



## information pack

### **Publishing Support Service**

Chameleon Print Design offers a simple, effective service designed to convert your manuscript into a professionally designed and attractive publication. We are committed to our clients and believe in supplying all the information necessary for them to make informed decisions.

We have extensive experience in designing and typesetting books, reports, newsletters, magazines and yearbooks, and in working with editors, proofreaders, indexers, authors and printers.

The information in this pack outlines the services offered by Chameleon Print Design. It also provides useful contacts for prospective authors and supplies relevant copyright information. Lastly, a number of design samples have been included, along with feedback from our clients.

### **Contents:**

- 01 designing your publication
- 02 producing your publication
- 03 scheduling your publication
- 04 printing options
- 05 marketing options
- 06 copyright issues
- 07 ISBN and cataloguing
- 08 useful contacts and resources
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- 10 publishing industry definitions



## designing your publication

With the advent of modern copy machines, digital printing and print-on-demand (and a highly competitive offset printing environment), publishing is in the throes of a revolution. Barriers to publication have fallen, and today individuals and organisations can realistically contemplate production of their work at a reasonable price. Often, all that is missing is the ability to take a manuscript and translate it into a professional and saleable end product. Our service fills that gap and does so efficiently and ethically.

Workflow is simple and streamlined. Our designer deals directly with our clients, implementing their instructions with care. All design work is centred around the Adobe Creative Suite of publishing software. Chameleon Print Design is always ready to assist with any aspect of the process, and can also provide contacts to editors and other publishing professionals.

When utilising Chameleon Print Design's publishing support services, the process begins as set out below:

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### Initial meeting

You will meet with the designer (or discuss by phone or email if you are interstate or overseas) to discuss your manuscript and directions regarding design.

This meeting will cover topics such as:

- Font style
- Text size and spacing
- Illustrations, photography and artwork.
- Headings, subheadings and general structure
- Chapters and Parts

### You will need to bring:

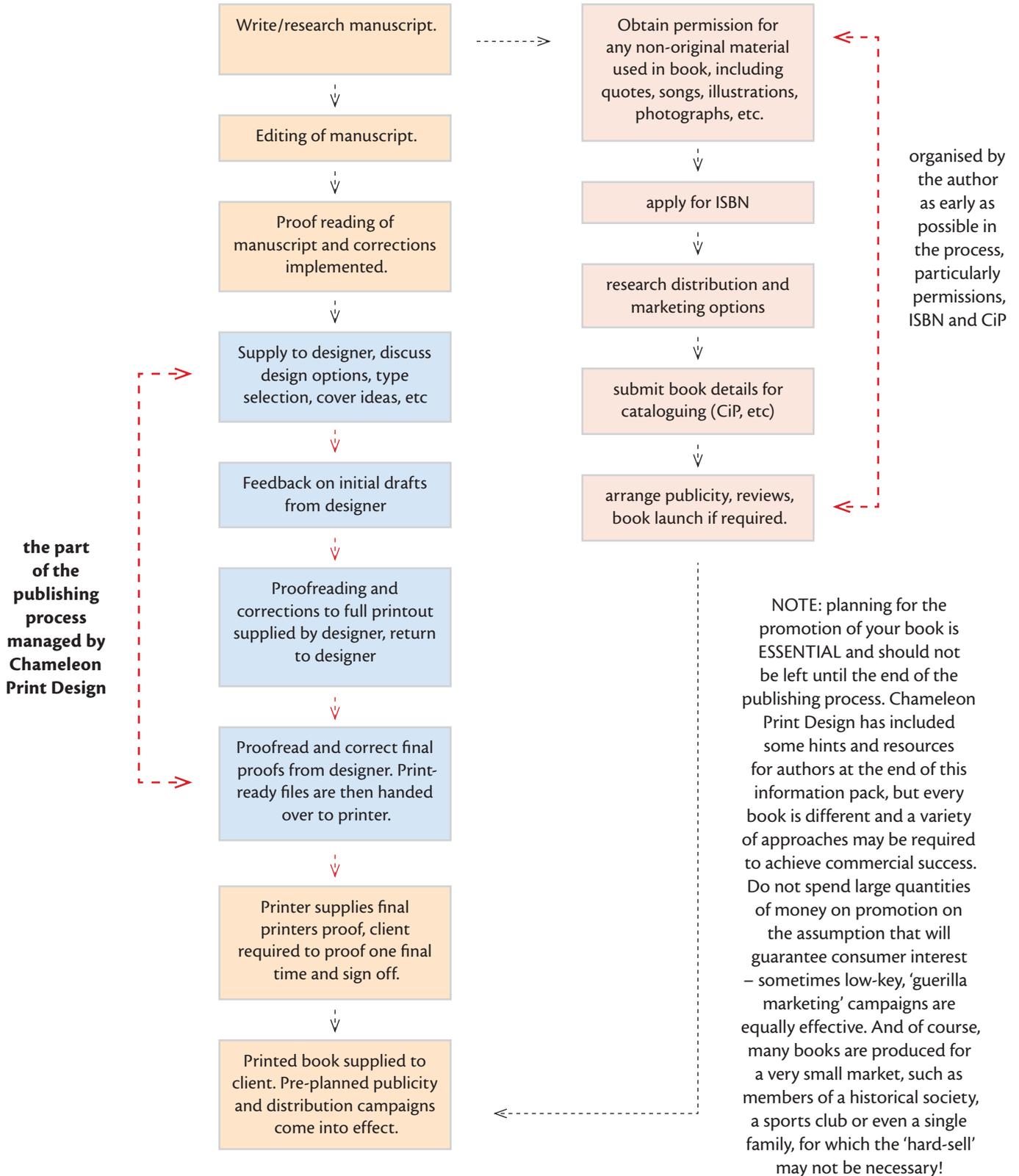
- Your fully edited and proofread manuscript. Note: Chameleon Print Design is able to supply the contact details for professional editors and proofreaders if your manuscript has not yet been subjected to professional scrutiny. If you wish to proceed without editing (which we advise against), please note that extensive corrections to content at the first proof stage are charged at our standard hourly rate.
- All graphics (photos, illustrations, artwork) related to your manuscript that are to be used on the cover and in the text. Please ensure that (where necessary) that permission has been obtained for the use of such items.

