

**Book Design:
What Self-Publishers Need to
Know in 17 Short, Illustrated, and
Awesomely Simple Steps.**

Joel Friedlander
San Francisco Writer's Conference
February 21, 2011
Carla King's Self-Publishing Boot Camp

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers



Book design is a specialty, mostly unknown before print on demand became popular and lots of people started publishing books

www.TheBookDesigner.com

www.SelfPubBootCamp.com

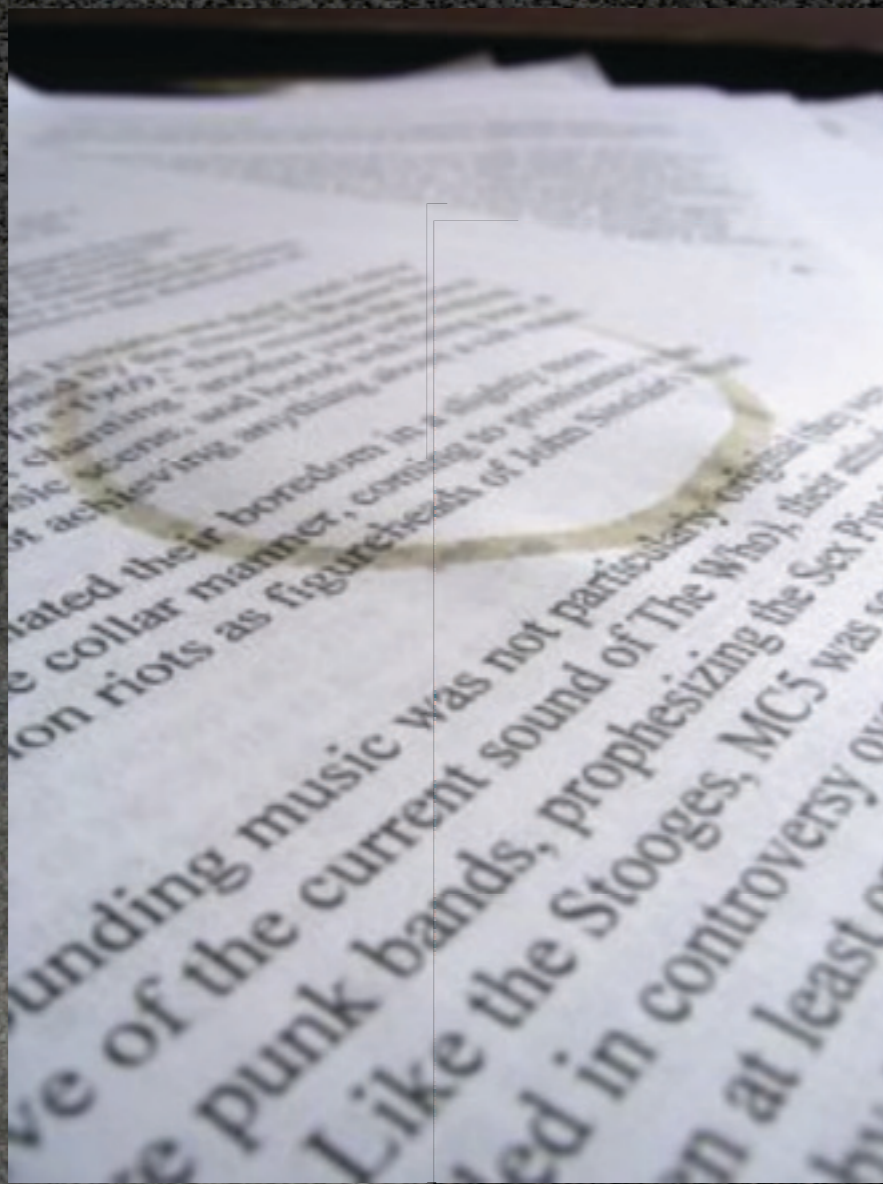


Photo: Johnny Maroun

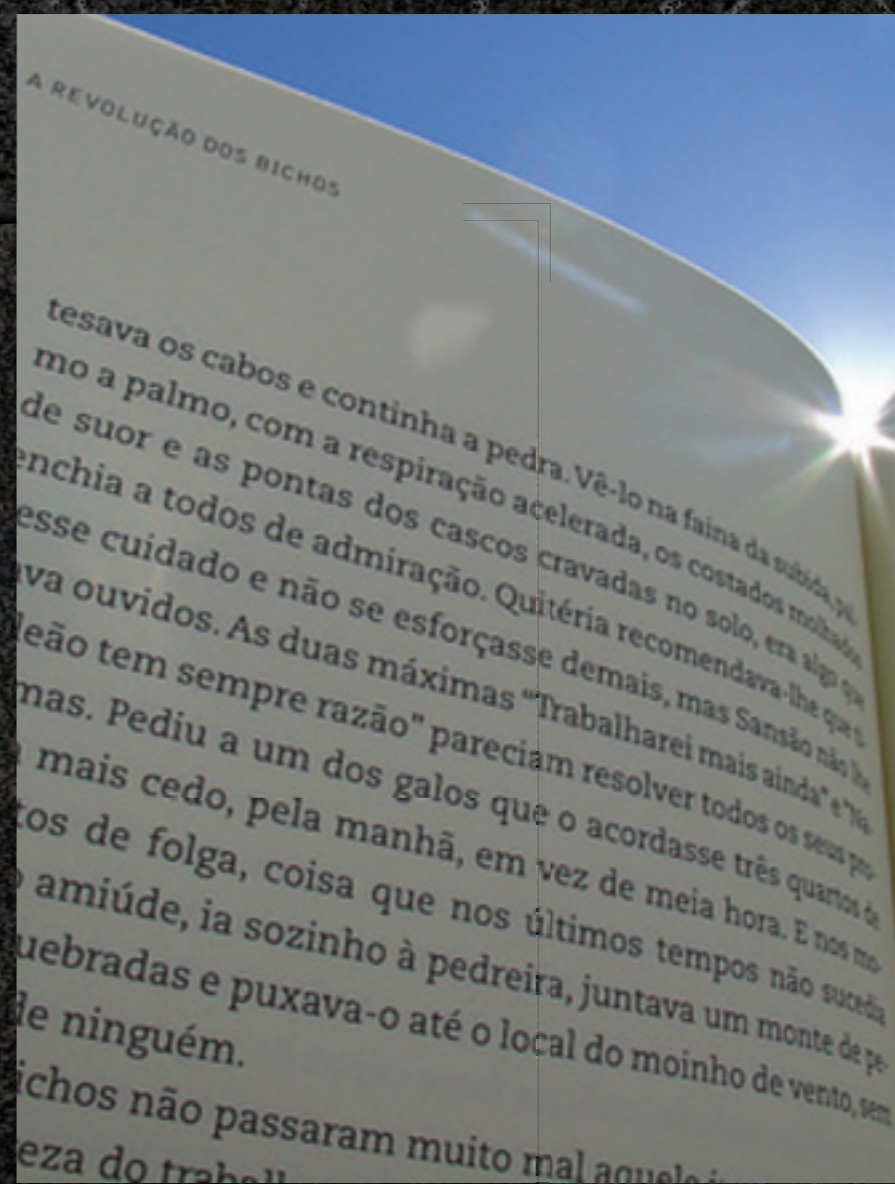


Photo: elbragon

It's also how we turn
manuscripts into books

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

2.

Self-publishers need to know enough to make sure their book is suited to the goals they've set.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

3.

Interior design uses typography (design with typefaces) to present the author's work in the best way to readers

Book Design for Self-Publishers

3 Remorseless Killers: Military Training

Most new military recruits are not seasoned macho men or super-masculine women when they join the military. Although some, as we saw after the September 11, 2001, attack on the United States, just want to “kickass,” revenge being their excuse, most are naive seventeen or eighteen or nineteen-year-olds who enlisted either because they could not find a job or their unemployment benefits ran out or because they thought they could earn enough money for college by joining the military. Two weeks before the 2003 invasion of Iraq, one soldier who joined the U.S. Army to get

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

4.

Readability and easy access to the information in the book are aims of good book design

Book Design for Self-Publishers

CHAPTER 25



Open Up Those Canal Gates, Pacific Ocean Here We Come!

*"Success is not final, failure is not fatal: It is the courage
to continue that counts."*

WINSTON CHURCHILL



Email / March 26, 2007 / The Panama Canal: Gateway to Home
Our agent efficiently arranged for the Panama Canal Authority (ACP) to measure *Julia* for the fee on a Monday, and we began our transit on Friday. Unlike the Suez Canal, the Panama Canal Authority doesn't care how much wheat you can carry but rather the volume of water your boat will displace in the lock. Bill and Larry from San Francisco arrived and helped enormously during that week as we prepared *Julia* by stripping her of all equipment that could catch on lines. We removed and stowed the stern anchor, man overboard equipment, surfboard bag, fuel cans, dinghy, etc. Then, to protect the hull in case we hit the side of the rough cement lock, we hung our fenders, plus 10 car tires wrapped in plastic, down the topsides.

