

Skim *The Self-Publishing Manual*. Click to get a look at each chapter

Table of Contents

1. YOUR PUBLISHING OPTIONS

Why You Should Consider Self-Publishing

2. WRITING YOUR BOOK

Generating Salable Material

3. STARTING YOUR OWN PUBLISHING COMPANY

4. PRODUCING YOUR BOOK

Designing Books

Typesetting

Layout

Book Materials

The Printing Process

5. ANNOUNCING YOUR BOOK

Telling the World You Are an Author and a Publisher

Getting Listed

6. WHAT IS YOUR BOOK WORTH?

Price

Discounts

Terms

Collections and Returns

7. PROMOTING YOUR BOOK

Making the Public Aware of Your Book Without Spending for Advertising

8. WHO WILL BUY YOUR BOOK?

Markets

Distribution Channels

9. ADVERTISING YOUR BOOK

Direct Mail

Print

Broadcast

10. FULFILLMENT

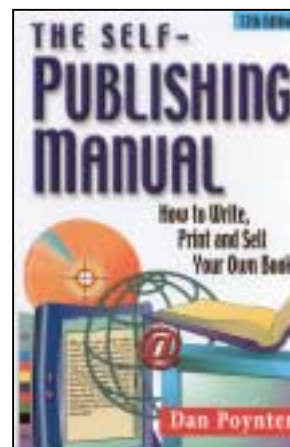
Moving Your Book Out the Door

11. ELECTRONIC BOOK PUBLISHING AND PROMOTION

Electronic Books

Downloadable Books

Automated Printing



Print on Demand
Online Promotion

12. COPING WITH BEING PUBLISHED

Or What Do I Do Now?

Appendix

Your Book's Calendar

Resources for Publishers

Glossary

Index

1

Your Publishing Options

Why You Should Consider Self-Publishing

Books are the main source of our knowledge, our reservoir of first faith, memory, wisdom, morality, poetry, philosophy, history and science. — Daniel J. Boorstin, Librarian of Congress Emeritus

Everyone wants to write a book. Most people have the ability, some have the drive, but few have the organization. Therefore, the greatest need is for a simple system, a road map. The basic plan in this book will not only provide you with direction, it will promote the needed drive and expose abilities you never thought existed.

Magazines devoted to businesspeople, sales reps and opportunity seekers are littered with full-page advertisements featuring people with fabulous offers. Usually, these people discovered a successful system of business in sales, real estate or mail order, and for a price, they are willing to let the reader in on their secret. To distribute this information, they have written a book. Upon close inspection, one often finds that the author is making more money from the book than from the original enterprise. The irony is that purchasers get the wrong information; what they need is a book on how to write, produce and sell a book.

Writing a book is easy! If you can voice an opinion and think logically, you can write a book. If you can *say* it, you can *write* it. Most people have to work for a living and therefore can spend only a few minutes of each day on their book. Consequently, they can't keep the whole manuscript in their head. They become overwhelmed and confused, and find it easy to quit the project. The solution is to break up the manuscript into many small, easy-to-attack chunks (and never start at page 1, where the hill looks steepest). Then concentrate on one section at a time and do a thorough job on each one.

People want to know “how to” and “where to,” and they will pay well to find it. The information industry—the production and distribution of ideas and knowledge as opposed to goods and services—now amounts to over one-half of the gross national product. There is money in information. To see how books

are tapping this market, check the best-seller lists in the back of *Publishers Weekly*, *USA Today*, the *Wall Street Journal* or the *New York Times*.

Your best sources for this salable information are your own experiences, plus research. Write what you know. Whether you already have a completed manuscript, have a great idea for one, or need help in locating a suitable subject, this book will point the way.

Since poetry and fiction are very difficult to sell and, even when sold, have a short sales life, we will concern ourselves with nonfiction. Writing nonfiction doesn't require any great literary style; it is simply a matter of producing well-researched, reorganized, updated and, most important, repackaged information. Some of the recommendations here can be applied to fiction, just as the chapters on publishing, promotion and the mail order business can be taken separately and used in other contexts. However, all the recommendations are written toward, and for, the reader who wishes to become an author or an author-publisher of useful information.

Writing ranks among the top 10 percent of professions in terms of prestige. —Jean Strouse, *Newsweek*

The prestige enjoyed by the published author is unparalleled in our society. A book can bring recognition, wealth and acceleration in one's career. People have always held books in high regard, possibly because in past centuries books were expensive and were, therefore, purchased only by the rich. Just 250 years ago, many people could not read or write. To be an author then was to be an educated person.

Many enterprising people are using books to establish themselves in the ultimate business of being a celebrity information provider. Usually starting with a series of non-paying magazine articles, they develop a name and make themselves visible. Then they expand the series of articles into a book. Now with their credibility established, they operate seminars in their field of expertise, command high speaking fees and issue a high-priced business advice newsletter. From there, they teach a course in the local college and become a consultant, advising large corporations and commenting on legal briefs for lawyers. They find they are in great demand. People want their information or simply want them around. Clubs and corporations fly them in to consult, because it is more economical than sending all their people to the expert.

This dream product is the packaging and marketing of information. Starting with a field you know, then researching it further and putting it on paper, will establish you as an expert. Then your expert standing can be pyramided with interviews, articles, TV appearances, talks at local clubs, etc. Of course, most of this activity will promote your book sales.

Books through the ages have earned humanity's high regard as semi-sacred objects. —Richard Kluger, author and editor

In turn, all this publicity not only sells books, but it opens more doors and produces more invitations, leading to more opportunities to prove your expert status and make even more money for yourself. People seek experts whose opinions, advice and ideas are quoted in the media. Becoming an expert does not require a great education or a college degree. You can become an expert in one small area if you are willing to go to the library, read up on it and write down the important elements.

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2 Writing Your Book

Generating Salable Material

Write on a subject you love. Your profit center should also be your passion center.

Where are your talents and what do you want to do? Do you enjoy writing, or do you want to be a published author but find writing painful? Analyze yourself. Do you want to write, publish or sell books, any combination of these activities, or even all three?

In this chapter I will cover all three to help you make an educated, personal choice. First, I will cover how to get your thoughts on paper. Then I will discuss both sides of publishing: as seen by the author and as seen by the publisher.

I love being a writer. What I can't stand is the paperwork.
—Peter de Vries

PICKING A SUBJECT is the first step. Consider the elements necessary for selling nonfiction:

- ◆ The subject is interesting to you. What subject do you want to be talking about three years from now?
- ◆ You have the expertise (education) or experience (you have been there).
- ◆ The subject interests others; it must be salable. If you build it, will they come?
- ◆ The subject matter is tightly focused. Readers want specific, narrowly targeted information today.
- ◆ The market is easy to reach. You know who your potential customers are and where your customers are. You know what store they visit, what associations they join, what magazines they read and what event they attend.
- ◆ The market of potential buyers is large enough.