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When all of the above requirements are satisfied and agreed upon, the designer will proceed to typeset your manuscript and design the cover.



## producing your publication





scheduling your publication

Note: The time-frame discussed below is for illustrative purposes only. Larger projects may require more time, while urgent projects are often completed in one or two weeks.

1. Inside pages/typesetting: Information generated from the initial meeting will be used to create a layout and typography template for your manuscript. Consultation between the designer and client will take place to finalise the basic template. The manuscript text is then placed into the template and styles are applied. Graphics are created where necessary, e.g. maps and diagrams, and where applicable, photographs are placed. Other items may include tables of contents, indexes, and glossaries.

Weeks	1	2	3	4	5	6	7

2. Cover design: The designer may use the graphics that have been supplied or if required utilise a graphic library to obtain appropriate images. Where applicable, you may consider using an illustrator or photographer. Chameleon Design is able to arrange professional services in both these areas (at an additional cost).

Weeks	1	2	3	4	5	6	7

3. First set of proofs: The complete typeset manuscript will printed out and posted to the client. The client then carefully works through the proofs, annotating any changes clearly at the margins. Corrections will then be made accordingly.

Weeks	1	2	3	4	5	6	7

4. Second set of proofs: consisting of corrected pages only. Sent electronically, though printed pages are supplied if required.

Weeks	1	2	3	4	5	6	7

5. Finalisation: When the client is satisfied that all text is correct, the cover is complete, and that all images and captions are correctly placed, sign-off takes place and a finalised electronic file is burned to CD or uploaded to the Chameleon Print Design website for client or printer access.

Weeks	1	2	3	4	5	6	7



### 1. Offset printing

The standard commercial printing technology used for most paper-based print jobs. The book is printed from metal or plastic plates, the image being 'offset' onto a rubber covered cylinder, from which the image is then transferred to paper. Setup costs are relatively high, but once the job is on the press, printing larger quantities results in a significant reduction in per-unit costs. Offset printing is usually cheaper than digital printing for amounts over 500 copies, but this can vary depending on the size of the book, the amount of colour used, the paper stock and a number of other variables.

### 2. Digital printing

A non-plate based printing technology which links printing presses to computers and sometimes allows for the individualisation of each impression — eg. to place a different person's name on the title page of each copy of a book. Allows for faster turnaround times and lowered initial production costs. Frequently used for on-demand or short-run color printing. At the moment, running larger quantities through a digital printer does not result in a dramatic cut in per-unit costs, but this may change.

#### 2b. Print on demand (Pod) Services

With the advent of digital printing and on-line book selling through services such as Amazon, print-on-demand publishing was born. Rather than printing and warehousing thousands of copies of a particular book and distributing them to booksellers, this publishing model waits for an order to come in from a consumer who has visited an online bookseller or ordered from an electronic catalogue at a bookstore. A copy of the book is then printed, bound and delivered to the customer. Warehousing and distribution costs are therefore greatly reduced and the overall author>publisher> printer>customer workflow dramatically simplified. Authors generally receive more generous royalties, in a more timely fashion.

Ordering glitches are also being fixed. For example, customers ordering a POD books through booksellers were often told that the book was 'out of stock'. One new system used by a major POD printer "lists POD books with 'virtual' inventory of at least 100 books. In other words, it shows that there is a quantity of books in the warehouse. Now, when orders come in, the books are printed within 24 hours and shipped out. This new policy, with its virtual stock, will enable true print on demand to begin. The books show up as available, not as having to be backordered, and as long as the printer can handle the demand, they are immediately printed and shipped."

