<http://www.publishyourownebooks.com>

An **Author Platform** is the term used to define the demand for an author's work, and is often considered well before the author's work is even produced. In essence it is a measure of how much demand there will be for a person's book..or ebook. Consider who might be anticipating or ready to buy your book. If you already have a good author platform then you have an audience that is enthusiastic for your upcoming book. Building a strong author platform involves establishing your presence and cultivating your readership. It is all about audience development. Here are some things you can do:



Set up Your Web Page or Blog

As an author you need to have your own blog or web site. Your web site should be an easy way for your readers and fans to find up-to-date information including your author bio, upcoming events (book signings, readings, trips), and links to purchase your books. Certainly you might set up an author page at other book and author community sites but you should also have your own web site. You can set up a blog free at Blogger.com or WordPress.com but it is better to have your own domain name and web hosting service through companies like Hostgator and Bluehost.

Social Networking

The power of leveraging social networks to build your author platform comes down to tweeting, posting helpful messages, and joining the conversation on relevant topics. By doing this you are building your visibility and reputation in your field.

Obtain Book Reviews

Book reviews are very important to building your reputation as an author. See Page 77 of this workbook.

More Ways to Increase Your Visibility

Other activities that will help you to build your author platform include giving interviews, making appearances at book events and doing "book signings."

SETTING UP A MERCHANT ACCOUNT WITH PAYPAL

1. First, go to the PAYPAL web site and set up an account in your own name. <http://www.paypal.com>
2. There are 3 types of account. The second level is a Merchant account, from which PAYPAL deducts a fee for each online transaction. It allows a customer to pay you for an item either by the Visa/Mastercard or the PAYPAL option. It also allows you to pay for an item via Visa/Mastercard, as well as by PAYPAL.
3. On the PAYPAL web site, follow the instructions to set up a specific PAYPAL web page for an individual merchant transaction, for example, your self-published book. Using the information that you input, PAYPAL provides a great long digital code for each separate transaction. You must copy-paste this digital code next to the specific corresponding product image, for example, your self-published book on YOUR web site.
4. This digital code should become invisible and morph into a colourful BUY NOW icon on your web site. A customer can click on the BUY NOW icon on your web site, which leads to a specific product-purchase web page on the PAYPAL site. The customer can then make the purchase online either through his/her PAYPAL account or his/her Visa/Mastercard account. PAYPAL then sends you an alert email detailing the purchase order for you to fulfil.

NB. Although the PAYPAL ICONS for products look identical, each online transaction has its own separate identity and separate online product-purchase page, on the PAYPAL web site, to which the customer is routed.



MEDIA KIT AND PRESS RELEASE

Adapted from the article by Ink Tree Marketing
<http://www.inktreemarketing.com>



1. **WHAT MAKES YOUR BOOK UNIQUE?**

Who is the target audience and what benefits does it offer?

2. **AUTHOR BIOGRAPHY**

Author Image. Briefly list your accomplishments, abilities, knowledge and talents (in the third person.)

3. **BOOK INFORMATION (METADATA)**

Bookcover image, Title, subtitle; Author(s); ISBN; Genre, Descriptive blurb, Awards, Number of Pages/Illustrations: Book dimensions; Price; Name and contact info of the Publisher/Distributor.

4. **FREQUENTLY ASKED QUESTIONS (FAQS)**

For example: Answer the questions: Why did you write this book? Who is your intended audience? How does this book benefit the reader?

5. **ENDORSEMENTS**

Endorsements from high profile individuals and those with strong credentials, if available.

6. **PROMOTION**

This section is a list of your critical reviews/praise, or any media appearances (in chronological order) starting with the most recent at the top of the page.