327

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

5.

You have to decide whether
you'll hire a book designer
... or do it yourself.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

6.

Cover design:
Hire a designer no matter what
kind of budget you have.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

7.

Book designers are aware of readers' expectations and the conventions that rule the design of books.

Book Design for Self-Publishers

8.

If you put the work in, you can do
a decent job yourself
(fine for ebooks),
but you can't expect it to look
like a professional book.

Book Design for Self-Publishers

"L...uh, well thanks. But--"

"And then maybe Brian would come, too."

Brian shook his head and tossed a handful of pennies into the pot. "Nope. Brian wouldn't come even then."

Cassidy looked at him, a little wounded; almost teary eyed. "That's what you always say. You don't believe in God. Do you?"

He considered for a moment, held her gaze; silent. Torn. He loved her, didn't want to make her cry, and he could stop it with a little lie. She'd probably know it was a lie, but sometimes that's what we need. The struggle was plain on his face. He tried to smile, tried to say something that was kind, but he couldn't do it. He was too filled with some kind of bitterness that even she, as young as she was, could feel. And there was no way she could understand that it wasn't directed at her.

"No, Cass. I don't."

"But..." Real tears now. "But I don't want you to go to hell."

Laura stepped in to steer her daughter's boat to a safe shore. "Cassidy, Brian isn't going to hell. He's just mad at God right now. That's all. It's like when you got into that fight with Brittany last week. You were mad and you wouldn't talk to her even when she called on the phone. But then you realized that you missed her and you talked the problem over with her at school and now you're friends again. It's just like that."

Cassidy nodded and looked at Brian. He was looking at his cards.

We played four more hands of Penny Poker. I lost them all, even with Cassidy's help and found myself two dollars and eleven cents poorer than I'd started the evening. Jeff was nearly five dollars richer. He stretched and looked at Brian. Then he grinned and said, "We'd better get going." He collected his cards while I collected the beer and supper mess.

I said a quick goodbye to the three of them and watched Brian walk out onto the porch to say his own goodbyes. Before she left Cassidy gave him a huge hug, wrapped her little arms tightly around his neck. Then she whispered something in his ear. He nodded and kissed her forehead. He stayed on the porch and watched silently until their car was out of sight.

Waiting For Spring ♦ 91

Chapter 10

He wasn't surprised to find me still in his kitchen. Leaning against the counter. Waiting for him.

But first things first. "Are you okay?"

"Yeah." He gestured towards the porch. "Cass is just...yeah. I'm fine. You, uh, wanna stay for awhile? For a drink or something?"

"Sure."

He made his way over, slowly. Smiling. He stopped directly in front of me and pointed to the cupboard behind my head. The one that held his liquor. "You know, you're sorta in my way."

"Yeah. I know."

He didn't say anything, just stood there. So close I could actually feel the heat coming off of him. He was going to make me say it. Even though he knew. He'd known it the second I'd come downstairs, just like I'd known the second I'd been snatched out of my dream that afternoon.

I cleared my throat. "I'm not really thirsty."

"Yeah," he said, and he was still smiling. "I know."

I was shaking, just slightly, and I knew why. I was nervous. I

Book Design for Self-Publishers

9.

The more complex the structure of your book, the more challenging it is to design.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

2 • Christopher Finlan

"Well, what about that time we were meeting your entire family at your uncle's place in the Poconos?"

She shot him a look. "Gee, I forgot about the time you used it to find the longest route possible so you'd barely have to spend any time actually talking to them. We missed most of dinner because you wouldn't use a toll road the entire ride."

"But you were in the car, and I did follow it."

"I swear to god, Jim, I'm not in the mood right now."

"Look, it's not my fault we had to stop at the store because you ripped your pantyhose getting in the car."

"What do you mean, it isn't your fault?"

"How is that possibly my fault? They're your pantyhose," he said. "Maybe if you took less than two hours to do your hair for this stupid wedding you would have had all the time you needed to rip them and get a new pair."

"I wouldn't have been rushing around for any of it if we didn't have to stop first at this god-forsaken house!"

"You know what—hold on, here's the house up ahead."

He pulled down the driveway and parked in front of the garage, thankful to avoid further questioning for now. There were no other cars in the driveway, but several lights were on inside the house.

