From Manuscript to Book

Self-Publishing

DIAMOND VALLEY WRITERS' GUILD

THE INLAND EMPIRE’S HOME FOR WRITERS

SUNACUMEN PRESS
What we’ll cover

• Choosing Your Publishing Path
  • Is self-publishing right for you?
  • If so, what choices you have and how to decide
  • Choosing between CreateSpace and Ingram Spark

• Getting Your Book Ready
  • The four kinds of editing
  • Covers and Interiors
  • The IBPA standards
  • Metadata
What are your publishing choices

Self-published/print
- Chapbook, spiral bound, etc.
- True DIY
- DIY Platforms
  - Ingram Spark, Lulu, Create Space (Shutterfly, BookBaby & Blurb)
- Subsidy/“Vanity” —
  - Dog Ear, Lulu, Outskirts, Author Solutions (Xlibris, Authorhouse, Balboa, Abbott, Wetbow, iUniverse)
- Hybrid
  - Wheatmark, Spark Press, She Writes Press, InkShares, Evolved Publishing

Self-published/non-print
- E-books (90% Kindle)
- Web-based publishing

Traditional
- Independent/small publishers (IBPA members)
- The Big 5
<table>
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<tr>
<th>Publishing Options for Print Books</th>
</tr>
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<tr>
<td><strong>Cost - not including copies of the book</strong></td>
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<tr>
<td><strong>Agent required</strong></td>
</tr>
<tr>
<td><strong>Author control</strong></td>
</tr>
<tr>
<td><strong>How much does the Author do of these tasks?</strong></td>
</tr>
<tr>
<td><em>Editing – copy and content, proofing</em></td>
</tr>
<tr>
<td><em>Cover design &amp; interior formatting</em></td>
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<td><em>Blurs, reviews, back cover copy</em></td>
</tr>
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<td><em>Marketing</em></td>
</tr>
<tr>
<td><em>Distribution</em></td>
</tr>
<tr>
<td><strong>Format decision</strong></td>
</tr>
<tr>
<td><strong>Format restrictions</strong></td>
</tr>
<tr>
<td><strong>Who controls pricing?</strong></td>
</tr>
<tr>
<td><strong>Who pays for print run?</strong></td>
</tr>
<tr>
<td><strong>Pre-pay/pre-sales requirements</strong></td>
</tr>
<tr>
<td><strong>Who controls pricing?</strong></td>
</tr>
<tr>
<td><strong>Pre-pay/pre-sales requirements</strong></td>
</tr>
<tr>
<td><strong>Selectivity++</strong></td>
</tr>
<tr>
<td><strong>Royalties</strong></td>
</tr>
<tr>
<td><strong>Who owns ISBN?</strong></td>
</tr>
<tr>
<td><strong>Contract and/or license?</strong></td>
</tr>
<tr>
<td><strong>Fast/Slow</strong></td>
</tr>
</tbody>
</table>

