

The Guide to Self-publishing: Making the book

engineer to say
"See?" said Kip. "Chalmers' train
wheels under their feet shuddered forward. The
means to deal with people."
The conductor stepped onto the platform of the
train and vanished into the darkness of the tunnel.
A switchman stood ready to throw the switch
as it came slowly toward him. It was only a matter
of a beam stretching high above his head, and a puff
through the rail under his feet. He knew that the
be thrown. He thought of the night, ten years ago,

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Introduction

In March 2014 a survey was conducted to explore members' thoughts on self-publishing. The survey invited over 120 responses and a range of opinions, gaining input from writers wanting to self-publish, those who have self-published in the past and those who were against the pursuit all together. With 87.5% of surveyed members wanting to self-publish their work now or in the future, the results definitely reflected the growing interest in self-publishing within the writing community.

While there was overwhelming interest in the pursuit, the survey also highlighted the ways in which self-publishing remains unclear and debated. For example, 36.45% of members wanted to self-publish because it would be faster than traditional publishing.

This is sometimes true, however interviews with a number of self-published authors demonstrated many books still took between 2-6 years to produce the final product, a number which is not necessarily a lot faster than going through a traditional publisher. Survey results also indicated that 19.64% of members did not want to self-publish for fear of being negatively judged by their peers, associating self-publishing with poorly edited work and low production quality.

It is clearly a pursuit that remains undefined and changing, but when self-publishing is entered into with the right planning and mindset it can produce excellent results. It is a small business venture that can allow authors greater control over the creation of their book together with the potential to retain higher royalties. Survey results indicated active involvement in each stage of book production remained the leading reason members wanted to self-publish.

So how do you self-publish your book into a high quality, professional product, avoiding the negative stigma that can be associated with self-publishing? A Google search brings up an onslaught of information, countless blogs and a variety of companies offering package deals and sometimes a lot of exaggerated promises. It is hard to know who to trust. This is where this document steps in.

This guide will help you navigate the waves of different information, giving advice on how to find the right professionals and what to look for when you approach them. It will look at a few example businesses and provide some estimates on different costs. There are many aspects to self-publishing and a single document cannot cover them all, so this guide will focus on the steps between getting your finished manuscript to its final printed or digital form. It considers editing, typesetting and book design, printing and ebook conversion.

The businesses and examples raised in this guide are not the only options available and working with them does not necessarily guarantee success. Use this guide as one element in a larger net of research that can help you plan and execute your book's production with confidence, patience and professionalism.

Finding the Right Professionals

When you self-publish your book, you take on the role of Publisher. This does not mean you take on every job associated in creating your book, but that you manage the publishing project and choose who you want to work with. This can be the really exciting part of self-publishing, but it can be overwhelming if working with freelancers and other businesses is unfamiliar.

In an interview with Digital Publishing Australia, digital publishing consultant Anna Maguire describes a successful ebook as “one that has been professionally produced,” emphasising the importance of editing, cover design and a book’s description. Many successful self-published books are indistinguishable from those produced by trade publishers.

When you are a self-publishing author you are operating as a small independent business. Throughout each stage of this guide, whether discussing working with editors, printers or designers, the same principles will always be emphasised.

Always look at a variety of businesses and freelancers.

Even if you love the sound of the first business you come across, find out as much information about them and compare them to the number of other similar providers. Look at:

- Their background and previous work
- The qualifications of the staff who will work on your book
- Their quoted costs
- The number of revisions incorporated into the quoted price and any additional costs
- Associated with changes after set revisions
- Who will be your main contact and how often and in what form you will communicate

Research testimonials and talk to your writing community

Talk to their previous clients, writers groups and your wider writing community to discuss the different experiences colleagues have had. Writers Beware is also a helpful resource (while this is an American organisation, they provide a lot of useful information on what should alert red flags).

Read contracts carefully

Take the time to carefully read all contracts so you clearly understand what is happening in terms of rights, licensing and royalties. If you have any questions or something is unclear or suspicious, contact the Australian Society of Authors or Arts Law.

The Business Side of Things

ISBN: International Standard Book Number

All published books require an ISBN. This is a unique 13-digit number used by libraries and retailers to identify a book and its edition. Separate numbers are needed for different editions of a book, so if you are publishing your book as an ebook and in print, you will need two separate ISBNs.