"Listen sweetie, I told you before, I'm just trying to cut the guy a break," he said as he exited the car. "This isn't going to take more than a couple minutes, I promise."

"Oh, spare me the Good Samaritan routine. You're only back here because the realtor made goo-goo eyes at you."

"Jane did not make 'goo-goo eyes' at me. She just asked -"

"Jane?" she asked pointedly. "So you're on a first name basis with a Nolan Knockout now, are you?"

"Stop it. She just happened to mention it on her phone call yesterday."

"And where did this phone call happen to take place exactly?"

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers



Figure 2-3:
Payment Systems
Functions

Payments systems must provide three key functions, shown in Figure 2-3: processing, rules, and brand. Some payments systems provide all three functions through a single organization. Others accommodate these functions via a virtual, or distributed, model.

- Processing includes switching—the means by which a transaction moves from one party to another. In a closed loop system, this transfers value between the end parties. In an open loop system, this transfers value between intermediaries on behalf of their end parties. As the term is used here, processing also includes settlement—the process by which intermediaries in an open loop system transfer value—usually on a net basis—to cover the individual transactions each has been party to.

Other Terms in Open Loop Payments Systems

On-us transactions occur when the bank intermediary is the same on both sides of a transaction. Depending on the payments system, the transaction may stay within the bank (e.g., never be submitted to a clearing house or “hub” for switching), in which case the bank settles the transaction through an internal book transfer. In other systems, an on-us transaction is passed through the system and returns to the bank, just like a regular “off-us” transaction. The growing concentration of U.S. banks is increasing the percentage of “on-us” transactions.

Correspondent banking relationships between banks allow smaller banks, which may not participate directly in a payments system, to access that system on behalf of their customers through a relationship with a participant bank. Many smaller banks in the United States gain access to the wire transfer systems in this way. This model is also used extensively for cross-border payments.

- Rules (sometimes called “operating rules”) bind each of the participants in a system. In an open loop system, the rules bind the intermediaries. Although the rules may require intermediaries to require certain things of their end parties, the end parties are not directly bound by the rules. In a closed loop system, the rules bind the end parties directly.

- Brand is the means by which the parties to a transaction communicate to each other how they will pay. This is sometimes “branding with a capital B” (e.g., “do you take MasterCard?”) and sometimes with a “small b” (“I’ll give you a check.”) For the card networks in particular, significant brand advertising has been a critical driver of payments system growth.

Payments Systems Flow

The switching function in an open loop payments system is a message flow from the first intermediary to the network (which could be, in a centralized model, the payments system itself, or, in a distributed model, a hub or a clearing house) to the second intermediary. This message always flows in the same direction. What the message says, however, is different depending on whether the payment is a “push” or a “pull” payment.

While the concept of push and pull payments can be confusing, it is essential to understanding the workings of payments systems—in particular the risks and liabilities borne by the parties to a transaction. “Push” or “pull” refers to the action of the intermediary entering the transaction into the system. Push and pull payments are illustrated in Figure 2-4.

The payment message flows the same way in both push and pull payments. In this diagram, End Party A is the party that enters a transaction into the payment system—for example, a merchant depositing a check or an employer sending a direct payroll deposit to its bank.

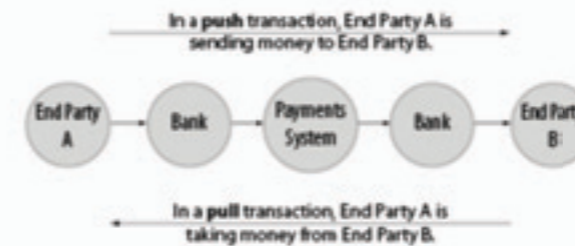


Figure 2-4:
Push and Pull
Transactions

- Any time that “End Party A” is sending money to “End Party B,” it is considered a push payment—for example, a wire transfer or an ACH direct deposit of payroll. Taking the direct deposit as an example, we see that the employer (“End Party A”) is instructing its bank to send money to employees through the ACH network. In effect, the first bank is saying to the second bank, “I am debiting myself, you should credit yourself.”
- When “End Party A” collects money from “End Party B,” it is considered a pull payment. Checks, cards, and ACH debit transactions are pull payments. Using a check as an example, we see that the merchant (“End Party A”) is, by depositing the check, instructing its

Book Design for Self-Publishers

10.