There are three rules to successful writing: (1) Have something to say, (2) Know how to say it, and (3) Be able to sell it. —David Hellyer

The book should be on a subject you are interested in and you are an expert in or would like to become an expert in. You have spent years working at, specializing in and learning something, and there are thousands of people out there willing to pay good money to get the inside information on it. Write what you know! If you select your hobby, there are a number of advantages: you know what has been written in the past, you have the contacts for gathering more information and your further participation in that hobby will become tax deductible.

If you need help evaluating your project, contact author-publisher Gordon Burgett at info@sops.com. He will read your manuscript and make recommendations on market targeting, manuscript rework (if necessary), publishing and marketing.

FICTION VS. NONFICTION. There is a difference between entertainment (fiction) and information (nonfiction). Every nonfiction book is unique. The buyer interested in raising llamas is not necessarily a good prospect for a book on skydiving or wastewater treatment. Fiction, on the other hand, is related to all other fiction in its category. A reader who buys one mystery is a prime candidate for another mystery. Consequently, as entertainment, fiction must compete for a person's leisure time. They must choose not only between reading this book of fiction and reading other books but between reading this book and engaging in other forms of entertainment, such as going to a movie or walking on the beach. Nonfiction does not compete for time. Nonfiction is information that people buy because it will save them time or money. It is much easier to convince people to buy nonfiction than fiction. Consequently, the unknown poet or fiction writer is at the same point as the unknown painter or musician.

Fiction writers can't be trusted. They make things up.

POETRY is even more difficult to sell. Since we receive so many requests for information, we have assembled an Instant Report 606, "Publishing Fiction and Poetry," at <http://ParaPublishing.com>.

At Para Publishing, we specialize in coaching nonfiction book publishers to sell more books. We do not claim to have any expertise in magazine publishing, newsletter publishing, fiction or poetry. There are many kinds of publishing. Some of our programs, ideas, leads and resources will work for creative literature, but that is not our specialty.

The how-to article is to writing as McDonald's is to restaurants; it enjoys no epicurean status. Nevertheless, McDonald's advertises "billions and billions sold," a point the writer might keep in mind. —Leonard Bernstein

NONFICTION. The subject of a book, not the name of the publisher or the comments of a reviewer, is what sells it. Every new national craze requires how-to books. According to *Newsweek*, there are over 1,300 books on fitness and health currently in print. Do not be discouraged if your subject has already been covered. That just proves someone else thought it was important. Using your own experience and the latest information, you can do it better. The subjects with the best sales potential are how-to's, money, health, self-improvement, hobbies, sex and psychological well-being. Find a need and fill it.

One specialized book that sold for years was my *Hang Gliding*. It went through the press 10 times for 130,000 copies in print.

There may be more money in publishing your information in short monographs than in longer books. Timely monographs usually command a higher price, can be published in shorter runs and take less time to produce. You can even sell them on the Web. See the details at <http://www.fatbrain.com/ematter>. Do not overlook well-researched short reports.

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3

Starting Your Own Publishing Company

Forming your own publishing company is not difficult, and many of the requirements can be postponed until you are ready to send your manuscript off to the printer. But you do need a system and must get into the habit of using it. This is, after all, a business.

Writing a book is a creative act. Selling a book is a business. A finished book is a product.

Having a business is just good business. Tax laws favor businesses because they can deduct goods and services that the wage earner must pay for with after-tax dollars. If you don't have a business, you don't get to deduct very much.

Gross → Taxes → Net

Job

Gross → Expenditures → Net → Taxes

Business

If you own a business, a lot of what you are already buying becomes deductible (car washes, membership dues, magazine subscriptions, travel, taking people out to dinner, etc.). Your own business will improve your lifestyle.

My take-home pay won't take me home anymore.

FORMS OF BUSINESS: There are three forms of business: sole proprietorship, partnership and corporation, and each has advantages and disadvantages. You do not have to make the choice right now. If you do not file for corporation status, you will be operating as a sole proprietorship anyway. All you have to do is say, "I am a business," and file a Schedule C, Profit of Loss from Business, with your tax return. Schedule C is where you list your deductions.

Here are a few things to keep in mind while you are concentrating on your most important project: your manuscript.

- ❖ As a **sole proprietor**, what the business earns is yours to keep; what the business borrows is money you owe. The business *is* you. In a book publishing sole proprietorship, you have the choice of keeping your financial records on a modified *cash basis* or an *accrual basis*. The cash system is easier to understand, allows you to defer more income and requires less bookkeeping, which makes more sense for a small business. You can always switch to accrual when you grow larger; however, you must get IRS permission to make the change. And once you use the accrual system, you

cannot switch back to cash. Most accounting software programs such as QuickBooks operate only in the accrual system.

- ❖ Many business consultants discourage the formation of **partnerships** because their success rate is not much better than that of marriages—for a lot of the same reasons. It is a rare pair who complement each other well enough to divide the work so that both are happy. If two or more people want to form a company, they should consider a corporation.
- ❖ In a **corporation**, you are an employee, not the company itself. This means more accounting, payroll taxes, paperwork, annual meetings with published minutes, more taxes and annual registration fees. Incorporation may lend an air of permanence, but it can also saddle you with unwanted paperwork, meetings and legal bills.

Incorporation limits liability. Although the corporation can be sued, the stockholders, employees and officers are normally protected. However, the attorney for the plaintiff will name both the publishing company and the author as defendants, so incorporation may not protect all those with interests in the book.

WHERE TO LOOK FOR HELP

THE SMALL BUSINESS ADMINISTRATION (SBA) provides a toll-free answer desk at 800-827-5722 to provide information on free counseling, prebusiness workshops and other SBA services. Its national office is in Washington, D.C., and can be reached at 202-205-6665. You may find your local office more helpful, however. Look for its number in the U.S. Government section of the white pages telephone directory under Small Business Administration. Its Web site is also helpful: <http://www.sba.gov>.

SCORE (Service Corps of Retired Executives) is the Small Business Administration's volunteer network of experienced men and women whom you can call or email to counsel you. There is no charge for this service except for occasional out-of-pocket traveling expenses. There are several hundred SCORE chapters around the country. Call the SBA office nearest you to see if there is a local SCORE chapter. Look in the U.S. Government section of the white pages under Small Business Administration. Tell them what you need, and they will find someone tailored to you and your business. Naturally, it is always best to get this advice before you get into trouble; do it sooner, not later. SCORE's Web site is <http://www.score.org>.