7. **PRESS RELEASE**

Your news release should have a “hook,” something that captures the reader’s attention: your themes, their topical relevance to your readership, and so on. Ideally, a news release should offer a potential story to the media, possibly connected to a current news event. You can include an author bio with photo; a schedule of your upcoming public events, if available; any book reviews, awards or special mentions to date; plus your contact details in full. Post an electronic version of your media kit and press release online, and/or send by email attachment/CD-Rom. Authors are now experimenting with video promos, and posting them on YouTube and online. A short video promo (2-3 minutes) can be created fairly easily using entry level, Windows Movie Maker. Compose a storyboard arrangement of still photos, enhanced with basic screen effects and captioned text.

BOOK LAUNCH

Book launches can be held privately at home, by arrangement in a library, book store, public hall or other relevant institution. Bear in mind, you will probably need to do most of the organizing, catering and sending out invitations. If you can arrange to have the launch in a book store, any sales of your book will be processed at the official cashpoint where a discount will be charged for each book sold. Normally the book store will agree to carry a few copies of your book on consignment after the launch event. The book store should provide you with an invoice listing the title and number of books left on consignment, as well as the percentage of discount charged on each book sold. A **BOOK CONSIGNMENT** arrangement normally means that you are responsible for monitoring & collecting for any future sales of your consigned book at the book store.

TEN STEPS TO SELF-PUBLISHING

Christina Manolescu, Founder of Invisible Cities Network, © 2011

This article was first published in THE WRITE PLACE, by the Canadian Writers Society, September 2011

Everyone needs a road-map toward achieving a cherished goal. Here are 10 (not necessarily swift or simple) steps to getting your book into print.

1 PERFECT YOUR MANUSCRIPT

Even if you forget everything that follows—remember this—the manuscript you are planning to publish can not be a first-draft experiment. It's the final product itself, the polished, edited work. Of course, it's not uncommon, even once a book is published, to detect errors overlooked during the editing process. But for the first-time author, this is the LAST chance to create a FIRST impression on the reader. ***The Litmus Test:*** If someone else submitted the same manuscript to you, would you be willing to put in the time, effort and expense to publish it? If the answer is yes, you are probably 'good to go.'



The next step is to create a descriptive blurb, perhaps 100-125 words, summing up the essence and contents of your book for the reader. This blurb should be printed on the back cover of your book; even better if you can insert positive critiques or reviews by advance readers of your manuscript, as well.

2 HIRE A SERVICE PUBLISHER OR GO IT ALONE?

Your next decision is whether you'll publish your book with the help of a service publisher, or else handle every aspect of book production alone. Publishing is costly, whichever way you decide to go. Service publishers, such as Lulu.com and others, offer help with the technical aspects of publishing. They can promote your book on their website and manage potential sales. These companies offer a range of book publishing services for a fee. Read their promo literature carefully and, as in anything, *Buyer Beware*. Alternatively, if you prefer to retain complete control over your project, you will go it alone.

3 PAGE LAYOUT AND COVER DESIGN

Speaking of which, it's time to think about your page layout; in other words, how will you design your book pages? Will you include illustrations or diagrams? What about a Table of Contents or a Bibliography? Should you insert a running head book title at the top of every page? Will you use headings and subheadings within the chapters? Have you thought about page size and the width of your lines? What typescript font should you use? And what about the point size of your type? You've no idea? Then take a look at some published books you admire (and others that you don't admire). Try to develop a sense of what looks attractive. You'll be amazed at the difference in design of each book.



For your book cover, begin with a simple sketch with one focal point or relevant image for the front. Can you find a high-resolution copyright-free image, or else commission an original illustration to use? Add a prominent book title above the image and the author's name below. Voilà! That's the basics taken care of!

Now think about the all-important back cover! Look at a variety of published books to get some ideas about layout and design. This is where you insert the descriptive blurb, mentioned above. Add any testimonials or reviews. Identify the name of your press (your imprint). Include your logo (if you have one) and your web site URL (Step 7). The back cover is a good place to mention credits to other contributors, i.e., co-author/illustrator. Add your book's ISBN (Step 4). Insert price and author photo, if desired.

At this stage, you may decide to hire the services of an affordable freelance book designer to execute the pre-press digital format of your book pages and book cover. You will need to provide your commercial printer with the digital book files, burned onto a CD. I recommend Adobe Indesign software for professional looking book design. A commercial printer can print a barcode on the back cover, generated electronically from your book's ISBN.