Look at the elements of book design to understand how a book designer sees them.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

3: Go Forth

"Go forth from your native land and from your father's house to the land that I will show you."

—GENESIS 12:1

Lech Lecha," God commands Abraham. "Go forth!" In the very first command to the very first Jew, God told Abraham to leave his home, to go forth from "your land, your birth place, your father's home" and to go "to the place that I will show you." It's a direct and clear order for Abraham to take a leap of faith—to leave everything that is familiar and to journey toward a destination that will be revealed at some later moment.

That command is a central metaphor of all of Jewish life. Faith means moving, never standing still. The spiritual journey is just that: a journey. The idea carries through the entire Torah, in which the central narrative is the journey of an entire people as the Israelites' trek through the wilderness from Egypt to the Promised Land of Canaan.

1

Book Design for Self-Publishers

Clearly there's a message: to grow and progress, you need to move.

The same is true for entrepreneurs.

It sets them apart from the vast majority of people, most of whom place a high value on security. Job security, the comfort of a predictable routine and the familiarity of staying in one field, are not for the entrepreneur.

An entrepreneur needs to go forth. Keep moving. Never stand still.

If you need work, don't just sit there polishing your résumé and waiting for a job opening; start coming up with ideas. If you're running a struggling business, keep seeking ways for it to evolve and grow and keep up with the competition. If your business is successful and thriving, stay one step ahead of future competition or—when the time is right—sell.

You are the master of our own fate. You control your time, where you put your energy, what gets your attention, and what exactly you do with your life. On the other hand, you can never truly rest. You're always looking for ways to improve the business, to expand, compete, attract customers—and eventually move on to the next business.

ALWAYS IN MOTION

My own small "*Lech Lecha*" story happened while I was in college, working part-time at Louie's Superette in the Bronx. Louie was a quintessential New York character with his cigar and an attitude that is found only in the Five Boroughs. My job was to help with whatever Louie needed:

stocking shelves, dusting the inventory, hauling out the trash—it was up to Louie. The one thing he would not tolerate was idleness. After all, he was paying me (not much, but I was on the payroll), so he wanted me to be always working.

Louie was quite theatrical and colorful, and he would sometimes pretend to dance as he swept the floor. I can still picture him prancing through the narrow aisle pretending to waltz with his broom. "Romance this broom a little, will you please?" he said, handing the broom over to me. The message was clear: Don't just stand there; do something.

The truth is, I didn't need to be told; I've always found it hard to stand still. After all, I was the Bomber, and that's how I approached life: stubborn, determined, always barreling forward. I never looked back, and I would do anything to keep things moving, often without hesitating to check things out first.

My maternal grandfather, David Abrams, was a fleet-footed sprinter who once held the world record in the 35-yard dash. That's right, the 35-yard dash. One hundred and five feet of all-out speed. His time: 4.4 seconds. (Shortly after that, they stopped running that distance in major track meets.)

Family legend has it that Dave—as he preferred to be addressed by his grandchildren—was asked the secret to his success at the 35-yard dash. "The only way you can win a race that short," he said, "is to beat the gun."

I ran the same distance once in a town-wide race when I was an eighth grader in Brookline. My older brother helped

Book Design for Self-Publishers



Following the development of a book design process you can see it change from a manuscript into a book.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