Not all is perfect, however. Digitally printed books do not utilise the range of paper stocks and printing effects found in offset printed books. Choices of book sizes are often limited. Digitally printed book covers are often lower in quality and binding is sometimes defective, tending to disintegrate fairly rapidly. However, this is a young industry and as more authors and publishers use the service, the range of options and the quality of product will hopefully increase.

#### Authors beware:

Caslon Analytics, an Australian internet research consultancy, warns that:

*"The dark side of POD is what might be termed 'publishing on demand' — new millennium versions of the traditional vanity press. They'll edit, lay-out, print and even distribute your novel or nonfiction ... for a fee. Since most authors aren't willing to stump up the cash for a major print run and the publishers won't invest in works that are unlikely to sell, they're increasingly using POD technology."*

*Continued overleaf.*



**Getting print-on-demand books into the marketplace**

While the entry costs for getting a book into print via this model are lower, there are disadvantages. Firstly, your book will not be physically present in any bookstores (unless you also organise a complementary short print run for traditional distribution), and this is still where most consumers buy their books. Booksellers tend not to order POD books for their stores, as they cannot return them if unsold. Secondly, your book will not necessarily enjoy any prominent position on the Internet either. It may appear on the catalogues of on-line bookstores, but there is absolutely no guarantee that those bookstores will feature your book, unless they have some kind of cash-for-editorial arrangement. Thirdly, the print-on-demand printers take a significant percentage of the cover price of your book when one of them is ordered.

All is not lost, however. It is possible to create online interest in your book in a number of ways, some of which are mentioned in the next section.

For a rather bleak view of POD and its sales potential, try [www.consumeraffairs.com/news04/2005/publish.html](http://www.consumeraffairs.com/news04/2005/publish.html)

or

[http://news.nabou.com/business/book\\_publishing\\_news.html](http://news.nabou.com/business/book_publishing_news.html)



Sometimes it is difficult to get honest advice when publishing your own work. Many parties have a vested interest in shepherding you through the printing process without a great deal of detailed pre-planning or discussion. We urge potential authors to carefully consider all of the issues before proceeding to print. While we recognise that publication can be a very exciting and often emotional experience, it is important to be realistic and honest with yourself. One of the critical factors in this respect is marketing.

Chameleon Print Design does not offer a marketing service (we feel that would potentially compromise the integrity of the service that we offer to our clients), but we have compiled a list of potentially useful resources. A brief venture on to the Internet would no doubt yield many more, along with reading Australia-specific books such as Euan Mitchell's *Self Publishing Made Simple* (mentioned in the useful contacts and resources section (08)).

- As obvious as it may sound, a good place to start is in ensuring that your book is of the highest standard possible. This means researching, editing and proofreading your work until it is as close to perfection as you can make it. Use professionals where you can afford it, and remember that the more eyes that see your work, the more errors that will be detected and corrected. Of course, a professionally designed book is important in terms of readability, marketability and credibility.

The last thing you want is to produce book that is OBVIOUSLY self-published. No amount of promotional effort will help you in that case. Given that many in the book trade and among the book-buying public are prejudiced (fairly or unfairly) against self-published books, consider devising an 'imprint' for your book, and perhaps obtain a matching business name — e.g. Saltgrass Books or Seagull Publishing, etc.

- Take part in writing workshops and short courses. As well as refining your skills, these will also put you in contact with other people in the industry; writers as well as other professionals. Also writing competitions are a good entry point; often work is published in the particular publication, on-line and in print.
- The modern media is hydra-headed and ever changing, so always be alert for new angles for promoting your book. Perhaps you could note the promotional efforts being made on behalf of newly released books adapt them for your own purposes.
- Think medium-long term. Hopefully your book will be in print for quite a while, and building up sales momentum can take a long time.
- Carefully consider your potential market/s. Try to make a list of those professions, interest groups etc. who might be interested and why. Is your book's appeal gender or age specific? Where and how can you reach your target market?
- All good writers are readers. A detailed awareness of other work already published in your genre is vital.

### 1. Newspapers and magazines

Still an important way of bringing a book to the attention of readers. Having your book reviewed can be very hard, but if the topic is of interest, perhaps a potential article might be a good selling point. You could prepare a list of relevant points covered in the book and suggest possible angles. Do not push reviewers or journalists too hard (they tend to receive many, many submissions), and do not expect an instant response. Reviewers are often prejudiced (in many cases with some justification) against self-published work.

–National Publications    –Regional/City based newspapers    –Special interest publications

### 2. Radio and television

Radio can be very effective, but authors need to find a way to stand out, to demonstrate that their story will be of general interest to an audience. Also, radio stations tend to target quite specific audience demographics, so make sure your publication matches up with their audience.

–FM & AM commercial broadcasters    –ABC broadcasters    –Community radio

“For many authors it would arguably be more effective to visit the local printer or to publish electronically, for example through sites dedicated to their writing.”