4 OBTAIN AN ISBN, YOUR UNIQUE BOOK IDENTIFIER

The next piece of business is to acquire a free ISBN from the **Library and Archives Canada** web site: <http://www.collectionscanada.gc.ca/ciss-ssci/app/index.php?fuseaction=priv.registration&lang=eng>. Follow the links to apply online.

5 FIND A REPUTABLE PRINTER, OBTAIN PRINT QUOTES

Digital printing allows you to order small print runs, rather than storing hundreds of books at home. The printer will need a list of specifications for your print job in order to provide a quote. For example, you need to determine the exact dimensions and number of pages, the brightness and thickness of the paper, whether you prefer hardcover, softcover or coil-wire binding, matte or gloss lamination of the cover, and so on. If you aren't sure, ask about standard book production and ask to see some samples.

6 FILL OUT CIP DATA ONLINE

Once you acquire your first ISBN, you are ready to fill in the Cataloguing-in-Publication data for your book. This provides a free national listing service and is recommended, although not compulsory. Re-visit the **Library and Archives Canada** web site: <http://www.collectionscanada.gc.ca/cip/041003-5000-e.html>. There you can fill in and submit your completed CIP application online. The CIP data for your book that you receive back in an email should be copy-pasted, *holus-bolus*, without any changes, and popped onto the Title page (I call it the business page) located near the beginning of your book. The Title page contains standard copyright details and your essential book information. Examine a selection of published books to find out what is normally included on the Title page of a book.

7 CREATE A WEB PAGE OR WEB SITE FOR YOUR BOOK(S)

This important task might be a bit of a headache or a lot of fun, or both. If you don't (yet) have your own web page, you can promote your book at: www.InvisibleCitiesNetwork.org



8

SEND ELECTRONIC FILES TO THE PRINTER, RECEIVE PRINTED BOOKS

Once the digital book files have been sent to the printer, you should receive back an advance proof of the book cover, which you must check carefully before authorizing the final printing of the book. If in doubt, seek advice from the in-house technical personnel. Despite your understandable excitement and euphoria when you receive your shipment of printed books, examine each one thoroughly for possible production flaws.

9

LEGAL DEPOSIT

Now it's time to send your first books out into the world. **Library and Archives Canada:** <http://www.collectionscanada.gc.ca/legal-deposit/index-e.html> requests 2 sample copies of your published book (free of charge) for their archival collections. It's a legal obligation. Ditto for the **Bibliothèque Nationale** in Montreal: http://www.banq.qc.ca/collections/dons_acquisitions/depot_legal/index.html?language_id=1 Complete both downloadable forms, print out and mail them, along with 2 sample books each, to their separate mailing addresses.

10

OPEN A FREE BOWKER ACCOUNT

Open a free Bowker publisher's account: <http://bowker.com> and keep it up to date. Your book(s), identified by ISBN(s), should be listed here. This helps to establish your presence on the publishing scene. The U.S.-based Bowker agency runs a global directory of books in print.

Now, all that remains is for me to wish you good luck and great success in your first Self-publishing adventure!

Christina Manolescu is the founder of **Prince Chameleon Press**. She has written, designed, and published children's fantasy fiction and two novels, *Baglady* and *Waldensong Saturnalia*. Excerpts from both these novels were short-listed for the Eastside Stories Competition in London, U.K. She has also undertaken translation, ghostwriting, editorial revision, book design and print management for about a dozen clients, one of whose self-published books won a silver Ippy Award in 2009. She founded **Invisible Cities Network** in 2001 to support and showcase the work of independent artists and self-publishers.