*Some exceptions or negotiable
**If there are pre-purchase requirements, I'm actually paying for publishing by buying my books at a markup from cost
***If I have pre-purchase requirements, I'm actually paying and this is a subsidy or hybrid press, not an indie
*Who pays for printing depends on publishing path taken after consultant does his/her work; consultants, however, do not pay printing costs
**Pre-purchase requirements sometimes part of package, books are priced above cost
++The biggest difference between hybrid and subsidy is this
The right path for you will be determined by 5 factors:
• Goals
• Patience
• Control – 3 questions
  • Publish or not
  • Control over the contents, cover
  • Control over what you pay for
• Format
• Resources
  • Money
  • Time
  • Author platform
• Skills
<table>
<thead>
<tr>
<th>Feature</th>
<th>Ingram Spark</th>
<th>CreateSpace</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct to consumer (reader)</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bookstore/library distribution</td>
<td>Yes</td>
<td>Possible+</td>
</tr>
<tr>
<td>Credit Card required</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Submission fee</td>
<td>$49/$49*</td>
<td>Free</td>
</tr>
<tr>
<td>Provides ISBN</td>
<td>No</td>
<td>Yes - optional</td>
</tr>
<tr>
<td>Change fees</td>
<td>1st free; subsequent $49/$49</td>
<td>Free-unlimited</td>
</tr>
<tr>
<td>Formatted Interior templates</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Templates with design</td>
<td>6 for purchase</td>
<td>Various for purchase</td>
</tr>
<tr>
<td>Interior format requirement</td>
<td>pdf</td>
<td>pdf or doc</td>
</tr>
<tr>
<td>Imbedded fonts required</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Online build your own cover</td>
<td>No</td>
<td>Yes - use their templates</td>
</tr>
<tr>
<td>Professional Services**</td>
<td>Packages only</td>
<td>None</td>
</tr>
<tr>
<td>Paperback</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Hardback</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Audio books</td>
<td>Not yet</td>
<td>Yes</td>
</tr>
<tr>
<td>Art books</td>
<td>Yes</td>
<td>Not recommended</td>
</tr>
<tr>
<td>Photographs</td>
<td>Yes</td>
<td>Black and white</td>
</tr>
<tr>
<td>Online proofs</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Printed proofs @ cost+shipping</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>E-Pub</td>
<td>Yes</td>
<td>Kindle only</td>
</tr>
<tr>
<td>ARC/Proofs</td>
<td>Limitless copies</td>
<td>Limited to 5</td>
</tr>
<tr>
<td>Print copies without publish?</td>
<td>Yes (new feature)</td>
<td>Yes</td>
</tr>
<tr>
<td>Set your own retailer discount</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Retail friendly***</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Publish on Amazon</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Focus on your manuscript

• The self-publishing business needs your help!
  • Clean manuscript
  • NOT your first draft
  • Well-edited and formatted
• Drafts
  • Put the book aside for at least a month—more is better
  • Consider early manuscript evaluation/development edit
• Content editors
• Beta Readers
• Copy editors
• Proofreaders
# What editing you need

<table>
<thead>
<tr>
<th>Development</th>
<th>Content</th>
<th>Copyediting</th>
<th>Proofreading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manuscript Evaluation</td>
<td>Plot development/strengthening</td>
<td>Grammar/syntax/spelling/punctuation</td>
<td>Final grammar and style check</td>
</tr>
<tr>
<td>Story/theme/narrative arc/plot</td>
<td>Point of view/tense</td>
<td>Style (CMOS)</td>
<td>Formatting</td>
</tr>
<tr>
<td>Characters</td>
<td>Character arcs</td>
<td>Fact checking (NF)</td>
<td>Typos, typos, typos!</td>
</tr>
<tr>
<td>Craft</td>
<td>Minor rewrites</td>
<td></td>
<td>Check TOC, Index, Chapter heads</td>
</tr>
<tr>
<td>Tone/voice</td>
<td></td>
<td></td>
<td>Page numbers, header/footers</td>
</tr>
</tbody>
</table>
## What does editing cost?

<table>
<thead>
<tr>
<th>WORD COUNT</th>
<th>40k words</th>
<th>60k words</th>
<th>80k words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editorial Assessment</td>
<td>$540</td>
<td>$720</td>
<td>$900</td>
</tr>
<tr>
<td>Content / Developmental Editing</td>
<td>$1,020</td>
<td>$1,440</td>
<td>$1,860</td>
</tr>
<tr>
<td>Copy Editing + Proofreading</td>
<td>$720</td>
<td>$1,080</td>
<td>$1,440</td>
</tr>
<tr>
<td>Copy Editing</td>
<td>$680</td>
<td>$1,020</td>
<td>$1,360</td>
</tr>
<tr>
<td>Proofreading</td>
<td>$360</td>
<td>$540</td>
<td>$720</td>
</tr>
</tbody>
</table>

**Source:** Reedsy
Who should edit your book?

Handout

• NO:
  • Beta readers – they’re not editors
  • NOT your next-door neighbor (the English teacher) or your spouse!