— <http://www.caslon.com.au/publishingguide20.htm>

*Continued overleaf.*



### 3. Internet and email

Internet promotional techniques are still evolving, but can include: starting a weblog (blog) devoted to your book/area of interest and persuading other websites to link to your site (and reciprocating with links to theirs), placing advertisements with websites that cover fields relevant to your book. If you sell a book directly from your website, the entire profit remains in your hands. Getting your book into the Amazon catalogue or that of other online booksellers is obviously a worthwhile step. This is relatively easy but then you still have to channel potential customers towards your work.

Note: if you are not connected to the internet or able to use email, you may be at a distinct disadvantage to authors that are.

### 4. Direct mail

If your publication is very specific in nature, it is feasible that you could reach a significant proportion of your potential readership by post or email. Make sure any material you send out has been properly proofed, is to the point and easy to read.

### 5. Launches, signings and events

Launches are often expensive and generate disappointingly small book sales. Many publishers no longer bother with launches. However, if you believe a launch will result in significant sales and you have a free or inexpensive venue, go right ahead.

### 6. Promotional material

Such as posters, banners, bookmarks, stickers and so forth. Only consider this if you have a realistic plan for their distribution. Otherwise, you will waste money, and end up with boxes of unused printed matter.

### 7. Paid print advertising

In many cases, a waste of time and money unless you have some high-powered endorsements/reviews to trumpet. Works only for high-profile authors with an established name.

### 8. Publishers

If your publication begins to enjoy some success, it is not too late to have it published by a major publisher (if it is to your financial advantage, of course). By demonstrating that a market exists for your work, you may have removed some of the publisher's doubts about the commercial viability of your work.

It is vital to have a "publication quality manuscript" and to be aware of the "type" of publisher you are approaching. Sending your fiction manuscript to a publisher who only publishes textbooks is pointless and expensive. Read carefully publisher submission guidelines and seek legal advice before signing any contract. Note that many publishers do not accept unsolicited manuscripts. (See 10. publishing industry definitions.) If you feel your book is suitable for a particular publisher, by all means contact them.

### 9. Distributors

Several distributors in Australia accept self-published authors. They also take two thirds of the sale price of the book. Many bookstores will not take self-published books unless they come through a distributor.

### 10. Public relations firms

We have dealt with authors who have hired PR people. Some were very pleased with the results, others emphatically not. Shop around extensively for someone who you feel is exactly right, and hopefully has book promotion experience. Remember, anyone can set themselves up as a PR person (just like graphic designers and publishers), and it is easy to waste money. On the plus side, media outlets are much more likely to take an author seriously if they have a committed and active publicist.

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### 1. Copyright issues

We urge our clients to pay close attention to copyright. The author must take care not to infringe the copyright of other writers or publishers by including material without permission/attribution. Similarly, illustrations, maps, diagrams, photographs and clipart must only be used with the creator/owner's permission (where relevant). See below for more detail.

### 2. Why copyright matters

Copyright law is designed to protect creative expression by giving the creator – author, photographer, artist – exclusive legal rights. The main right is the traditional 'copy right' which prevents unauthorised reproduction or copying.

Books and artistic works are now automatically protected by copyright when they are first written or published. In Australia, you do not need to apply for copyright – the protection is free and automatic.

Copyright does not protect ideas, concepts, styles, techniques or information.

Permissions must be obtained for the reproduction of material when a book uses artwork drawn from many sources (such as photo libraries, art galleries and museums), or where it quotes from copyright material.

For further information about copyright and other intellectual property issues, refer to Contacts section. The Arts Law Centre in particular is recommended.

### 3. Copyright provisions in our terms of trade

Ownership of Drawings, Designs, Photographs, etc

Preliminary sketches, dummies and designs submitted by Chameleon Print Design to the client shall remain the property of Chameleon Print Design. They will be used for no other purpose than that nominated by Chameleon Print Design, and no ideas obtained therefrom may be used without consent of Chameleon Print Design. Chameleon Print Design shall be entitled to compensation from the client for any unauthorised use of such preliminary designs.

Allowable Use of Designs

Designs produced by Chameleon Print Design shall only be used for the purpose specified in the original quotation, and shall not be adapted for other purposes unless agreed to by Chameleon Print Design.

Ownership of Designs

Ownership of any designs produced by Chameleon Print Design is only transferred when payment in full is received by Chameleon Print Design.

The 'native' typeset InDesign book files used by Chameleon Print Design to produce the finalised PDF remain the property of Chameleon Print Design unless otherwise agreed.

Note: If you plan to personally modify your book for future editions, please let us know at the outset. Chameleon Print Design is always happy to make modifications to archived book files for future editions -- the cost for such modifications are usually minimal and means authors are not forced to buy expensive layout programs.