PRINCE CHAMELEON PRESS
WWW.PRINCECHAMELEON.COM

INVISIBLE CITIES NETWORK
WWW.INVISIBLECITIESNETWORK.ORG

MANOLEX EDITORIAL, TRANSLATION, DESIGN
WWW.MANOLEX.CA

CHRISTINAMANOLESU.COM
WWW.CHRISTINAMANOLESU.COM

WHAT PEOPLE SAY ABOUT THE SELF-PUBLISHING WORKSHOP



- ❑ **Your Self-publishing workbook is really helpful.** *Nancy Robinson, Publicist, Twinski Publications*
- ❑ **Good show, the material you assembled looks really good.** *Jim Lewis, Former Publisher, Rainbow Summit Press*
- ❑ **Thanks a bunch for the workshop.** *Valerie Kerr, Writer*
- ❑ **Another big thank you for the wonderful presentation. It was an amazing day.** *Margaret Goldik, Director, AELAQ*
- ❑ **Thank you very much for all the effort you put into the workshop. I came away knowing a lot more than when I walked in, and am already incorporating a number of suggestions.** *Angela Leuck, Winds of Haiku Press*
- ❑ **I enjoyed the seminar and got some idea what self-publishing means.** *Irene Even, Teacher, Author-Publisher*
- ❑ **This has really opened my eyes.** *Jeannette Moscovitch, Self-publisher, Culturama*
- ❑ **Thanks for a great exposé on the challenge of self-publishing.** *Jennifer Ottaway, Artist, Writer*
- ❑ **Thank you for the Self-Publishing Workbook. I followed it step by step when I was preparing my first book. I couldn't have managed without it.** *Whilma Kinsey, Sienna Publications and Design.*
- ❑ **The session inspired me to take courses in desk top publishing.** *Alex Del Vecchio*
- ❑ **Thank you for such a wonderful and informative day last week during your 'self-publishing workshop'! I walked away with more than just a wealth of knowledge on how to approach publishing my next project, I also walked greatly inspired.** *Kathy Slamen, Writer, Film-maker, Photographer*
- ❑ **Just wanted you to know that your day seminar on self-publishing helped.** *Richard Tardif, Former Features Editor, The Concordian News*
- ❑ **Thanks for the great workshop.** *Cecile Ghosh, Artist, Librarian, Researcher*
- ❑ **Your workshop was very helpful. Of course I am still digesting alot of the information and I am also surprised at how much I remember. You are truly an inspiration and a great teacher. Thank you so much for your passion, determination and commitment the self publishing process. It really came through for me during the workshop.** *Rosa Bergola, Poet, Self-publisher*
- ❑ **I wanted to actually write and thank you so very much for such an in-depth, extensive as well as intensive workshop. I have to tell you again just how impressed with your knowledge and your ability to impart it so clearly. Kudos to you!** *Kiki Bakshi, Writer, Naturopath*
- ❑ **Thank you very much for the nice day. We learned a lot and we were very pleased with all the information we obtained today, it will help us a great deal.** *Henri & Lise Schmit, Self-publishers*
- ❑ **Thank you for the pleasant and very informative afternoon.** *Ildigo David, Legal consultant*
- ❑ **Thank you for the day and attention. You brought me to a whole new level in this process.** *Len Richman, Self-publisher, Perspectives*
- ❑ **Thank you for sharing your knowledge. It was truly a lovely day.** *Nancy Harvey, Writer*
- ❑ **I really enjoyed your workshop. It really inspired me.** *Jackie Samson, Writer*
- ❑ **Thank you so much for the entertaining and informative evening.** *Rosalie Avidgor, Canadian Writers Society*
- ❑ **I really enjoyed...the Self-publishing workshop. I now have direction and the info I need to proceed.** *Barbara Silverman, Writer/Researcher*
- ❑ **I would like to thank you for opening my eyes to the possibility of self-publishing this book...memoir...and it was by attending your one-day workshop that I was able to envisage that it would be possible. Many thanks for your knowledge and encouragement.** *Crichton Wilson, Ascot Publishing*