ISBNs can be purchased from Thorpe-Bowker, though some self-publishing services will offer to provide you with an ISBN as part of their package. Thorpe-Bowker does offer bulk discounts. The ISBN is printed on the reverse of the cover page alongside copyright and publisher information, as well as on the back cover of your book.

If you are only publishing through Kindle Direct, Kindle has their own Amazon Standard Identification Number (ASIN) and ISBNs are not required.

Barcodes

Barcodes are generated from a book's ISBN, and can also be purchased through Thorpe-Bowker. Please note, barcodes are only required for print editions.

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National Library of Australia
(02) 6262 1111
Canberra ACT 2600
<http://www.nla.gov.au/>

Editing

Spending the time and effort on finding the right editor for your work is incredibly important. Strong editing not only develops your manuscript into a stronger work, it also adds value to your book as a professional product. Dedicating time to editing in the early stages of your book's life can also be an effective budgeting decision, avoiding costly errors down the line when typesetting and printing.

This Editing section will cover the following topics.

- i. The Three Levels of Editing
- ii. Working with Editors: Points to Remember
- iii. A Few Notes on Editing Costs
- iv. Finding Your Editor

i. The Three Levels of Editing

Structural

Structural editing is working with the big ideas of your book. Editors will look at your manuscript's structure, everything from its development and consistency, the style of the writing, its characters and environment, basically whether it makes sense as a whole. They may recommend whether segments, characters or chapters need to be moved, cut out, elaborated or reconsidered. Be prepared to invest a lot of time into this stage of editing, as it can involve not only lot of rewriting, but also the a lot of mental effort getting used to looking at your writing with fresh eyes.

Copy-editing

Copy-editing looks more closely at your manuscript line by line. Editors make sure writing adheres to correct punctuation and grammar, as well as considering sentence and paragraph lengths. They can look at tables and illustrations and make sure the associated copy correctly explains them, and complete basic fact checking throughout the writing. It is helpful to work with a copy-editor to produce an agreed style and word list, so it is clear for example whether you want American or Australian spelling, or whether you want numbers in digit or written form.

Proofreading

While copy-editing is often completed using track changes on Microsoft Word, proof reading is concerned with checking the final printed product. Proofreaders pick up typographical errors and all the things we can miss while working with a manuscript in digital form. These can be repeated words, spelling errors, or inconsistencies in font size and alignment. Whole paragraphs can sometimes be repeated but go unnoticed until picked up at this last stage. Proofreaders also check for overall consistency in the final product, checking page numbers, chapter headings, headers and footers. A good proofreader will help make typesetting easier and avoid possible errors surprising you in the printing stage.

ii. Working with Editors: Points to Remember

When you first approach a potential editor and as you discuss your project with them, it is important to consider these points:

- Communicating what stage your manuscript is in and the level of editing needed.
- Be ready to let your editor know what your work is, how long it is, its audience and how it will be published.
- Agree on a dictionary and a style guide.
- Agree on what will be supplied and how the work will be edited (hard copy or track changes).
- Clarify whether prices are an estimate or a set quote, and what is included in that price (read through and reworks).
- Remember, you can always ask for a sample edit of your work to get an idea of an editor's work and whether you like working with them. This may be the first chapter of your book.

iii. A Few Notes on Editing Costs

As David Carr highlights in his article '[How to Find the Just Right Freelance Editor](http://www.thebookdesigner.com/2013/03/how-to-find-the-just-right-freelance-editor/)' (<http://www.thebookdesigner.com/2013/03/how-to-find-the-just-right-freelance-editor/>) it is important to carefully discuss editors' charges and what they incorporate to get the best idea of final costs. Hourly rates for editors can range from \$40-\$150 per hour, but as Carr explains an editor's hourly rate is not always indicative of the final bill. It is important to discuss how much work would be involved and a timeframe for the project, to then determine a maximum cost.

Editing costs can be close to \$3000. While this is a large figure, a well edited manuscript is the foundation of a good book. You are aiming to build a readership, and it would be terrible to have minor mistakes or structural errors in your narrative working against you. You want to present the best version of your writing possible. Also, as mentioned earlier, investing in the editing stage can also avoid expensive changes later on.

If you cannot afford a professional editor, get your manuscript critiqued by a readers group specialised in your genre. Do not try and take on the editing role yourself. You have put in the hard work writing it, and you are too close to the work to view it objectively.

iv. Finding your Editor

Listed below is a selection of places to begin your search for an editor.