### 1. ISBNs

All books published in Australia and elsewhere should have an ISBN (international standard book number). This number also permits the creation of the book's barcode in the EAN 13 format. The production of the barcode for the book cover is included in the service provided by Chameleon Print Design.

Thorpe-Bowker holds the Australian agency for the distribution of ISBN numbers. As stated on their website (<http://www.thorpe.com.au/isbn/index.htm>) "the ISBN is a 10-digit number (in 2007 this will change to a 13 digit number) that uniquely identifies books and book-like products published internationally. Each number identifies a unique edition of a publication, from one specific publisher, allowing for more efficient marketing of products by booksellers, libraries, universities, wholesalers and distributors"

You do not have to be publisher or organisation to obtain an ISBN number allocation. Self-publishers are known as "self-allocators".

At the time of compilation of this resource, Thorpe-Bowker was charging \$46 to register as a publisher, \$34.50 for an individual ISBN and \$73.00 for a block of ten ISBNs. Purchasing the barcode itself from Thorpe is not necessary, as Chameleon Print Design will generate it from the ISBN number at no additional charge. Application forms are available at Thorpe-Bowker's website or contact them at the number/address below:

ISBN Agency  
Bldg C3, 85 Turner Street Port Melbourne Victoria 3207 Australia  
Telephone: +61-3-8645-0385  
Email: [isbn@thorpe.com.au](mailto:isbn@thorpe.com.au)

### 2. Legal requirements

You are legally required to send a copy of your book to the National Library of Australia, and to your State Library. See also information on the following page regarding Cataloguing in Publication (CIP)

### 3. Making your book visible

If you have or are about to publish a book for general sale, you should ensure the book is listed/catalogued in as many places as possible so that interested persons may order it even if it is not in-store.

Thorpe-Bowker produce a yearly *Guide to New Australian Books*. You may wish to send your book to their Bibliographic Services Department in the hope of getting it listed in their guide.

Send it to: The Data Collection Manager  
Thorpe-Bowker Information Services  
Bldg C3, 85 Turner Street  
Port Melbourne VIC 3207

A "New Publisher Entry Form" is also available from [www.thorpe.com.au/forms/forms\\_sub.htm](http://www.thorpe.com.au/forms/forms_sub.htm)

The big bookstore chains such as Dymocks, Collins and Angus & Robertson Bookworld tend to deal chiefly with book distributors, so if you are interested in having your book sold at many outlets, you will need to contact one of them (and be prepared to sign away a significant proportion of the RRP of each book sold). Distributors worth contacting include Tower Books, Gary Allen Book Distributors and Dennis Jones & Associates.

A more comprehensive list of distributors can be found at [www.publishers.asn.au/index.cfm?doc\\_id=266](http://www.publishers.asn.au/index.cfm?doc_id=266)

The National Library of Australia maintains an excellent information resource on Australian Publishers and bookstores at [www.nla.gov.au/libraries/resource/bookpub.html](http://www.nla.gov.au/libraries/resource/bookpub.html) This site also has information on the Public Lending Right (PLR), a payment scheme devised to compensate authors for income lost through free lending of their books at libraries.

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#### **4. Cataloguing In Publication (Cip)**

Cataloguing in Publication (CiP) is a free service offered to publishers by the National Library of Australia to provide a bibliographic record for a book before it is published. When the book is published the CiP data is printed on the reverse side of the title page. The CiP data is also included in the National Bibliographic Database (NBD) available on Kinetica, Australia's Library Network. Visit [www.nla.gov.au/services/CIP.html](http://www.nla.gov.au/services/CIP.html) for further information.

#### **5. Online booksellers**

Major online booksellers offer small publishers the opportunity to sell their books online. Visit each bookseller to check their terms and conditions. Two examples are:

Amazon [www.amazon.com](http://www.amazon.com)

Barnes & Noble [www.barnesandnoble.com](http://www.barnesandnoble.com)



useful contacts and resources

Chameleon Print Design

Luke Harris
Designer
PO Box 72
Eltham Victoria 3095
Mobile: 0412 622 138
E-mail: luke@chameleondesign.com.au

PLEASE NOTE that the list below is by no means comprehensive. Writers Centres in most states are able to supply additional information, online or by subscribing to their newsletters.