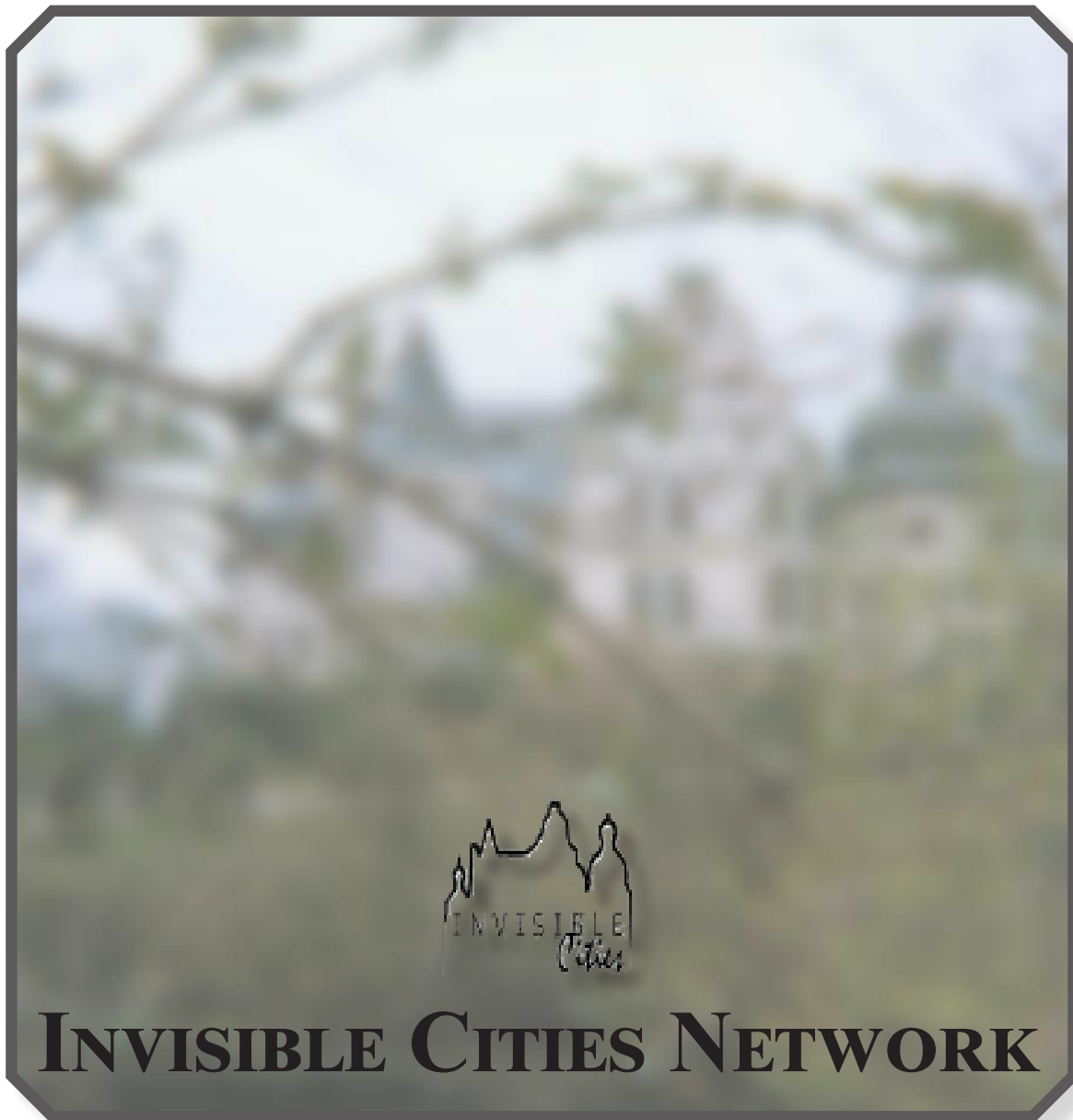
STUDENT NOTES



A series of horizontal dotted lines spanning the width of the page, intended for student notes. There are 25 lines in total, providing ample space for writing.

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SELF-PUBLISHING WORKBOOK



www.InvisibleCitiesNetwork.org



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