• YES
  • Professionals at Ingram Spark, Reedsy, other consulting companies
  • No more CreateSpace services – April 15
  • Freelance professionals
    • Southern California
    • Freelance editors and writers (efa.org)
About the Cover

• People CONSIDER your book because of the front cover
• People BUY your book because of the back cover
Cover elements

Front:
• Title
• Author
• Art or design
• Short, catchy phrase (optional)
• Award or blurb (optional)

Spine elements:
• Author, title, publisher logo
• Spine must be readable!

Think about how book looks on the shelf both ways
Cover elements - continued

Back cover:
• Synopsis – The most important element of your cover
  • Must be perfect- Your No. 1 marketing tool
  • Cliffhangers are great
• Publisher logo or name & location
• ISBN & bar code
• Biography & photo (optional)
• One liner or catchy phrase (optional)
• Review blurbs (optional)

NO TYPOS HERE! NO MISSPELLINGS HERE!
Cover design

• Unless you’re multi- and extremely talented, hire someone
  • Where to find one
  • How much it will cost
• Design considerations
  • Genre
  • Depth - layers
  • Two or three elements of your story
    • Don’t crowd or confuse
  • Only three typefaces MAX
  • Readability, even in thumbnail
  • High quality images or illustration
When cover designs don’t matter (as much)
Genre-specific covers

Thrillers -- Broken typeface, suggestive art, overall tone of mystery
Genre-specific covers

Murder & Mystery – sans serif type, dark, often weapons
Genre-specific covers

Contemporary Romance – attractive people, soft colors, safe location
Genre-specific cover

Erotica Romance – easy to spot!
Genre-specific cover

Sci-Fi – otherworldly, masculine type
What not to do
Covers in thumbnail / Covers for e-books
Interior formatting

• What to prepare
• DIY platform options
  • Creating in Word – wonky and unreliable but...
  • Design programs (InDesign, Scribner, others)
  • DIY platform templates
    • CreateSpace, Ingram Spark, Book Baby, Blurb, Shutterfly
• General considerations
  • Chapter headings
  • Margins
  • Headers/footers - CONSISTENCY
  • Typefaces, etc.
    • Fonts: Bembo, Minion, Bookman, Janson, Caslon, Garamond
  • Drop caps, wingdings, etc.
  • Widows and orphans and line breaks
Don’t make these mistakes

Use san-serif or Times New Roman fonts
• Unless it’s a very short book

Vary your line spacing or leading
• Choose one and stay with it

Leave ragged right edges
• Always justify

Set even & odd page margins the same
• Make your page margins mirrored

Keep inside & outside margins the same
• Make inside (toward spine) margins wider

Space between paragraphs
• Use spaces only to change scenes & time

Vary chapter headings and placements
• Should make chapter headings standard

Use “page” with page numbers
• Everyone knows it’s a page number
Jackie's Campaign

A Johnson Station Novel

By MARI CHARLIER

Sundaceen Press
Palm Springs, CA
Chapter Two

That was ridiculous! Gracie emailed Jackie a week later.

"I read that blog and I thought about what I'm missing by being out of town. HAH! No, but really...you captured John's personality so well." It hadn't taken long for Jackie to master the BlogSpot protocol and get the "State of Johnson Station" blog up on the Internet. No one would know she had written it but Gracie, and she promised she'd keep it a secret. Even Nils would never know. As long as no one knew who was writing it, Jackie could be as snotty and biting as she wanted to be. Jackie got up from her computer and dumped the remainder of her iced coffee in the kitchen sink. Midmorning, once just a passing moment in another busy day, was now an oddly quiet time for her. At that point, it was easy enough to plan an adventure, but too late to plan anything ambitious. Not that Jackie ever did anything very big anymore. A day of housecleaning, a trip with Zoey to Des Moines to shop for school clothes, the morning when she opened a brand-new novel and she had time to sit down and read—those were the fullest days she had.