EDITORS/PROOFREADERS

Society of Editors: Victoria
PO Box 176
Carlton South
VIC 3053
Ph: (03) 9513 6608
Website: www.socedvic.org/

ILLUSTRATORS

Books Illustrated/
The Society of Book Illustrators
The Gasworks Park
15 Graham Street
Albert Park
VIC 3206
Ph: (03) 9696 0947
E-mail: info@booksillustrated.com.au
Website: www.booksillustrated.com.au

The Illustrators Association of Australia
National Secretariat
PO Box 1174
St Kilda South
VIC 3182
Ph: (03) 5956 9587
E-mail: iaa@waterfront.net.au
Website: www.illustratorsaustralia.com

PUBLISHING ORGANISATIONS

Australian Publishers Association
60/89 Jones Street
Ultimo
NSW 2007
Ph: (02) 9281 9788
E-mail: apa@publishers.asn.au
Website: www.publishers.asn.au

AUTHOR/WRITING ASSOCIATIONS

Australian Society of Authors
PO Box 1566
Strawberry Hills
NSW 2012
Tel: (02) 9318 0877
E-mail: asa@asauthors
Website: www.asauthors.org

Australian Writers Guild
8/50 Reservoir Street
Surry Hills
NSW 2010
Tel: (02) 9281 1554
E-mail: admin@awg.com.au
Website: www.awg.com.au

VIC Writers' Centre
1st Floor, Nicholas Building
37 Swanston Street
Melbourne
VIC 3000
Tel: (03) 9654 9068
E-mail: info@writers-centre.org
Website: www.writers-centre.org

Fellowship of Australian Writers
PO Box 3036
Ripponlea
VIC 3183
Ph: (03) 9528 7088
Website: www.writers.asn.au

Society of Women Writers
PO Box 121A
Melbourne
VIC 3001

OTHER RELEVANT ASSOCIATIONS:

Australian Copyright Council
PO Box 1986
Strawberry Hills
NSW 2021
Tel: (02) 9318 1788
E-mail: info@copyright.org.au
Website: www.copyright.org.au

Arts Law Centre of Australia
'The Gunnery'
43-51 Cowper Wharf Road
Woolloomooloo NSW 2011
Tel: (02) 9356 2566
1800 221 457 (toll free)
Fax (02) 9358 6475
E-mail: artslaw@artslaw.com.au
Website: www.artslaw.com.au

USEFUL PUBLICATIONS:

Check the list of booklets put out by the Australian Society of Authors. Many are of direct relevance to self publishers.

http://www.asauthors.org/scripts/cgiip.exe/WService=ASP0016/ccms.r?PageId=5004

Euan Mitchell's Self Publishing Made Simple is also a useful trove of information for people intending to self publish in Australia. The book draws heavily upon the author's experience in writing and selling his own work of fiction. Those fond of irony will note that this book was published under the imprint of a major publishing house (Hardie Grant).

1001 Ways to Market Your Books
by John Kremer



## useful contacts and resources

### PRINT ON DEMAND

The two big players in the print-on-demand field...

#### Lightning Source

(a subsidiary of Ingram Industries Inc).

Operates out of Tennessee in the USA, representatives in Australia.

Titles are added automatically to "to account data feeds through Ingram (iPage and titles@IngramTM)."

<https://www.lightningsource.com>

#### Booksurge

(an Amazon.com company)

Operates out of Charleston, South Carolina, representatives in Australia.

"The global leader in inventory-free book publishing, printing, fulfillment and distribution"

<http://www.booksurge.com/>

An interesting interview with Greg Bain of Queensland University Press relating to Print On Demand

<http://www.abc.net.au/ra/innovations/stories/s896287.htm>

### SELF PUBLISHING

An honest, apparently non-vested interest appraisal of many aspects of the field.

[www.self-publishing.org](http://www.self-publishing.org)

#### Midwest Book Review

Sound advice regarding the promotion of books on the Internet.

<http://www.midwestbookreview.com/bookbiz/advice/promote1.htm>

<http://www.midwestbookreview.com/bookbiz/advice/promote2.htm>

#### Websites 4 Small Business

10 Ways to Use the Internet to Support Your Book, by Roger C Parker

<http://www.web4business.com.au/Articles10waystouse.htm>

#### The Publishing Game

Plenty of interesting articles by an author promoting her own PR service and workshops.

<http://www.publishinggame.co>

### PUBLISHING IN GENERAL

Practical thoughts on getting published from an emerging Australian author.[http://www.nicholascarvan.com/blog/how\\_to\\_get\\_published.html](http://www.nicholascarvan.com/blog/how_to_get_published.html)



## structuring your book

### Half title (optional)

blank

### Title

- title
- author
- publisher

### Copyright

- previous publications (optional)
- Cataloguing in publication (CiP) information
- ISBN
- copyright notice
- name and address of publishing company

### Acknowledgements

- permissions to quote
- previous appearances of material
- personal acknowledgements

blank

### Dedication

- to person or persons, often in italics

blank

### Epigraph

- quotation that sets tone

blank. .

### Table Of Contents

- subject, chapter or poem title

blank

### Foreward

blank

### Preface

—personal acknowledgements

blank

Text: must begin on right-hand page. Individual chapters also begin on a fresh right-hand page. Poems start on a new page.

Not all these introductory pages are necessary and some can be omitted if necessary.

At the back of book:

- Appendices
- Glossary
- Index
- Advertisements



author testimonials

"I'm thrilled with the cover and back and thank you sincerely for both the design and thought gone into it." "Took the cover to work to do a little market research for us. I expect I showed around thirty people and got reactions from "wows" to "sucked back breaths". Not one ounce of negativity and those I spoke to and so many more are all wanting signed copies."