When looking at potential editors, remember to always refer back to the section Finding the Right Professionals. Look at a range of providers, research their previous work and testimonials, and understand your contract with them clearly.

Institute of Professional Editors Limited (IPeD)

<http://iped-editors.org/>

IPeD is a national body for Australian editors, connecting the societies of authors that exist in each state. Their website provides useful information on what editors do, the different levels of editing and, most helpfully, how to find them. You can search for IPeD's accredited and distinguished editors, or connect through them to Editors Victoria.

Editors Victoria

<http://www.editorsvictoria.org/>

Editors Victoria provides an incredible database of freelance editors.

The register outlines their qualifications, services and contact details, a wealth of information to find the right editor for your work.

Freelance Editors Network

<http://www.fen.net.au/>

Similar to Editors Victoria, the Freelance Editors Network provides an extensive database of Australian editors. It outlines their experience and qualifications, the type of editing offered, and their genre interests. Many of these editors also offer skills in areas such as project management and ebook development.

Writers Victoria

<http://writersvictoria.org.au/help-for-writers/manuscript-assessments>

Writers Victoria offers structural editing services through Manuscript Assessments.

Writers Victoria works with a team of authors, editors and writing tutors to make sure your manuscript is read by someone with expertise in your area, working with novels, short stories, auto/biographies, historical books, poetry, children's picture books, romance, non-fiction, theatre scripts, screenplays and more.

A Manuscript Assessment starts from \$310 for Writers Victoria members. A full list of prices is available on our website.

When looking at services, also take note of editors offering project or communications management. These people are often skilled in the publishing and media industries and can help you through each stage of self-publishing, putting you in contact with trusted designers and printers.

Typesetting and Design

A book's internal layout may look quite simple and straightforward; however the work needed to produce that elegant, easy to read text can be more complicated than you think. Typesetters make many decisions that influence how we approach the text and how the writing flows; their work directly impacts the reading experience. Having your book professionally typeset will not only produce a more professional looking product, but it will also influence the reader's engagement with your writing.

Similarly, cover design can be more complex than originally thought. Defining your book and attracting the right audience with particular colours, fonts and images can seem like a foreign language, but a good book designer knows how to do this. Your work with a designer can also extend beyond the cover and layout, and also incorporate help with later marketing and printing stages.

This Typesetting and Design section will cover the following topics:

- i. What is Typesetting and Cover Design?
- ii. Working with Typesetters and Designers: Points to Remember
- iii. A Few Notes of Typesetting and Design Costs
- iv. Finding your Typesetter and Designer
- v. Typesetting and Design DIY

i. What is Typesetting and Cover Design?

Typesetting is concerned with everything that impacts how the text looks and how it is organized on the page. Typesetters create a layout that is elegant and uniform, choosing appropriate fonts, sizes and paragraph styles. They even go in closely to consider word and line spacing, dealing with minor details that impact how the writing flows. Typesetters also know how to best communicate relationships between words and images. If you have a lot of illustrations, tables or graphics in your book, it is definitely worth working with a good typesetter.

Cover design is of course concerned with how your book looks. Designers will consider fonts, colours, images and text, building towards a cover that will attract the right audience for your book. Designers can think about how different papers and printing would suit your book, and consider how the cover should change between a print edition and an ebook. An ebook advertises with a tiny JPEG on a screen, while a printed book needs to get attention with only its spine; a designer knows what will work.

You will find many designers overlap across these areas of typesetting, book layout and cover design. Both typesetters and designers will be able to produce print ready files for your book.

ii. Working with Typesetters and Designers: Points to Remember

When you first approach a potential typesetter or designer and as you discuss your project with them, it is important to consider these points:

- Be ready to let your designer know what your work is, how long it is, its audience and how it will be published.
- Look at other books in your genre and what designs are successful. Collect books and images you like, as well as thinking about themes from your book the cover should highlight.
- Some websites advertise premade covers and templates. You can use these, but it would be worth consulting with a few designers first to get a comparison. Your cover is your book's leading advertisement, and premade covers are generally very generic and make it hard to stand out.
- Leave time for this stage of your book. Designers will sometimes need to be booked a few months in advance.
- Clarify whether prices are an estimate or a set quote, and what is included in that price (how many revisions, and in what format you will receive the final designs).

iii. A Few Notes of Typesetting and Design Costs

Typesetting

As with many self-publishing services, typesetting costs vary greatly and are dependent on a number of factors.