Mary Charlotte

Jackie's Campaign

denities and philosophy and nothing else. And that a quick peek at the bios—that's all it was, right?—could be about friendship and mutual respect, nothing more. In Johnson Station, he had never seen men and women mix casually. Faculty conversations were usually restricted to the teachers' lounge. Church was attended by married couples and those engaged to be married, or by single girls sitting together, separate from single boys sitting together. Men and women sat apart at the café. It wasn't a religious thing, it was just how town society was organized. Maybe what happened between her and Armand would never have come to light, if Josh hadn't gone to Iowa City with them. Maybe their relationship would have blossomed, and it would have ended up splitting Nils and Jackie apart as well. But, if it hadn't been for Josh, she wouldn't have had a reason to go with Armand that Friday.

Pulling in front of the library at the far end of downtown, Jackie dragged her mind back into the present, and shook off her reverie. Who knew how many hundreds of different paths any person's life could have taken?

"Sure!" Jackie called out in the library's warm, quiet center. "The librarian wasn't at her desk, and a quick search through the stacks didn't turn her up either."

"Sorry!" Sara mumbled out of the restroom at the back of the big reading room that took up the center of the building, wiping her hands. "I never run to the restroom but someone shows up. No one can come in all day, and then..."

"Oh, don't apologize!" Jackie stopped her. "I didn't have anything going on and just decided to stop by. No need to feel..."

Jackie had come to find out if Sara had heard any talk about the "State of Johnson Station" blog. Sara was in a great position to know what people in town were talking about. Other than the waitstaff at Blak's, she probably heard more
The Check’s in the Mail

Men never talked to us about her finances. She wouldn’t even tell us how much Daddy earned or the amount of her pension checks. She prided herself on being self-sufficient and wouldn’t think of asking for help. But the day finally came when I knew I needed to step in and offer assistance.

I started to pay close attention when she talked about the bills she needed to pay. She told me that several times Verizon or the gas or electric company called about her bill, and she paid over the phone using her debit card. She just laughed it off, but I worried that someday she wouldn’t pay on time and he left in the dark or with her phone cut off and us unable to reach her.

One time, when I spoke with her, she said she was writing checks that day. I could picture her sitting at the kitchen table with the bills spread out before her as she always did.

I called her a few days later.

“How are you, Mom?” I asked.

“Oh, I’m fine,” she replied. I was supposed to go to lunch with Betty Jane, but her back started bothering her.

from their large two story house when it had to be sold and demolished to build the Riverside 91 freeway.

Grandma doted on my sister and me. She was very creative and often made us things. I still have the life-size doll she made for me when I was seven, along with a pine needle basket and several quilts.

The last image I have of my grandmother that morning she was standing in the kitchen. She was getting a glass of cold water from the refrigerator, talking to me and laughing. I don’t know what excuse my mother gave grandma, but later that morning she left with her. I wished them goodbye. First, I wanted to run after them yelling, “Stop!” Then I wanted to cry.

I was not in the courtroom, but I could imagine what happened that day when the judge declared Grandma incompetent and she was taken away to Patton Mental Hospital. She probably cried, yelled and even screamed at my mother. I would have. It was a betrayal. I never knew what actually took place, because Mom never talked about it, and we somehow knew not to ask.

Over the next several months, I went with my mother on visits to Patton to see Grandma. She had a small, cold, private room, but most of the time we saw her in the large open area with all the other patients. On my first visit, I saw a completely different person. My happy, always neatly-dressed grandmother wore a housecoat with a blanket wrapped around her shoulders and was very subdued. She was glad to see us, but confused. I looked around the room. She doesn’t belong here, I thought. She’s my grandma who always loved me, not like these other people.