PUBLICATIONS. *Publishers Weekly* magazine will teach you about the publishing trade, provide many stimulating ideas and generate enthusiasm. Purchase a copy of *Literary Market Place*; it is *the* resource of the book industry. Due to its price, I used to recommend using a library copy whenever it was needed, but it has become too important for just occasional use. You can also subscribe to it online at its Web site, http://www.literarymarketplace.com/lmp/us/index_us.asp. Some areas of the site are free. Get accounting and business books, such as Bernard Kamoroff's *Small Time Operator* (see Para Publishing Books & Reports: The Business of Publishing in appendix 2). Also get *Working Solo* by Terri Lonier, <http://www.WorkingSolo.com> Your writing refer-ences, such as dictionaries, thesauri and style and usage manuals, can be purchased inexpensively in used book stores.

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4 Producing Your Book

- 📖 **Designing Books**
- 📖 **Typesetting**
- 📖 **Layout**
- 📖 **Book Materials**
- 📖 **The Printing Process**

Now we'll go into what you can expect when your book enters the production stage. This explanation of the design, typesetting, layout, materials and the printing process is meant to be brief and yet provide you with enough information to turn your words into an attractive product. Also see *Book Production* (on prepress: composition, layout, editing and design) and *Buying Book Printing* in Para Publishing Special Reports in appendix 2 or at <http://ParaPublishing.com>.

Book production is entering its third evolutionary change in modern times. The first was the migration from hot lead type to offset printing in the late 1960s. The second was computer typesetting in the late 1980s. Both saved a great deal of money and both speeded the process. The computer also gave the author more control over the output.

In the early part of the third millennium, the new publishing model is the electronic book that the Web makes possible. Since producing an electronic book involves much more than typesetting, layout and reproduction, full coverage will be found in chapter 11. In addition to the production of the ebook, we will discuss epromotion and ecommerce.

Books as we know them will be around a long time, so this chapter is not just historical padding. You will still have your book printed, but the electronic edition will be in addition to the "dead tree" version, not instead of it. Besides, to understand new ways, we need the knowledge of the old as a foundation.

INFORMATION PACKAGING. Do not think of yourself as a book author or book publisher. You are an *information provider*. People want your information but may not have the time or desire to read a book. They will gladly pay more to get the same information presented in a form convenient to them. That's why you see the exact same information sold as a \$20 book, a \$60 cassette series, a \$100 noncredit course, a \$150 videotape set, a \$200 newsletter, a \$200 per hour consultation or a \$500 seminar. Each client learns best in different ways. Some need to read, some prefer to listen, some require a classroom setting and so on.

The information in each edition is the same; only the format is different. You will provide your core information in any form your customer wants and needs. Wring maximum value out of your information. Let's start with books.

This book will concern itself with square-backed softcover and hardcover books, those you normally see in a bookstore. If you have a book-length

manuscript, one that will fill a book of 100 pages or more, it will sell best as a clean, sharp, professional-appearing product. You want a book you can be proud of, and you want it to be acceptable to the stores and the customer.

TIME. For a 100-page book, the typesetting and layout should take less than a week if you do it yourself on a computer, and about three to five weeks (depending on the complexity of the book's design) if you give the work to a typesetter. Copyediting may take a week and proofreading will take a few days.

Proofread. It is less expensive to put ink on paper than to take it off.

You can figure on about five weeks to print, bind and deliver your books to you, but the work may take longer if your printer can't do all the work in-house and has to farm some of it out. For example, many book printers have to send books out for hard bindings. Subcontracting can add a couple of weeks to the schedule. Softcover reprints usually take about three weeks. Trucking may take two to six days.

BOOK DESIGN. Go to a bookstore to search for a book you can use as a *model*. Look for books in your subject area. If you can't find a book in your subject area that you like, try other subject areas that would appeal to your intended audience.

You will find that most books on each shelf have their own look and feel. Give your customers what they want, expect and deserve. If this is a business book, it should be in hardcover with a dust jacket; if it is a professional book for doctors, lawyers or accountants, it should be in hardcover without a dust jacket; if it is a children's book, it should be oversize, in four-color, hardcover and have a dust jacket.

Consider paper, binding, layout, everything. Buy that book you liked and place it above your desk; it is your model. You will use it as a guide for typesetting, layout, printing and binding.

A book should not be just something to read, it should be something to possess. —Lee Collins.

Book printers can produce an acceptable book, but that book will be boring unless you provide some direction. What usually happens is that the author-publisher spends a great deal of time on the text, and the manufacturing becomes an afterthought. The package design is left up to the printer. What we see today are many 5.5" x 8.5" softcover books that look the same. Printers can supply foldout pages, gold foil on the cover, die-cut jackets, embossed covers and many other things. All you have to do is ask, but it's important to find a book you like and use it as a model. Do not just leave book design to the printer.

BOOK DESIGNERS will plan, typeset and lay out your book if you do not have the time, desire or skill. Since they use computerized equipment, they are not very expensive. For a list of book designers, see Book Designers & Cover Artists in the appendix.

FORMAT. Note that the first chapter of a book ordinarily begins on a right-hand page, and subsequent chapters usually start on a right-hand page. If this leaves you with a blank on the left, fill the space with a photograph or quotation. Never leave a blank page; fill it with something, even if it is just a page

number. Buyers who think there is a manufacturing defect sometimes return books with blank pages.

Type can be set to *run around* illustrations, but it is simpler and cheaper to make a break in the text and insert the photo or drawing full width, from margin to margin. The width of the text in this book is 4.125 inches, and most illustrations run margin to margin.

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5 Announcing Your Book

-  **Telling the World You Are an Author and a Publisher**
-  **Getting Listed**

Before you run off to promote your book to potential readers, you should announce it to the industry and register it with government offices. Some of these announcements must be made before you go to press. For a clear understanding of when each of the following should be done, see appendix 1, "Your Book's Calendar." Make your book and your company easy to find.

As you use this chapter, remember, if the people at some registration offices and directories reject your application, do not give up. Try to figure a way around their objection and file a new form. It is very doubtful they will remember your initial application rejection.

Since these people may not have a lot of confidence in publishers with a single title (who may never publish again), it is best to represent yourself as being larger. After all, this will not be your only book. Use different names for your company, publisher and author. "Burgett Publishing, Gordon Burgett Publisher and book by Gordon Burgett" is a sure tip-off that you are small and new.

Names and numbers change as people and companies move. For a free, current list of contacts, see Document 112 at <http://ParaPublishing.com>.

INTERNATIONAL STANDARD BOOK NUMBER.

The ISBN is a worldwide identification system that has been in use since the late 1960s. There is a different ISBN for each edition of the work: softcover, hardcover, audiotape, CD, online version, etc. The number's use avoids errors in identifying the products ordered, shipped, invoiced and received. The ISBN makes the books and tapes flow faster and more accurately through the book industry. Many of your dealers will not accept your book without an ISBN.