Prices at the lower end of the spectrum can start at \$100-300. While it may not always be the case, this price range normally incorporates transferring the manuscript into a predesigned layout template. At the other end of the spectrum, higher costs can range from \$500-1500, and tend to be a custom design specifically for your work. The design process is more involved, often looking at a selection of initial designs and refining from there.

As would be expected, the length of a book and the complexity of its content will influence the prices. Complex tables, graphics, headings, poetry or quotes within the book will affect typesetting costs.

Book and Cover Design

Book and cover design has one of the widest price ranges, starting from a \$5 design on [fiverr.com](https://www.fiverr.com) and reaching up to \$3500 with a custom book and layout design. This can seem like a daunting range, but after contacting a few designers, talking to other writers and refining what type of design work you want, this price range will quickly break down.

Before comparing the costs of different designers, it is important to clearly understand what they are offering. It isn't always as simple as one designer being more or less expensive than the other, because their services and what you are getting for the money may be vastly different. One quote with a designer may incorporate an ebook cover along with a cover, spine and back cover design for print, while another quote may only supply an ebook cover image.

Cover design costs on the lower end of the spectrum can be \$100-300. This could be either a template or a custom design, depending on who you are working with. Higher costs can range from \$1000-3500, where you will often get a complete custom design and internal layout for your book with multiple revisions.

Finally, designers can also develop marketing material for your book, such as posters, bookmarks and Internet banners. This can be wonderful collateral for you to use, but keep in mind that they are providing collateral and not necessarily a campaign. Whether you are working with big publishers or choosing to self-publish, you will most likely have to look after your own marketing, and you yourself will have to plan and implement how you use this material.

iv. Finding your Typesetter and Designer

Listed below is a selection of places to begin your search for typesetters and designers.

When looking at potential designers, remember to always refer back to the section Finding the Right Professionals. Look at a range of providers, research their previous work and testimonials, and understand your contract with them clearly.

Squeezebox

<http://thesqueezebox.com.au/>

They offer typesetting and design for a range of genres, including education, literature, manuals and photography. They can design for both print and ebook.

Smashwords: Mark's List

<https://www.smashwords.com/list>

Mark's List is a collection of freelance ebook formatters and cover designers. This service is found on the Smashwords website, but the freelance designers on this list work separately from Smashwords. As with any freelance designer you will be hiring these services yourself and paying for them separately from any Smashwords fees.

The list is separated into formatters and cover designers. Within both categories you will find a broad price range, starting from \$30 through to \$300.

Bookbound Publishing

<http://www.bookbound.com.au/>

Bookbound Publishing works exclusively with self-publishing authors and offers a range of typesetting, design and layout options. They also offer broker printing and binding services, with excellent contacts in both Australia and overseas for both digital and offset printing.

As an estimate of their costs, a 200 page novel of limited complexity (no images, only text) would cost \$1000-1250 for design, typesetting, layout and all liaison, with one round of author changes incorporated. Any additional author changes would be charged \$25/15 min.

The Scarlett Rugers Book Design Agency

<http://booksat.scarlettrugers.com/>

Scarlett Rugers Design creates an extensive range of book covers across many genres. They offer four packages, starting with the \$350 'Bread and Milk' package focused on solely ebook cover design, through to the \$599 'Chocolate Fondue Book Promotion' package that incorporates ebook and print design, along with marketing material.

Their website also features a helpful collection of articles on self-publishing. If you are looking to better understand what's involved in book design and find inspiration for what is out there, a browse through these articles is a good first step.

Similar to finding editors, you can look for typesetters and designers through referral within your writing community. Take a look through local bookstores or the Writers Victoria library of members' published works, find the self-published books, and see if you can get in contact with any of those authors.

v. Typesetting and Design DIY

Typesetting and design have been highlighted as areas that are often more complex and involved than originally thought, requiring unique professional skills and knowledge of relevant programs and software. However, if this is an area you would like to handle yourself, there are a number of helpful resources at hand.

Adobe or Microsoft Word?

While Word is not the best program for formatting and book layout, unless you are already trained in Adobe programs it is recommended you use Word to complete your own typesetting. The Adobe programs are very expensive and learning to use them can be a long process, your time may be better spent perfecting the level of formatting you can complete with Word.