The residents in the room were involved in myriad activities. Some were pacing back and forth talking to themselves, while others were curled up next to a wall or in a chair with a vacant expression on their faces. A man was yelling at an imaginary person, while a woman was gently soothing her baby doll. There were about fifty people sitting or rolling around the room; a constant hum of conversation underscoring our voices as we tried to visit.

We would bring pudding or Jello for her to eat, Mom spooning it into her mouth. As we continued going to see her, she became more confused and thought Grandma was with her, but in the other room. Mom became younger to her, and when my sister went to see her, she thought my sister was my mother.

After a while, her physical health began to deteriorate also. When we came, we had to clean the pus that seeped out of the bottom of her foot. Mom said it was the result of heart disease and the accumulation of fluids that were being released from her body.

Mom had been in contact with the director of the hospital trying to get help for Grandma throughout her stay, but the stuff was ill-equipped to handle that many patients, and were prone to administer medication to subdue, rather than provide needed counseling. After days of phone calls, the director finally admitted her to the hospital unit, but by then it was too late. The last time I saw Grandma, she lay
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Hacienda: A South American Romance / Marj Charlier
p. cm.
PS123456.T123R123 2018
123'.12—dc12 20181234567

Preparing Your Book for Publication

• Appropriate and catchy cover design
• Marketing-savvy cover content
• Clean and attractive interior design and formatting
• Good and complete metadata
• IBPA “Checklist” for professionally produced books
IBPA Standards

CONTENT
What follows are the elements all books must include.

Half-Title Page
The half-title page is optional, but recommended. It’s the first page of the book and typically includes:
- Title and subtitle of the book
- Title type that matches the cover fonts

Title Page
The title page is often the very first page of the book (if you don’t include a half-title page) and typically includes:
- Title and subtitle of the book
- Name of the author (or editors, if an anthology)
- Name of the illustrator, when applicable
- Name of the publisher and location
- Title type that matches the cover fonts
- Design elements that might tie in to the cover (optional)

Note: The verso page (any left-hand page in publishing) is typically blank, or integrated into the design of the title page. When applicable, these pages are always recto (right-hand page in publishing).

Copyright Page*
The copyright page is typically a verso page following the title page, although in some illustrated books it is placed in the back matter as well:
- Copyright date and holder (e.g., © [Author Name], 2015)
- Copyright notice
- Edition information
- Library of Congress CIP Data (in italics) or a reference to the book’s LCCN (Library of Congress Control Number, applied for via PCN, Preassigned Control Number at www.loc.gov/publish/pcn)
- Printing history (if applicable)
- Country of printing (necessary especially if book is printed overseas, to clear customs; not necessary for print-on-demand books)
- Name of the company
- Contact information for publishing company
- Name of author
- Title of book
- 15-digit ISBN (you may include the ISBN for both print and e-book on this page, if they are clearly identified)
  - Credits for design, illustration, editing, and cover art (if applicable)
  - Any applicable waivers or disclaimers, especially for works with legal or medical content, and fiction and memoirs

Dedication (Optional)
A dedication is customary in books but is not required. When included, it should be given its own page, typically a recto page following the copyright page.

Table of Contents (Optional)
A table of contents is customary in books but is not required. When included, it should follow the dedication (or copyright page, if no dedication is included). It should also be concise, listing the chapter titles and subtitles and any other information or descriptive content.

Information included should take into account the reader’s needs.
- Page numbers noted must be correct
- Verticals do not exceed one or two typewriter spaces
- Should be typset in a style that matches the rest of the book

Grammar and Copyediting*
Correct grammatical style should be followed throughout and consistently throughout a book, while the industry standard for grammatical style moves toward The Chicago Manual of Style. Authors and publishers are free to choose their own correct grammatical style, as long as they follow one consistently.
- Content should be free of grammatical and typographical errors. (While reviewers, judges, and other industry members can’t be expected to read every word of every book, they will perform tests of several randomly selected passages, checking for errors.)
- Additional consideration: ARCs (Advance Reader Copies) need to be submitted so far in advance that they may be “uncorrected proofs”; typically, they are not yet proofread, and therefore “Uncorrected Galley Proof” or “Advance Reader Copy” should be noted prominently on the front or back cover.