A typical ISBN might be 0-915516-21-7. Here, the initial "0" or a "1" indicates a book originating in an English-speaking country. The "915516" identifies the publisher. The suffix "21" identifies this particular title and edition of the book. The last number, "7," is a check digit, that is, a mathematical function, to make sure the rest of the numbers are correct and that they haven't been miscopied or transposed.

The ISBN is printed on the copyright page of the book and at the bottom of the back cover or jacket, above or below the bar code.

Contact the International Standard Book Number, United States Agency, R.R. Bowker, 121 Chanlon Road, New Providence, NJ 07974, 800-521-8110 ext. 6770 or 908-665-6770 (fax 908-665-2895), and ask for an ISBN application; they will send all the information you need to fill it out. Or you can print the forms off the R.R. Bowker Web site at <http://www.isbn.org>.

(more)

6

What is Your Book Worth?



Prices, Discounts, Terms, Collections and Returns

Book pricing is a complicated affair that strikes a compromise between a price high enough for the publisher to stay in business and low enough to overcome customer price resistance. There are perhaps three major reasons people write books: reward (fame and/or fortune), love of writing and a desire to disseminate important material. While you may want to get the word out, your first book is usually for recognition, and once that is out of your system, the second is for money. Consequently, the author is likely to under price the first book but work with a very sharp pencil on the price of the next.

The higher your price, the more mistakes you can afford.

LIST PRICE. Many first-time author-publishers ask themselves whether they want maximum financial return or maximum distribution, feeling they can't have both. Usually they wind up with a price on the cover that is too low. As a result, many small publishers have warehouses full of books that they cannot afford to market effectively. Without a high enough price, there is not enough money for promotion, and without promotion, the book will not sell. If the book fails to sell, there is no money for promotion, or even to pay the printing bill.

One major reason small publishers stay small is their failure to think objectively about pricing their books. Low prices make you work harder for less and limit your growth. You must also consider that the price printed on the cover is not what you will receive for the book. Dealers require a percentage for their selling efforts. Your promotion costs—to let people know the book exists—are likely to be much higher than you originally anticipated—around 25% of the list price. Around 10% to 20% of the books may be shipped out as review copies, and 10% may come back from bookstores damaged. Discounts, advertising and returns take a big chunk out of the list price.

Promotion is also expensive, and it is normal to invest 20% to 30% of the gross back into letting the world know your book is available. Depending upon the subject matter and the size of the potential audience, we often send out more than 500 review copies to appropriate magazines, newsletters, newspaper

columns and opinion molders. Reviews are the most effective and least expensive promotion you can do for your book.

Books are becoming more and more expensive; visit a bookstore and compare prices.

In a how-to book, you are selling exclusive information, not entertainment or stacks of paper. Your book is unique. Like you, it is one of a kind. While customers will not pay more than what they figure is a fair price, if your book is a good one and they want it badly enough, they will pay what you ask. The selling price is not nearly so frightening to the buyer as it is to the author.

Underpricing a book to increase sales is a big mistake. In fact, it may even undermine the credibility of the book. And remember, price has a reverse impact when a book is purchased as a gift.

According to *Publishers Weekly*, women are more resistant to book prices than men. Women buy most of the books on cooking, health, diet and gardening, as well as fiction. In fact, women buy 68% of all trade books.

PRICING FORMULA. Here is a formula for pricing your book. You must look at price from the bottom up and from the top down.

BOTTOM UP. Books you intend to sell through bookstores and mail order should be priced at a minimum of 8 times production cost, textbooks at 5 times. Production costs include typesetting, printing and trucking in.

The 8 times formula does not fit every case; there may be a few exceptions. Consider your audience and the cost of reaching them. If you write a pictorial history of your town, and the chamber of commerce is buying all the books to give to tourists, your promotion and distribution costs will be much lower. For nonfiction aimed at a small target audience that continuously sells, you may be able to justify 7 times. If 8 times seems like a lot, you should know that audiovisual materials are often marked up 11 times.

Direct mail. If you plan to sell your book through direct mail advertising, you will get the full price of the book by avoiding book trade discounts. However, your list price will have to be higher, not lower, because direct mail is so expensive. A direct mail offer will cost more than 50¢ each for bulk rate postage, envelope, cover letter, mailing house stuffing, etc. Your expected response may be 2% or less. Conventional direct mail industry wisdom says you can't profitably sell a book through direct mail advertising unless it is priced over \$35.

Yes, I know, your book has no competition; all authors feel their book is unique.

TOP DOWN. The price you put on your back cover, imbed in your bar code, put on the order blank on the last page of your book and list in all your promotion should be as much as the traffic will bear. Visit a bookstore and check other books like yours. Look for other books on the same subject that would be purchased by the same type of person.

Yes, I know, you think your book is for everyone. Look, I publish books on skydiving. I want everyone to jump—to have fun, to skydive safely and to come back, make more jumps, join the club, buy equipment and (hopefully) buy more books. But, I am realistic. I know skydiving is not for everyone. Just because you spent the last year pouring your heart,

soul and credit limit into your tome does not mean everyone is interested enough to buy it and read it. Now, that said, what is the profile of the typical potential purchaser for your book?

You want to find out what your potential buyer is willing to spend. If you are selling to teenagers, your price will have to be low and the book in softcover. If yours is a business book, \$34.95 and hardcover with a dust jacket might be right. If this is a professional book aimed at doctors or lawyers, a hardcover book without a jacket at \$90 would not be out of line.

Before you can sell a person anything, you have to make him or her want it more than the money it costs.

Looking at that bookstore shelf, the price for your book must be right in the middle. If you poll a bookstore manager on pricing, remember that lower prices will sell more books, so they will often advise a lower price. Also look at the formats of those other books: hardcover, softcover, size, shape, color printing and so on.

Book buyers are less influenced by price differentials than almost any category of customer. —John Huenefeld, *Huenefeld's Guide to Book Publishing*

COMPARE. Now, hopefully, your bottom-up price (8X) is lower than your top-down price. If there is an overlap, you will have to reformulate your book.

If the cover price is too high, you will price your book out of the market. If it is too low, the book will not be credible; potential buyers will think there is something wrong with it. If your book is priced too high for its class of buyer, it won't sell well; your potential customer will resist. If it is priced too low, you won't make enough to invest in further promotion.

Pricing the book any lower than 8X is courting financial disaster. If the projected list price seems too high, consider cutting out some of the copy or photographs, or selecting a smaller type size and narrower leading (space between the lines) to get more text on each page. Check with your printer for ways to reduce costs. Now, if the customer still won't pay that much, you picked the wrong subject to write about. See Document 604, *How to Price Your Book*, at [http:// ParaPublishing.com](http://ParaPublishing.com) .