The Creative Penn has a very comprehensive [online tutorial](http://www.thecreativepenn.com/2013/10/20/book-cover-design-ms-word/) (http://www.thecreativepenn.com/2013/10/20/book-cover-design-ms-word/) on how to make a book cover design on Microsoft Word.

Euan Mitchell's *Your Book Publishing Options* also provides an excellent guide for formatting on Word. The notes cover imprint pages, margins, page numbers, spacing and fonts in great detail.

Fonts

If you are typesetting and designing your work yourself, it is best to avoid fancy fonts and go with a classic font that has been proven to read well. These are fonts such as Garamond, Janson and Myriad Pro.

If you are formatting for an ebook, it is incredibly important to use a common font found on all computers, such as Times New Roman or Garamond. With ebooks the reader will only be able to see the book in the fonts they have on their own device, so if you download an obscure font on your computer, it will not convert when read on different ereaders.

The Book Designer has a number of useful articles on fonts and internal page design on their website, including '[5 Favorite Fonts for Interior Book Design](http://www.thebookdesigner.com/2009/08/5-favorite-fonts/)' (http://www.thebookdesigner.com/2009/08/5-favorite-fonts/) and '[Best Font Combinations](http://www.thebookdesigner.com/2010/10/7-new-typeface-combinations-for-book-design/)' (http://www.thebookdesigner.com/2010/10/7-new-typeface-combinations-for-book-design/).

Style Guides

Epublishing websites such as Kindle and Smashwords have detailed Style Guides outlining how a book needs to be formatted to be uploaded onto their site. These documents can be a little daunting at first, particularly the 117 page Smashwords Style Guide, however they provide a lot of screenshots and break the process down into a very accessible step by step process.

[Smashwords Style Guide](https://www.smashwords.com/books/view/52) (https://www.smashwords.com/books/view/52)

[Kindle Style Guide](https://kdp.amazon.com/help?topicId=A2MB3WT2DoPTNK) (https://kdp.amazon.com/help?topicId=A2MB3WT2DoPTNK)

Printing

Printing your book may be something you want to do straight away, or perhaps it is an option you will look into after you have released your book online. You may be looking to bring an out of print book back in print, or perhaps you want to produce a small zine to build a readership before publishing your manuscript.

Printing can be an exciting endeavor, producing a real book to hold in your hands. However, as much as writing is your profession, physical books and printing can be a whole new ball game of foreign terms and concepts. It is important to research and understand these before placing any orders. Learn how different papers change the look and feel of a book, and understand the difference between offset and digital printing. The difference between choosing a white or cream paper and its effect on the book may surprise you.

This Printing section will cover the following topics:

- i. Your Printing and Binding Dictionary
- ii. Working with Printers: Points to Remember
- iii. A Few Notes on Printing Costs and Print on Demand
- iv. Finding your Printer

i. Your Printing and Binding Dictionary

Digital Printing	Digital printing is ideal for short print runs. It has lower set up costs, printing directly from a digital source using laser or inkjet printers.
Offset Printing	Offset printing is the traditional method of using printing plates. With high set up costs, it is best suited to large print runs of over 2000 copies.
Paper	Some standard weights are 70-80gsm (a smooth cream coloured paper), or 79gsm (a textured paper often used for fiction novels). White paper is often used for instruction manuals and non-fiction books, while cream is better suited to fiction and novels.
Card Cover Stock	The card cover stock is the paper used for your book's cover. You can ask printers for the size they normally use, typically 220-240gsm.
Lamination	Lamination helps protect the cover from scuffing and damage. It can be either shiny or matte.
Standard Sizes	Most printers will normally have standard sizes advertised on their website, such as 181 x 111 mm, or 210 x 138 mm. Custom sizes are available, but will often come with additional costs.
Trims	Pages are first printed on a large sheet of paper, then folded and trimmed to size. Trims marks indicate these cuts.
Native File	You don't always need to supply the native files of your book, but printers may sometimes request them. These are the files where your book is originally laid out before being converted to a press quality PDF. These will normally be InDesign or occasionally Word files. When supplying these files, all images need to be provided separately, not embedded into the text.
Proof Copy	You should receive a proof copy of your book before going ahead with final printing. Read this carefully, checking copy issues, the page order, text alignment, and graphics. Also check that the copy correctly moves from the last word of one page to the first word of the next page. Words can sometimes get lost between design and printing stages.
Saddle stitching	The pages of the book are folded and secured with two stapled wires through the fold. This technique is ideal for newsletters, booklets, zines and small books up to 60 pages.
Perfect binding	This is the standard binding you will find on most books. The pages are glued at the spine, with the cover wrapping around the outside.
Case binding	This more elaborate technique is used for books that will have a lot of heavy use throughout their lifetime. The pages are folded into small sections of 16 pages, sewn with cotton before being glued to the spine. Depending on the printer this technique can be used in short print runs, but it will be quite expensive. It is better suited to large print runs over 1000 copies.