—Mark Whitelaw, author of "The Tinderbox"

"Thankyou once again for doing such a terrific job. I am aware you could have charged considerably more than you did and I am most grateful you kept the price within my means."

"I have just received your cover design for my book. It is wonderful. I don't know what I expected but it is precisely the result I was hoping for. At last, I feel like my book is going to actually happen. Thanks again for the terrific cover. You are obviously very good at your craft."

—Alan Royle, author of "Hollywood W&A"

"Brilliant! Very exciting!"

—Chris McMahon, author of *The Calvanni*

"I am delighted with the cover – I think it looks most attractive."

—Ken Christian, author of *Merino Murders*

"I like it very much. It is a strong cover without being too garish which is important. Very happy with the tag line Thank you very much."

—Rob Aalders, author of *A Single Rose*

"I'm so happy with the cover design. Congratulations! I think you've done a great job!"

—Mike Bray, author of *The Paper Cutter*

"I could write pages of compliments and gratitude for that cover but I will just say that this book is very important to me and you have captured my soul and put it on the cover."

—Frank Manitta, author of *Nonno's Violin*

"I just wanted to say I received the galley copy of the book today. Thank you for your tremendous efforts. The design and layout are beautiful."

—Sana Turnock, author of *Flower Power Energetics*

"Thanks for supplying easy to read, well set-up files. It's always great to run your job and not have any hiccups."

—Sue Murphy, Excelsior Printing

"Thank you so much for the cover designs. They are absolutely wonderful. Once again you have captured exactly what we wanted."

"Thank you so much for the design. We are absolutely thrilled with what you have done with it. I can't begin to express how excited we are to see our book looking like—well—a real book!"

—Susan Whelan and Meredith Flynn, authors of *Keep the Table Laughing*

"I received the galley proofs. You did a great job. Thanks."

—Bill McGeever, *A Matter of Perspective*

"In a word.....WOW!! We were extremely impressed! The cover design looks spectacular. Colours, effect & text are perfect. It's a big thumbs up from the author and we look forward to hearing from you again soon."

—Hayley and Kerrie Payton, *Nero Shadows*

"Thanks very much for the wonderful job you did on my cover and the inside pages. I've been very impressed by your talent and the relaxed, friendly way you go about business. If I were to ever recommend a print designer or be in need of those services again, I would definitely look in your direction."

—Melanie Bruty, author of *Weathercock Black*

"Thanks very much for the work you have done with the Environment Workshop brochure. I have received very positive feedback from everyone."

—Aurora Aylward, Hobsons Bay Libraries

Thanks so much – I think the three brochures we have so far look fantastic – thank-you for all your work so far, I think they're great. Kind Regards,

—Hayley Hosking, Documentation Co-Ordinator, Allways Dive Expeditions

"Fantastic!! General agreement in sales and production on what a great job you did!"

—Niki Bryant, Hobson's Australia Good Guides,

"You have always been most helpful."

—Charles Gardner, author of "Outback Adventures"

"Many thanks. A fantastic outcome."

—Gillian Borrack of the Friends of Westgarthtown.

"Thanks, I love the cover, it is more beautiful than I imagined."

—Chris Edmonds, author of "Becoming Carla"



## author testimonials

"The cover pages and spine including the blurb are all great, thank you for your efforts on the overall presentation."

—**Regards, Tony May, author of "Rig Pigs"**

"I would like to thank you once again for all that you have done with my book "The Pyjama Boy" Your professionalism, expertise and advice has been greatly appreciated.

Luke I think you have done an absolutely wonderful job on the cover I am very moved and lost for words. Thank you doesnt seem enough to let you know how I feel. Thanks for a fantastic job."

—**Steven Murphy, author of *The Pyjama Boy***

"Very impressed with your classy design. Keep up the good work. I think the spine and back cover are great. I have looked at a few spines in the bookshops, and I think yours will really stand out."

—**Charles Reither, author of 'From Religion to Spirituality'**

"Your message has been duly received in colour. Wow! Like Harry Potter, you're a wizard! The cover is lovely! And the Galahs are striking and fetching. Surely they'll arouse someone's curiosity. Your little thumbnail sketches are also very perceptive and get to the nub of the matter. Can only say I'm thrilled to pieces! You are a talented imaginative and practical artistic soul."

—**Best wishes, May Mathews, author of *Strands of Meaning***

"Fabulous as usual."

"What a fabulous cover!"

—**Kerry Collison, manager of Sid Harta Publishing**

"Thanks very much for your efforts, the book certainly has come out how we wanted it, and your creativity and professionalism have been evident throughout the process."

—**Mark and Darren Hill, authors of *The Kevin Kevinson Story***

"Well done and thanks!"

—**City of Whittlesea regarding the Arts Portfolio**

"Thank you very much for your design flair, your hard work and your endurance."