Retail price should depend more upon the value the buyer places on the product than the cost to the producer. —Leonard Shatzkin, *In Cold Type*

(More)

7

Promoting Your Book



**Making the Public Aware of Your Book
Without Spending for Advertising**

If you intend to be a successful author, you will measure your success with money. To make a profit, you will depend on good promotion. This chapter covers promotion: those methods that require some time and effort but no big advertising dollars. Of course, there will be a certain amount of overlap.

It does not matter if you sell out to a publisher or publish yourself; the author must do the promotion.

Your most important reference book will be *Literary Market Place*. Although you can use the copy in your local library, this book will be used so often that you should buy one for use at your desk or get an on-line subscription to it.

The secrets to book sales are (1) to produce a good product and (2) to let people know about it. Many small publishers receive very little publicity for their books. This lack of attention is not because of any great conspiracy between the big (New York) publishers and the media; it is simply because the neophytes do not ask for coverage. Many small publishers are good at publishing but haven't any experience in promoting. They seem to have little interest in their books beyond the editorial work and production. They do not want to promote, they just want to create. Some beginning publishers feel the marketing end of publishing is too "commercial," and this becomes their excuse for neglecting the most important part of any business: informing the buying public of their wares. For, obviously, if you don't sell your product, you will not be able to afford to produce more editorial material.

Being an author is 5% writing and 95% promotion.
—Russ Marano, *Hi-Tek Newsletter*

COST TO ADVERTISE. Selling books through space advertising is expensive, because books are a low ticket (low-selling price) item. If you were selling airplanes, one sale would pay for a lot of ad space, and if you were selling something less expensive like candy, you would sell so much to so many people that the ads might pay. It is tougher to break even when advertising a low-priced product to a small and scattered group of people. For example, a half page ad in a national book-oriented magazine might cost \$1,850. Using round numbers and assuming you printed the book for \$2 and are selling it for \$20, you would have to sell 102 books at retail, or 308 books at wholesale, just to break even on the ad. Experience tells us you will be lucky to get five orders.

Do not spend money on advertising until you have exhausted all the free publicity.

Use free publicity to find out which magazines are right for your book. Then spend your advertising money there. Always test before you spend money. Too many publishers start with large ads and blow their promotion money in the wrong places.

PUBLICITY VS. ADVERTISING. The major differences between publicity and advertising are cost and control. Publicity is free, but advertising is not. On the other hand, you can control your advertising, but your news release (publicity) might be rewritten by an editor or not run at all.

BOOK PROMOTION is less expensive and more successful when you use book reviews, news releases and, if appropriate to your book, a limited amount of highly targeted direct mail advertising. Book reviews are editorial copy that is far less expensive and far more credible than space advertising. For most

nonfiction books, there are over 500 appropriate magazines and newspaper columns that receive review packages. Then you should follow up with news releases every month to the very same magazines and newspapers. Let these opinion-molding editors know what you are doing and why your book has the information their readers need.

Just as a parent's responsibilities do not end with giving birth, an author's do not end with publication. The child must be raised and the book must be promoted.

EDITORIAL COPY VS. ADVERTISING COPY. On the average, people spend seven minutes with their magazines. Obviously, they see very few of the ads. Of those ads they see, they read very few. Of those ads they read, they believe very few. Of those ads they believe, they act on very few. People are skeptical of advertisements. On the other hand, readers believe editorial copy. Now ask yourself: How much advertising space can you buy for \$1,500? Not much—and it won't sell many books anyway. For the same amount, you can send out 500 review copies, many of which will result in editorial copy that people will believe. The public is usually more receptive to publicity because editorial copy is viewed as news and advertising is perceived as self-serving. An industry rule of thumb is that editorial coverage is seven times as valuable as paid coverage.

The main difference between marketing a book and marketing soap is that a book is a one-shot deal.... A book usually has only 90 days to make it or it is dead. —Carole Dolph, promotional director, Doubleday & Co.

(more)

8

Who Will Buy Your Book?



Markets



Distribution Channels

Most people think of bookstores when they ponder the idea of selling books. Bookstores are one outlet and there are ways to reach them effectively. But there are many more places to sell books. First we have to identify the people most likely to purchase a given title and then we have to locate them. We have to make our books available wherever our potential customer may be shopping. It also helps to know who is buying books and where they are buying them.

WHO IS BUYING BOOKS? Recently, the American Booksellers Association (ABA) published these survey results:

- ◆ 80% of U.S. families did not buy or read a book in the past year.
- ◆ 70% of U.S. adults have not been in a bookstore in the last five years.

- ◆ 58% of U.S. adults never read another book after high school.
- ◆ 42% of college graduates never read another book after graduation.
- ◆ Adults in the U.S. spent \$25.6 billion on books in the past year.
- ◆ \$5.4 billion was spent on movies in the previous year.
- ◆ The total amount of knowledge is doubling every three years.

The pessimist might say the market is small and there is too much content. The optimist might tell you to look at the size of the untapped potential market.

WHERE ARE THEY BUYING BOOKS? According to a study by the ABA some years past, of the books sold through bookstores,

- ◆ 47.3% were sold through independents,
- ◆ 44.1% were sold through chains, including superstores, and
- ◆ 8.6% were sold through used book shops.
- ◆ Warehouse clubs such as Costco moved 46 million books.
- ◆ Independent bookstores sold 28% of the books, the chains 20%, book clubs 16% and food/drug/discount stores 19%.
- ◆ 77 million books were sold through department stores, card/gift stores and hobby/craft stores.
- ◆ Books also account for 6% of all purchases made by mail.

No figures are available for book sales outside the book trade. It is suspected that a very large, unreported number are sold through specialty shops (e.g., parachute books in parachute stores), catalogs, as premiums, etc. These nontraditional sales are usually easier to make, very large and much more lucrative.

The chain superstores are growing, the chain mall stores (with smaller selections) are shrinking, the independents are being killed off by the chains, more and more specialty stores are carrying books, the online book sites are moving a lot of books and mail order is growing.

Selection is directly related to sales. —Jon Glazer, Little Professor Book Centers

AUDIENCE SPECIALIZATION is accomplished by concentrating your promotional efforts on those most likely to buy. Before you wrote your book, you analyzed your potential audience, and then you slanted your text toward them. In producing your book, you considered how it might be marketed and made your product attractive in this medium. Perhaps you put extra effort into the cover. The selection of your marketing channels is very important. For example, the chains seem to concentrate on fast-moving books. If your book is very technical and is aimed at a very narrow audience, you do not want to send them to the chains. The unsold books will only come back. Even if you get your book into a nonbook market where there aren't any returns, you want the books to sell, not to sit on the shelves forever. You want dealers who are repeat customers. So consider who patronizes each of the various outlets, and be objective in considering whether they are your buying audience.

There is no secret formula. It is simply a good item for which there is a need, at the right price, offered to the right market.