ii. Working with Printers: Points to Remember

When you first approach a potential printer and as you discuss your project with them, it is important to consider these points:

- When inquiring about a quote, the printer will need to know the book's title, binding technique, number of copies, trim size, card cover stock, black and white or colour, paper stock, lamination, barcode, any inserted sections (such as photo pages), proofs and where the books will need to be delivered. If you are unsure of any of these details, get advice from the printers.
- Confirm what files the printer will need (press ready PDF and/or native files) and how these will be supplied
- Make sure you will be getting a proof copy, and understand how many revisions you can make
- If there are any errors with the book, clarify what would be fault of the printer and what would be a fault of the publisher (you) to determine who would pay to fix the error.
- Confirm whether quotes include delivery costs

iii. A Few Notes on Printing Costs and Print on Demand

Printing can be an expensive endeavour as it requires a lot of upfront costs. Depending on specifications, costs can be \$1000-2000. It is a good idea to start off with a low print run or Print on Demand.

Print on Demand (POD) is becoming more accessible, and means you're only printing what you need. Once you have the press-quality files of your book ready to go, you can normally upload the files straight to a company's website. Lulu is a US company but has a printer based in Melbourne, and can usually deliver books in one week. Createspace and Lightning Source are also good options for Print on Demand.

When working with printers there are a few ways you can save money. If you are willing to slightly change your book size, you may be able to fit your smaller print run in between a larger job at the printers for a discount rate. Discuss this with your printer and whether this would be a possibility. Also, using their standard paper and card stocks rather than a custom design will usually be better priced.

Finally, don't be scared off by interstate printers. Delivery costs are normally relatively low, just confirm whether they are part of your original quote or whether they will incur a separate payment.

iv. Finding your Printer

Listed below is a selection of places to begin your search for printers.

When looking at potential printers, remember to always refer back to the section Finding the Right Professionals. Look at a range of providers, research their previous work and testimonials, and understand your contract with them clearly.

McPhersons Printing

<http://mcphersonsprinting.com.au/>

McPhersons Printing is located in Victoria. They can print an extensive array of books, from paperback novels through to training manuals, and offer both digital and offset printing. As well as outlining their services, their website also features a number of helpful PDFs on how to prepare files for printing and advice on binding.

As an estimate of their costs, to digitally print 100 copies of a 200 page paperback book, 198x128 mm, black text on cream offset text stocks with gloss laminate colour cover, perfectly bound and delivered to Melbourne city, would cost \$550 (ex. GST). That's a cost of \$5.50 per book. Once a book has been approved, it can take 10-12 business days from acceptance to delivery.

Griffin Press

<http://www.griffinpress.com.au/>

Like McPhersons Printing, Griffin Press is one of the larger printers in Australia. Located in South Australia, they offer both digital and offset printing across a wide range of books. Griffin Digital, the digital printing arm of Griffin Press, also offer Print on Demand or print runs as low as 50 copies.

Their website outlines the guidelines required to print with them, including details on cover designs and illustrations, file types and how the files are transferred. They also list helpful self-publishing contacts that they have previously worked with, including design, typesetting and photography services.

Ligare

<http://ligare.com.au/>

Ligare is located in New South Wales. Their website details the different printers they have on hand, including a journal printer, digital book printer, and short-run magazine printer. They have a wide range of paper stocks and binding options, and also offer warehousing to store books both short and long term.

Ligare's Digital Print Facility suits print runs under 500 copies. They are able to keep your book's files stored on their system, so that you are able to continue print orders without a lot of hassle. With limited changes, books are normally available within a few weeks.