[ct]Introduction¶

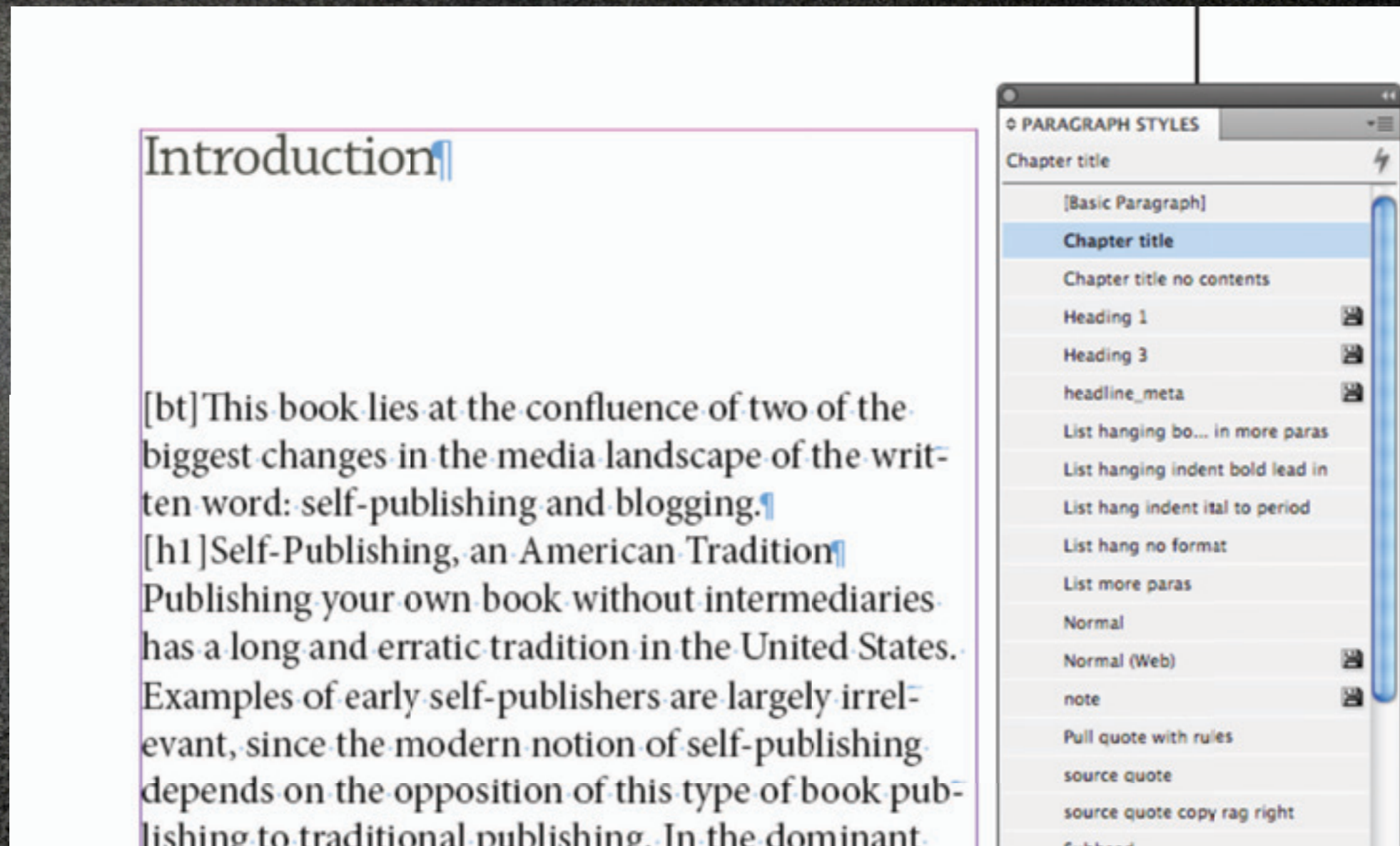
[bt]This book lies at the confluence of two of the biggest changes in the media landscape of the written word: self-publishing and blogging.¶

[h1]Self-Publishing, an American Tradition¶

Publishing your own book without intermediaries has a long and erratic tradition in the United States. Examples of early self-publishers are largely irrelevant, since the modern notion of self-publishing depends on the opposition of this type of book publishing to traditional publishing. In the dominant form of publishing, publishers acquire rights to literary properties, improve and complete the transition of the property from a manuscript to a book, from raw materials to a consumer product.¶ They then advertise, market, promote and sell the products of their efforts, while paying the creator of the original manuscript a rather small percentage of their revenue as a royalty. The creator is an equity partner in the enterprise of the book, but a decidedly junior partner. The author is at the mercy of the contract she has signed, the scruples of the publisher she has signed with, and the vagaries of the marketplace, about which she may know nothing, since the entire structure and mechanism of publishing keeps writers isolated from both their readers and the ways that publishers actually work.¶

In opposition to this, or sometimes parallel to the track of

Book Design for Self-Publishers



The image shows a text editor window with a white background. On the left, there is a text area containing HTML code and a paragraph of text. The code includes a paragraph tag with a class attribute, a heading tag, and another paragraph tag. The text in the editor reads: "Introduction", "This book lies at the confluence of two of the biggest changes in the media landscape of the written word: self-publishing and blogging.", and "Self-Publishing, an American Tradition". Below the heading, there is a paragraph of text: "Publishing your own book without intermediaries has a long and erratic tradition in the United States. Examples of early self-publishers are largely irrelevant, since the modern notion of self-publishing depends on the opposition of this type of book publishing to traditional publishing. In the dominant". On the right side of the editor, a "PARAGRAPH STYLES" menu is open, showing a list of styles. The "Chapter title" style is selected and highlighted in blue. Other styles include "[Basic Paragraph]", "Chapter title no contents", "Heading 1", "Heading 3", "headline_meta", "List hanging bo...", "List hanging indent bold lead in", "List hang indent ital to period", "List hang no format", "List more paras", "Normal", "Normal (Web)", "note", "Pull quote with rules", "source quote", and "source quote copy rag right".