In analyzing the market, you will consider your principal marketing concerns, your customers (individuals, schools, libraries, international markets, subsidiary rights, industry, government, etc.) and your distribution channels (distributors, wholesalers, bookstores and book clubs). Your

marketing tools are book reviews, news releases, direct mail advertising, sales representation, etc.

With a specialized nonfiction book, you can avoid the expensive, traditional, big-publisher methods of marketing to everyone by identifying and locating only those people vitally interested in your subject matter. Work smarter, not harder. Define your core audience, and then get to work. Select your special audience and find a way to reach them. You will find that your target group is served by magazines, stores, catalogs, broadcast interviewers, specialized book clubs, columnists, associations, conventions and others. For example, if your book is on skydiving, you know you can reach your customers through the U.S. Parachute Association, the Para-Gear catalog, *Parachutist* magazine and at the national championships. Who are your customers? What is their profile? Where can you find them? Where do they congregate with others with like interests? Where is your customer?

You do not have to attack the whole group; you can go after just the cream off the top. Mail to the libraries with the biggest purchasing budgets; visit the buyers of the larger chain stores and select the wealthiest of the direct email purchasers. Mailing lists can be rented selectively by region, gender, income level, past purchasing history and other criteria; you do not have to buy the whole country.

Hedge your bets by balancing your markets. Put most of your energy into selling your primary target group. Send out review copies, new releases, broadcast email messages and so on. Then attack your secondary group and your tertiary group and so on. Sell to anyone who approaches you too, but don't spend a lot of time courting them. Invest your time and money where they will bring the greatest return.

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9

Advertising Your Book

Direct Mail, email, Print, Broadcast

It is said that advertising will make a good book sell better, but it can't turn a poor one into a success. First we will talk about advertising in general, and then we will discuss the details of your brochure, direct email advertising, classifieds, space ads and radio/TV. Much of the information is overlapping and can be applied to more than one area of advertising, so I advise you to read the entire chapter.

Remember, we do not recommend spending money on advertising until all the free publicity is exhausted. Advertising is just too expensive and rarely pays when selling books. When in doubt, do not advertise.

In each ad campaign, run a small test and then figure the cost of the campaign “per sale,” that is, how many books did this ad sell?

The cost “per contact” is interesting, but it is the cost per sale that tells you if you are winning or losing. Ads placed in magazines that will send buyers to

bookstores must generate more sales than ads directing the orders to you (mail order). The difference is that you are giving your distributor 66% of the list (cover) price, whereas the mail sales come directly to you at full price. Do not run unprofitable ads! They waste money and make you work for nothing.

The people selling advertising talk about the “number of impressions” and “cumulative impact” when they try to get you to spend more on ads (or try to explain why your ad wasn't successful). A series of good, consistent ads are of some help, because prospects remember that they heard of the book before. But remember, you are selling a \$20 or \$30 book, not a \$20,000 or \$30,000 automobile. You have to sell a lot more product to pay for the ad and you can't even justify as much need.

The secret to successful publishing is not to publish more and more books but to effectively market those books already published.

DIRECT RESPONSE MARKETING is any promotion or advertising that provokes a measurable response or order from the individual it was targeted to. In book publishing, direct marketing consists of order blanks in books, catalogs, package inserts, radio, TV and direct mail.

CREATING AD COPY. You will need a good, basic description of the book that will appeal to the consumer. This material, altered as required, will then be used over and over. Come up with a very few words to describe the book. This becomes its handle and can even be the subtitle for the book. This handle will be expanded for brochures and catalogs while it is directed toward the intended audience. Some small ads will only have space for the handle and a small amount of hard-hitting copy. But once this is done, the future copywriting is easier because you are not starting from scratch each time.

Every household in the U.S. receives 84 pounds of direct (bulk) mail each year. We use three working days to sort and decide what to do with it.

DIRECT MAIL ADVERTISING. One book out of four is sold via direct mail advertising. Most of this volume goes to book clubs, but they don't get all the business; there is over a half billion dollars left. Direct mail offers the small publisher an opportunity to sell to the customer without competing with the big publishers. Mail provides equal treatment. However, savvy smaller publishers are abandoning traditional postal mail for faster and cheaper email.

Don't confuse *direct mail* with *mail order*. Direct mail is a form of advertising that competes with space ads and television spots, whereas mail order is a delivery method or form of distribution that competes with storefronts.

THIS IS THE AGE OF SPECIALIZATION, of the narrow focus. For example, years ago, we had general weekly magazines such as *Look*, *Colliers* and *The Saturday Evening Post*. They are gone. Today we have specialized magazines such as *Graphic Arts Monthly*, *Publishers Weekly* and *Parachutist* magazine. As consumers, we have the advantage of buying only those products that are specific to our wants and needs. As entrepreneurs, we *tailor* our products to special segments of the population and then *tailor* our pitch to bring the product to their attention.

A book will not sell unless people know about it. —Bob Greene, *Esquire*

TARGET MARKETING. Direct mail (includes email) advertising allows you to pinpoint your target market with a specialized pitch. For example, the people you target with your mailing might be skydiving instructors. Skydiving instructors have different needs and desires than skydiving students, or jump pilots, or parachute riggers, or drop zone owners. Each is involved in skydiving in general, but each requires a different pitch.

Direct mail advertising is another targeted shot at the customer. This is not a shotgun blast at every household in the neighborhood, hoping to find a couple of people interested in your books.

Unless you have several related titles, priced over \$35 each, to share your brochure, you won't make money regularly in direct postal mail advertising. The smaller and newer publisher is only successful using direct mail for prepublication offers and occasional mailings to (often smaller) highly targeted lists.

ECONOMICS OF DIRECT MAIL. One must understand the economics to put direct mail advertising of books into perspective. If you tell enough people about your book, a certain percentage will buy it. The challenge is to keep costs down by telling just that certain buying percentage. A general-interest book advertised to a general consumer audience is lucky to generate a return of 1.5% to 2%. That is just 15 to 20 orders per 1,000 pieces mailed. In fact, only 10% of the recipients will even remember the mailing piece.

The cost, on the other hand, may be quite high (probably around \$450 per thousand or 45¢ per piece). The amount depends upon the price of the list (the more selective ones cost more), the postage and the type and number of inserts and other expenses, such as mailing house stuffing fees. A high response rate is required just to break even. So it is tough to make a living selling a single title through direct mail. But now you have a customer who may buy again. And that means you need more than one product.

EMAIL IS FASTER. You do not have to wait several days for the mail house to assemble the packages and for the Postal Service to deliver them. Email is cheaper. You do not have to spend money on envelopes, stuffing or postage. Email provides feedback sooner. Responses often start within 30 minutes. Then you can test another pitch

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10 Fulfillment

Moving Your Book Out the Door

Book order fulfillment consists of invoicing, inventory storage, picking, packaging and shipping. These routines involve opening the mail, sorting it, keyboarding the invoices, wrapping the books, affixing the shipping label,

applying postage to the package, making the trip to the post office (or other delivery system) and maintaining a record of the sale. *Inventory management* includes storage and stock monitoring, so you will know when to order another printing.