OrtBindery – Melbourne School of Bookbinding

<http://ortbindery.com/>

For a unique design, OrtBindery offers bookbinding, book restoration and boxmaking classes, as well as custom binding services. Their services include wire binding, industrial stitching, gold foiling/debossing and paper drilling.

Epublishing

Many writers looking through this guide will be aiming to produce an ebook. Epublishing can give a book immediate accessibility, giving you a chance to sell your book online through your own website or through large retailers such as Amazon with just the click of a button. What may be less clear for authors is the different file formats you need to understand when publishing ebooks on different devices, and topics such as Digital Rights Management (DRM) and aggregators.

This publishing section will cover the following topics:

- i. Understanding ebook File Formats and Aggregators
- ii. Working with publishing: Points to Remember
- iii. A Few Notes on publishing Costs
- iv. Finding your Aggregator

i. Understanding ebook File Formats and Aggregators

While an ebook looks the same whether we read it on a Kindle, an Apple iPad, a Kobo Reader or a computer, these different devices actually use different file formats.

The text and the design looks exactly the same, but the digital makeup of the file is different. There are a lot of file formats out there and this list is constantly growing, but there are only three main file types you need to know about; PDF, Mobi and ePub.

PDF

This format can be read on almost all devices, but it is not often used for ebooks because it has fixed text. When you read an ebook on your Kindle, you can change the font size and the font, watching the page rearrange itself to incorporate these changes. On a PDF, you can zoom in and out but the text will not change and the paragraphs will not realign. A page on a PDF is defined and no amount of adjustments on your Kindle reader will change how that text is arranged. While you will most likely not use this format for your ebook, understanding PDFs and fixed text will help you understand other ebook formats.

Mobi

This is used for Amazon's Kindle. This format allows for reflowable text. This means the text flows and rearranges depending on the choices of the reader. With ebooks and the introduction of reflowable text the concept of a page has changed, as what is on a single page can be changed and shifted. We are now told the percentage of a book we have read rather than the number of pages.

ePub

This format is a lot more flexible than Mobi, and can be used for Apple iPad, Kobo Readers, Barnes and Noble Nooks and Sony Readers. Similar to Kindle, it allows reflowable text. It is important to understand that reflowable text does not negate the need for formatting.

Aggregators

Aggregators are people or businesses who will convert your book into the relevant file formats for publishing. They will offer this service as either a straight conversion of whatever files you give them, or included with some typesetting or design work. It is not always necessary to go through an aggregator, but they are there as an option if you need.

ii. Working with epubublishing: Points to Remember

When you are planning to convert your book to an ebook and if you choose to work with an aggregator, it is important to consider these points:

- You need a separate ISBN for the print and ebook edition of your book.
- Metadata is all the information that will help people find your book online. This information includes title, author, publisher, ISBN, language, genre and description.
- Digital Rights Management (DRM) can be enforced on ebooks to stop people from converting the original file to other formats and reading it on other devices. This is separate from copyright, which you will retain regardless of your choice to use to not use DRM. The Resources at the end of this guide provide helpful links to better understand DRM, and the discussion surrounding its use.
- Books with very complex formatting or heavily illustrated books don't always work well on ereaders. While epubublishing is very accessible, think about your audience and how the text needs to be read to decide whether it is the best option for your book.
- Clarify whether prices are an estimate or a set quote, and what is included in that price

iii. A Few Notes on epubliſhing Costs

With epubliſhing it is important to keep track of the ſervices you are uſing and what cuts they take on ſales, royalties, diſtribution and retailing. While aggregators will be charging you for the conversion, there can ſometimes be a percentage of net royalties alſo paid to them. Any queſtions about contracts or royalties can be directed to Arts Law or the Australian Society of Authors (ASA).

Depending on the project, conversion costs can range from \$40-\$250. This ſhouldn't be a very expensive endeavor, but as with many ſervices you will get what you pay for. Care needs to be taken with formatting when converting ebook files, ſo if you have had a typesetter format your book and refine the typesetting and layout, you do not want this loſt in the conversion proceſs.

If you are looking to diſtribute your book through overſeas retailers ſuch as Amazon, Euan Mitchell's *Your Book Publiſhing Options* alſo includes uſeful information on working with American income tax.

iv. Finding your Aggregator

Listed below is a selection of places to begin your search for aggregators.

When looking at potential aggregators, remember to always refer back to the section Finding the Right Professionals. Look at a range of providers, research their previous work and testimonials, and understand your contract with them clearly.