Quality of Writing
- Content should be well-written and in a style that is appropriate to the book’s genre and topic.
- Good writing is “clear, correct, direct, neatly phrased, free of clichés.” (Fowler’s Modern American Usage)
- Content, both large text passages presented, numerals, dates, and timelines, must be consistent and accurate

Acknowledgments Page (Optional)
Sources must be credited on an acknowledgments page whenever applicable, but especially with works of fiction. The acknowledgments page can come at the beginning of the book, as appropriate, or at the end of the text works.
- For nonfiction works, sources might be credited in-line, with footnotes, or with footnotes in lieu of a formal acknowledgments page
- Field credits should be included consistently in one of these ways:
  - On the acknowledgments page
  - On the photo credits, or O/W within the caption
- Work must be free of plagiarism (which is theft and never appropriate)

About the Author
The author about the book page belongs; somewhere in the book: front matter, back matter, or jacket copy, and should include:
- A brief, informative biography, appropriate to the genre and topic of the book
- The author’s credentials for writing on the topic
- The book a specialized topic
- Author URL, and social media links (optional)

PRODUCTION
What follows is the design protocol all books must include and follow.

Interior
- Professional interior design
- Appropriate, easily readable font for the main body of the text
- Appropriate leading and kerning for the font chosen
- Appropriate margins and flush text
- Proper and consistent treatment of special characters, such as accent marks, em dashes, italics, etc.
- Appropriate image size
- Carefully considered and strategic line size

Front Cover
- Art, title, subtitle, author, and author name, are legible on print version and when the cover is made into a reading stand
- Colors rendered well both in print and digital

Spine
- Title
- Subtitle (optional)
- Author name
- Publisher name and/or logo

Back Cover
- Price should be competitive with other books in the same category for hardcover, price could also be placed on the flap
- Human-readable ISBN
- Human-readable IBSC (subject heading)
- Publisher name and/or logo
- All endorsement/trades indicated are relevant, real, and properly credited
- Industry standard EAN barcode with price and 13-digit ISBN encodified correctly. (Barcode must be black, Publisher must purchase and print on its own ISBNs through Bowker at www.bowker.com/register, rather than obtaining one through CreateSpace, Ingram, or another entity.

* Copyright page

ADDITIONAL CONSIDERATIONS
- Do the title and front cover copy immediately accentuate the features of the book, the subject matter, or the category?
- Are the book’s cover art and design competitive with those of other titles of a similar book, and quality?
- Does the book’s interior art and design compete with those of other titles of a similar theme, topic, and quality?
- Is the Library of Congress policy that it cannot print catalog cards for publishers who mean lower than five books per year. It might take two to three years to get LCC cataloging information. This is why all publishers should apply for PCNs (Preprinted Control Numbers) and display them on their books. You may also consider obtaining Publishers Cataloging Information from a cataloging company.
- Consider paper quality. Does the text blend through the pages?
- Always include a photograph of your final book in a professional printing, so if you’re using an offset printer, ask the printer for multiple samples to check the binding and the way the book holds together. Check your own proof for errors but also for legibility, aesthetic, and dysfunction.
- For samples or industry standard copyright pages, interior design, and placement elements in ARCs, visit: http://www.bitstream.com
- Front matter is any content that runs before a book’s introduction or chapter book matter. It is not part of the title that is on the back cover of a paperback book or on the inside flap of a hardcover book.

Print on Demand
- CreateSpace & Ingram Spark & Lulu
- Others
- No warehousing, no minimum purchases

Printers
- Short-run digital printers
  - Inconsistent quality
  - Shorter runs-as few as 50
  - Hardback limited
- Longer-run offset printers
  - Higher quality but large quantities required
  - You store!