—**Stonnington Library Team**

I think you did an absolutely fabulous job with the agent's manual – really happy with the results! I am sure that our agents will use it a lot!

—**Liz Lor, Director, GEOS Melbourne School of English**

"The brochure looks great. A job well done"

—**Shane Law, GEOS Melbourne School of English**

"Thanks for your hard work and patience. The book is beautiful. Very pleased with your cover – beautiful"

—**Alison Rutherford, author**

"Thanks for all your work on the brochure Luke – we're really happy with it"

—**Rebecca Redfern, Monash Short Courses Centre**

"We absolutely love this one. Thanks for the great job."

—**Kathy Procter, Monash Short Courses Centre**

"Many thanks for everything. It has been a great pleasure to work with you."

—**Maryse Ledru, author of *Lifting the Mask***

"I am very pleased with the final product and appreciate all your hard work"

—**Jeanine Lloyd, author of *Love in the Family Court***

I love it! You are a wonder. I feel too excited for words.

—**Marie Seltenrych, author**

"Thanks for all of your great work."

—**Chrissie MacDonald, author of *That's Anarchy***

"You have encapsulated the essence of that period. I'm delighted with the font and layout of the body of the novel."

—**Barry Abley, author of *Inkonkoni***

"I really appreciate all that you have undertaken on my behalf and the professionalism in which you conduct all dealings with your clients."

—**Barry Abley, author of *Terra Meridional***

"Luke. Loved your cover for Envoy ... beautifully evocative whilst complementing the other covers. Loved the placement of the ship and the NZ landscape. The sandhills came up superbly ... strengthening the background actually drew attention to the depth of the painting. Great, many thanks."

—**Pauline Meaney, Louis Braille Audio**

"I've really appreciated the quality of your work and the friendly way in which you have done it – makes a sometimes stressful job much easier to deal with!"

—**Jean Watson, Louis Braille Audio**

"It was wonderful to work with you on *Serpent Rising*."

—**Mary Garden, author of *Serpent Rising***

"it's a wrap" now it's in the hands of the Gods. Thanks Luke, you've been a star"

—**Lizi French, author of *Crab Pots, Warthogs, Kids and Magic Things***



## author testimonials

"They are so imaginative and beautiful and perfectly suited to the stories it seems. Much better than most of what you see on the bookshelves. Some people say they don't look at the cover, but I know I do."

—**Annette Hansen, editor for Sid Harta Publishing**

"Live Work and Play Canada has arrived from the printer and I must say it looks fantastic. Thank you for all the fantastic work you did."

—**Sharyn McCullum, Live Work and Play Publishing**

"Guy Coaldrake of Coaldrake's Bookshop commented that there aren't many covers that grab your attention instantly and that one does. Another feather in your cap!"

—**Jay McKee, Author of *Never Upstaged***

"I have forwarded your attachments to our network members and the overwhelming response has been fantastic! seeing everything in colour as it will look...just great!"

—**Louise England, Statewide Library Consortium**

"Thanks for doing such a wonderful job with my invites and your subsequent advice."

—**Melissa Trent**

"I love it. You've done a great job. Thankyou very much."

—**Angela Catterson, author of *The Gems of Efallin***

"Once again thank you so much for all the work you did and particularly for the patience you showed to me during your part of the process. It was all a foreign world to me and you took me through it without making me feel like I was a nuisance to you. Your suggestion, esp re photos/additions and finishing touches such as front cover, maps and section headers were invaluable in getting the book to a stage where I felt it took on the look of a real book rather than the manuscript I first gave you.

Thank you for doing that for me and if I ever have another book I would certainly call you again. Not that I am even thinking of another book at this stage but I never say never!"

—**Noela Steinfort, author of *We've Been There***



**publishing industry definitions**

- Adobe Creative Suite** ..... is a collection of graphic design applications made by Adobe Systems
- blog**..... an online diary; a personal chronological log of thoughts published on a Web page; also called Weblog, Web log
- CiP**..... Cataloguing in Publication—see 4. in 07-isbns and cataloguing
- isbn** ..... international standard book number—see 1. in 07-isbns and cataloguing
- guerilla marketing** ..... an unconventional way of performing marketing activities (primarily promotion) on a very low budget.
- manuscript** ..... an author’s written material before it is typeset and printed
- print-on-demand (POD)** ..... see 2b. in 04-printing options
- proof** ..... the final proofing stage of the project provided by a printer, prior to going on press
- proofreader**..... person either employed in a publishing house or as a freelancer to read text proofs and ensure accuracy of typesetting
- solicited manuscript**..... a manuscript sent to an editor or agent as requested by the editor/agent
- template**..... a standard layout usually containing basic details of the page dimensions and typeface use
- typography** ..... the selection of typefaces and arrangement of type in a composition
- unsolicited manuscript**..... a manuscript sent to an editor or agent without being requested by the editor/agent