Palmer Higgs

<http://www.palmerhiggs.com.au/>

Palmer Higgs offers a range of self-publishing services, one of which is ebook conversion. The process takes 14 days and the files will be returned to you tested and hyperlinked. Their website also features the Palmer Higgs Books Online site, where ebooks can also be distributed.

As an estimate of their costs, their website advertises \$264 for conversion to ePub and Mobi, with the book being added to their online bookstore. By default their bookstore has full DRM for all books, but you can choose to go without.

Australian eBook Publisher

<http://www.australianebookpublisher.com.au/>

Australian eBook Publisher offer two levels service. The first is a straight conversion of your manuscript into an ebook format, producing an ebook file that will closely resemble the formatting of the supplied manuscript. Alternatively, they offer a service named the 'Ebook Designer's Touch,' where they can design and format a manuscript for print and ebook, paying attention to font, spacing, graphics, paragraphing and alignment.

Costs are determined by the time spent on the project. Depending on the text's complexity, costs can start at \$120 (ex. GST) for 2 hours, up to \$300 (ex. GST) for 5 or more hours. Consultation services are also available for \$60/hr for 4-7 hours (min \$180+GST charge), depending on the authors knowledge and experience.

Contacts and Resources

Listed below are a collection of further contacts and resources, building on those already mentioned throughout this guide. If you are interested in learning about self-publishing in a class setting, Writers Victoria runs a number of self-publishing courses. Visit our website for further details.

Useful Contacts

The Australian Society of Authors (ASA)
Suit C1.06, 22-36 Mountain Street
Ultimo NSW 2007
(02) 9211 1004
<https://asauthors.org/>

The Australian Writers Marketplace
PO Box 3488
South Brisbane, QLD 4101
(07) 3842 9922
<https://www.awmonline.com.au>

Arts/Law Centre of Australia
The Gunnery, 43-51 Cowper Wharf Road
Woolloomooloo, NSW 2011
(02) 9356 2566 / 1800 221 457 (toll-free)
<http://www.artslaw.com.au/>

Thorpe-Bowker
(03) 8517 8333
607 St Kilda Road
Melbourne, VIC 3004
<http://www.thorpe.com.au/>

National Library of Australia
(02) 6262 1111
Canberra, ACT 2600
<http://www.nla.gov.au/>

Self-publishing websites and books

Euan Mitchell, Your Book Publishing Options –
<http://euanmitchell.com/non-fiction/>

The Book Designer –
<http://www.thebookdesigner.com/>

The Creative Penn –
<http://www.thecreativepenn.com/>

Digital Publishing Australia –
<http://digitalpublishingaustralia.org.au/>

Writers Beware –
<http://www.sfwa.org/other-resources/for-authors/writer-beware/>

Epublishing

A Self-Publisher's Guide to Metadata for Books –
<http://www.pbs.org/mediashift/2010/10/a-self-publishers-guide-to-metadata-for-books285/>

Digital Publishing Australia: Service Providers –
<http://digitalpublishingaustralia.org.au/service-providers/>

Instant Gratification: Books Meet Kindle Publishing –
<http://www.thebookdesigner.com/2011/03/instant-gratification-books-meet-kindle-publishing/>

Kindle Formatting Guide –
<https://kdp.amazon.com/help?topicId=A17W8UMoMMSQX6>

The Secrets to Ebook Publishing Success,
Free Ebook written by Smashwords founder –
<https://www.smashwords.com/books/view/145431>

The writer's guide to making a digital living: choose your own
adventure – <http://www.australiacouncil.gov.au/writersguide>

Digital Rights Management (DRM)

Joel Naoum from Momentum Books speaks on their
decision to drop DRM – <http://digitalpublishingaustralia.org.au/2012/06/04/joel-naoum-from-momentum-books-speaks-on-their-decision-to-drop-drm/>

Interview with Neil Gaiman about piracy – <http://www.teleread.com/paul-biba/interview-with-neil-gaiman-about-piracy/>

Print on Demand (POD)

Lulu – <http://www.lulu.com/>

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

Lightning Source – <https://www1.lightningsource.com/>

Illustration

Illustrators Australia – <http://www.illustratorsaustralia.com/>

The Style File: Illustrators –
http://www.thestylefile.com/illustrators_az.php