Fulfillment is expensive. According to John Huenefeld, most small- to medium-sized publishers spend about 10.5% of their gross on fulfillment. All costs, including labor, storage and shipping materials, amount to \$2.44 per order handled, or 66 cents per book. If your business is mostly wholesale (many copies of the same book to fewer customers), you may be able to drop your fulfillment percentage to 6% or 7%. If all your orders are for individual books at retail, your fulfillment costs may be as high as 14%.

MAIL ORDER SELLING offers you the opportunity to run a high-volume, worldwide business without a large cash investment in multiple facilities. To compete with larger companies, all you need is a better product and more efficient promotion. Since we are far from most of our customers, book publishing is in the mail order business.

Mail order businesses deal with their customers at a distance, without face-to-face delivery. The product might be delivered by the post office or a large shipment might go by truck. Mail order is particularly appropriate for the distribution of books. In fact, over half the business and professional books are shipped directly from the publisher to the ultimate consumer.

Smaller publishers are attracted to mail order selling because it is easier than getting into bookstores. They ship to wholesalers and stores, but they don't spend money visiting them. In fact, there are many stories about books that had done poorly in the stores but, when properly promoted, sold well through mail order.

Mail order buyers probably do not frequent bookstores, and it is likely they do not even think of themselves as book buyers. Some of these customers are ordering from online bookstores and some get their books directly from the publishers. A *Publishers Weekly* article about Bantam noted that, geographically, mail orders line up proportionally to population figures. The majority of orders come from the most populated states, California and New York, not from the states with fewer bookstores. Mail order purchasing is a habit. Many people prefer to buy informational books this way. Once they begin, they often collect everything they can find on the subject.

ORDER PROCESSING. Once your business grows to the point where you have several titles and employees, you will require a more elaborate fulfillment system. Initially, you will do it all yourself to keep it simple. One way to keep it simple is to streamline the workload to avoid any duplication of effort. For example, keyboarding an invoice and then typing a separate label is a waste of time and money (cost of label, etc.). Just print out three copies of each invoice and use one copy for the shipping label/packing slip. This one-time writing also avoids transposition errors in figures and addresses.

To enable you to visualize the distribution system, the fulfillment process will be discussed in sequence.

ORDER METHODS. Most of your orders will arrive electronically via telephone, fax and email. These orders are usually charged to a credit card. A few orders will arrive in the mail with enclosed cheques. Since many orders will be received electronically, you will need merchant status: the ability to accept credit cards.

POSTAL ORDERS. Open the mail and check the contents, but do not take the orders and cheques out of their envelopes. Sort the stuffed envelopes into piles according to whether they are individual retail sales, book dealers (stores or distributors), libraries or special accounts (associations, sport centers, etc.). Make up a separate pile for inquiries—you will want to send these people a brochure. Other piles will be for accounts receivable, letters to be answered, etc.

When a retail order arrives without a cheque, make a note of the omission (such as “cheque not enclosed”) on the envelope. Then send a brochure with a note requesting money in the correct amount. Occasionally, you will get a letter back, saying that a cheque was enclosed with the original order. But you will have your note on that envelope to confirm your suspicions and jog your memory. Make a photocopy of the envelope with the notation and request that the sender either recheck his or her records or send you a photocopy of the canceled cheque.

TELEPHONE ORDERS. More and more people are ordering by telephone. It is easier and faster than ordering by mail and not much more expensive.

Telephone contacts are important opportunities for sales and increased sales. They take place when you have the attention of the prospect and they are (usually) paying for the call. Consequently, telephone calls should not be handled by an untrained employee. Make sure everyone knows who is to take calls, except in case of overflow, or train every staff member to take calls. Have an order form ready, or route orders to the order-entry computer operator for direct punch-up. Order forms prompt questions, making it easier to obtain all the necessary information (such as the *ship to* address).

Be sure to ask for their email address. Retain it for your mailing list and use it if there is a question about their order.

For a free copy of our telephone order form, see Document 147 at <http://ParaPublishing.com>.

Toll-free numbers (800/888/877) are expected of businesses today. See the discussion in chapter 9.

(more)

11

Electronic Book Publishing and Promoting

- 📖 **Electronic Books**
- 📖 **Downloadable Books**
- 📖 **Automated Printing**
- 📖 **Print on Demand**
- 📖 **Online Promotion**

Nonfiction book writing, production and promotion are changing due to the increasing demand for information and rapid advances in technology. Instead of investing money in long print runs and inventory space, books can be delivered electronically and/or printed one at a time as needed.

This chapter is a recapitulation of the book writing and publishing process according to the New Book Publishing Model. These pages will repeat some items from previous chapters but will bring all the elements of writing, production and promotion together.

We have seen the future and it beeps. Welcome to digital smoke and mirrors.

INFORMATION @ THE SPEED OF THOUGHT. The opportunities for authors are expanding so quickly that we are no longer sure what a “book” is. We do know that nonfiction authors are information providers, that the Web is facilitating the delivery of text and that there are new printing techniques.

To save money on book printing, many of the larger publishers have resorted to smaller type, reduced leading and narrower margins (resulting in a wider text block). The books are more difficult to read. The type size in an ebook, however, can be adjusted to suit the reader.

The electronic edition of your book will be far more useful to your reader. In addition to being searchable and less expensive, all the referenced URLs will be hyperlinked. Online readers can just click on the reference and go to the referenced Web site.

The only ink-on-paper (“dead tree”) books in the future will be coffee table books—books as an art form. These books will be used to decorate homes and offices. Information will be disseminated electronically without sacrificing trees.

Publishing ink on paper is going to become a mere service to readers. The real product we’re going to sell is the digital product. —Bruno de Sa Moreira, *Zeroheure* magazine

Fast and cheap. People need more information to make critical decisions, and they want their information fast. As an author, you have the information some of them need, and you can get it to them faster electronically than through traditional hand or Postal delivery.

We are not just in the information age; we are in the electronic information age or, better yet, the communication age. Fortunately, authors deal in products that can be communicated. The knowledge world is going from a paper culture

to an electronic culture. It is only a question of how we want to package our information.

If book publishers can't see the writing on the wall, it's because the writing is not on the wall. It's on a computer screen.

COSTS. The costs of electronic delivery of information are decreasing, while the costs of physical storage and delivery are increasing. That is why the fax has become an everyday machine. We have learned it does not pay to give someone a letter and 33¢ to hand carry the message across the country. Fax will do it faster and cheaper.

We used to recommend a budget of \$10,000 to \$12,000 to produce and launch a 300-page book. Today, that book can be published and promoted for \$1,000 to \$3,000.