Introduction

[bt] This book lies at the confluence of two of the biggest changes in the media landscape of the written word: self-publishing and blogging.

[h1] Self-Publishing, an American Tradition

Publishing your own book without intermediaries has a long and erratic tradition in the United States. Examples of early self-publishers are largely irrelevant, since the modern notion of self-publishing depends on the opposition of this type of book publishing to traditional publishing. In the dominant.

PARAGRAPH STYLES

- Chapter title
- [Basic Paragraph]
- Chapter title
- Chapter title no contents
- Heading 1
- Heading 3
- headline_meta
- List hanging bo... in more paras
- List hanging indent bold lead in
- List hang indent ital to period
- List hang no format
- List more paras
- Normal
- Normal (Web)
- note
- Pull quote with rules
- source quote
- source quote copy rag right

Book Design for Self-Publishers

Introduction

This book lies at the confluence of two of the biggest changes in the media landscape of the written word: self-publishing and blogging. Publishing your own book without intermediaries has a long and erratic tradition in the United States. Examples of early self-publishers are largely irrelevant, since the modern notion of self-publishing depends on the opposition of this type of book publishing to traditional publishing. In the dominant form of publishing, publishers acquire rights to literary properties, improve and complete the transition of the property from a manuscript to a book, from raw materials to a consumer product.

Self-Publishing, an American Tradition

They then advertise, market, promote and sell the products of their efforts, while paying the creator of the origi

Book Design for Self-Publishers

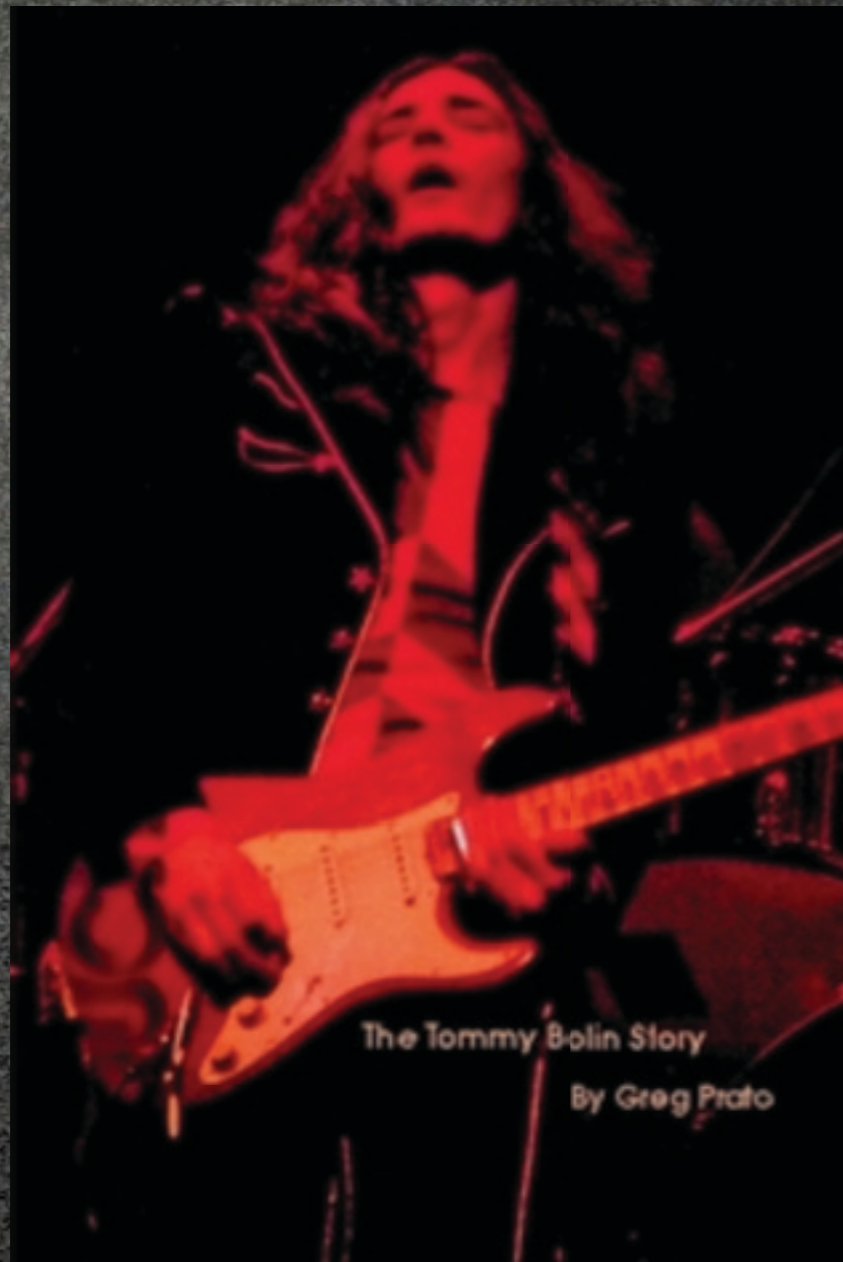
12.