Books are going electronic. Some bound books will soon be as dead as the trees they are printed on.

DISINTERMEDIATION. A new marketing buzzword is “disintermediation.” It means cutting out the intermediaries such as publishers, distributors, wholesalers, bookstores and printers so customers can deal directly with manufacturers. In our case, readers can buy directly from the author.

Customers for many products are dealing directly with manufacturers. Dell does not assemble a computer until after it is sold and they receive the money. In fact, Dell gets paid before they have to pay for the parts going into the computer. Compare that model with Detroit. The automobile manufacturers make cars and put them on lots. They often sit on 60 days of inventory. It would make more sense to allow people to order a car online, pay for it and get it built and delivered in two to three weeks—custom configured. The new buzzword for this process is “mass customization.”

In our case, readers are buying directly from the author. By cutting out the middleperson, we can sell the written product for less and still make more money. With this new technology, authors can spend more time writing and less in production and fulfillment.

The breakthroughs are leading authors to bypass publishers, retailers to become publishers and publishers to become bookstores. —Don Clark in the *Wall Street Journal*.

RELEASE 1.1. Now you do not even have to finish writing the nonfiction book to sell it. You can post a chapter or two on your Web site and/or at a site such as Fatbrain.com and invite feedback. Then as you add to the “book,” you can post new versions as 2.0, 3.0 and so on, and sell to the same customers again. Traditionally, books are published as one-shot one-season (four-month) projects. If the book sells well, it is reprinted. If it does not, it is pulled from the shelves. This model makes sense for fiction (entertainment) that will not be updated. It does not make sense for nonfiction (information). Savvy publishers have been updating their nonfiction and publishing new editions for years.

Electronic editions can even contain a pop-up message inviting the reader to click on a hyperlink to the author's Web site to see if there is a new edition. Now you can remind the reader over and over again—even if the “book” was loaned by a friend.

NEW BOOK PUBLISHING MODEL. The new book publishing model is easier, faster, less expensive and will bring authors a greater return. You *can* do it yourself. You can make more money, get to press sooner and keep control of your work. You can repurpose or multipurpose your content, publish it in several different ways and wring maximum value out of your literary effort. Here are the steps.

WRITING. Write your books in book layout format; make your manuscript page look like a book page. Do not use Courier typeface and double spacing. The advantages are that the text looks like a book, you always know approximately how many pages you have and the book is nearly typeset. Adapt the margins in a book you like or see the recommended margin settings in “Manuscript Pages” in chapter 4.

On the Web, a journey of a thousand leagues begins with the first keystroke. — Scott Gross, *Positively Outrageous Service*

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12

Coping with Being Published

📖 Or What Do I Do Now?

Once you become a published author, your life will change. Being in the limelight may not always be as much fun as you used to dream about. This chapter discusses some of the interesting challenges you will face and will provide some suggestions on how to deal with them.

YOUR STATUS WILL CHANGE from that private person, the “writer,” to a public person, the “expert.” Your friends will treat you differently once you are published. Some will be very happy for you, and some will be jealous—jealous because they did not write the book. People new in your field will treat you like an idol, while those who have been around for years may feel threatened and be rather unkind.

Many new authors do not foresee their new popularity, their celebrity status. There is little you can do about your new treatment except be prepared for it. Be nice, and in a few years your reputation will be so solid that no one will take swipes at you any more.

Gary Glenn spent 27 years working as a fire investigator. When he and his wife, Peggy, wrote *Don't Get Burned! A Family Fire-Safety Guide*, life at work changed. The new firefighters put him on a pedestal—they followed him around the firehouse, hoping he might drop a few pearls of wisdom—while some of his contemporaries in the very status-conscious firefighting community were very cool toward him.

Bob Johnson wrote the first book on the triathlon. When he was 62, he took off for Hawaii to practice for the IronMan competition. Bob found himself followed by a covey of young groupies. This was quite a

challenge, because he had an obligation to his public but he wanted to get away to practice alone.

AUTOGRAPHING BOOKS is something you will be asked to do both in person and by mail. It is surprising how many prolific authors have never given much thought to how they might autograph a book. Confronted with an admiring fan, they are suddenly at a loss for words. Most authors simply sign “To Kathy with best wishes,” add their signature and sometimes the date. At times, you want to be more personal, such as thanking a contributor for his or her help and support on the book. If there is something special about the buyer, include it in your autograph. Often there is a question of time. On a mail order book, you can dream up something special, but at a well-attended autograph party it is difficult to think of a few well-chosen words while trying to give witty answers. And, by the way, especially when rushed, make sure you spell your buyer's name correctly. In all the hustle, it is easy to draw a blank and misspell the simplest name or word, ruining a book.

To autograph your book to a stranger is easy, to autograph for a friend is difficult. —Rex Alan Smith, *Moon of Popping Trees*

One author takes this sign to books fairs and book events:

Autographed books are more valuable.
Have your book autographed by the author.

Some authors autograph a number of books before an event so all they have to do is add the name of the individual.

ARTICLES. Once your book is published and you become better known, editors will contact you for material. Usually they will ask you to write an article on your subject—something you probably will not have time to do. Additionally, once your book is in print, you will find new, pertinent information and will devise unique ways of explaining your program and methods. Your solution to these two challenges is the “interview article.”

Other people are the pioneers and make the history. I just write it down—and sell it back to them.

(more)

Appendix 1

Your Book's Calendar

What to do:

Now

While Writing Your Book

When Your Manuscript Is Nearly Complete

When the Manuscript is Ready to Be Delivered to the Typesetter

While the Book Is Being Typeset
 While the Book Is Being Printed
 When the Books Arrive
 Publication Date
 Ongoing Promotion

Appendix 2

Resources for Publishers

Recommended Reading/Bibliography

- Para Publishing Books & Reports
- Para Publishing Special Reports
- Book Catalogs
- Magazines for Publishers
- Newsletters
- Pamphlets & Reports
- Postal Books, Manuals & Web sites
- Reference Books & Directories

Book Production & Promotion Resources

- Bar Code/ISBN Suppliers
- Book Clubs
- Book Designers, Cover Artists & Editors
- Book Fair Exhibiting Services
- Book Reviewers
- Bookstores (Chain)
- Bookstores (Online)
- Consultants
- Copywriters—Advertising & News Releases
- Courses, Conferences & Seminars
- Discount Stores & Warehouse Clubs
- Distributors to Bookstores
- Distributors to Libraries
- Ebook Readers
- Editorial Services
- Fulfillment Warehouses

Office & Shipping Supplies

- Order-Entry Software
- Printers (Ink on Paper)
- Printers (Print on Demand & Print Quantity Needed)
- Professional Organizations
- Publicists/Marketing
- Shipping Services
- Speech Recognition Software
- U.S. Government Procurement Offices
- Web Site Design
- Wholesalers