Book cover design is a marketing decision, and you'll need to approach it as a publisher, not an author.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers



www.TheBookDesigner.com



www.SelfPubBootCamp.com

Book Design for Self-Publishers

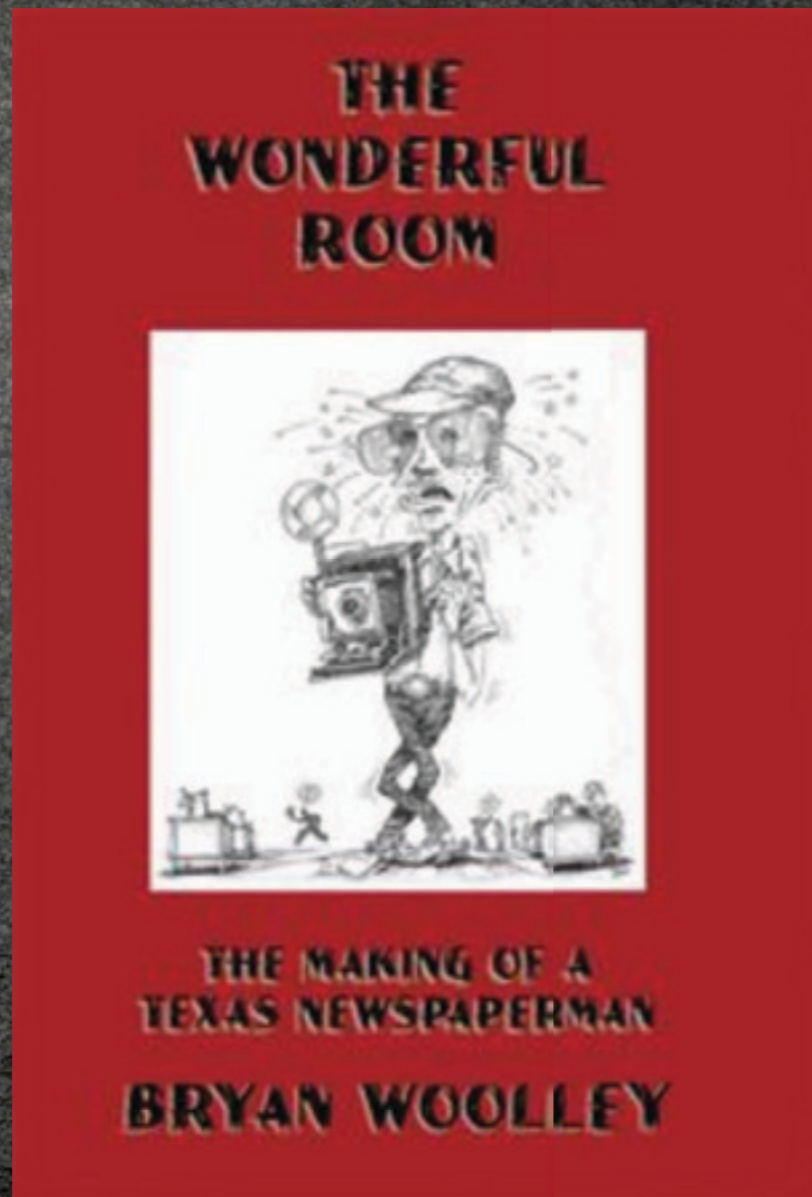
13.

If you want to compete in the marketplace, hire a professional designer or book shepherd.

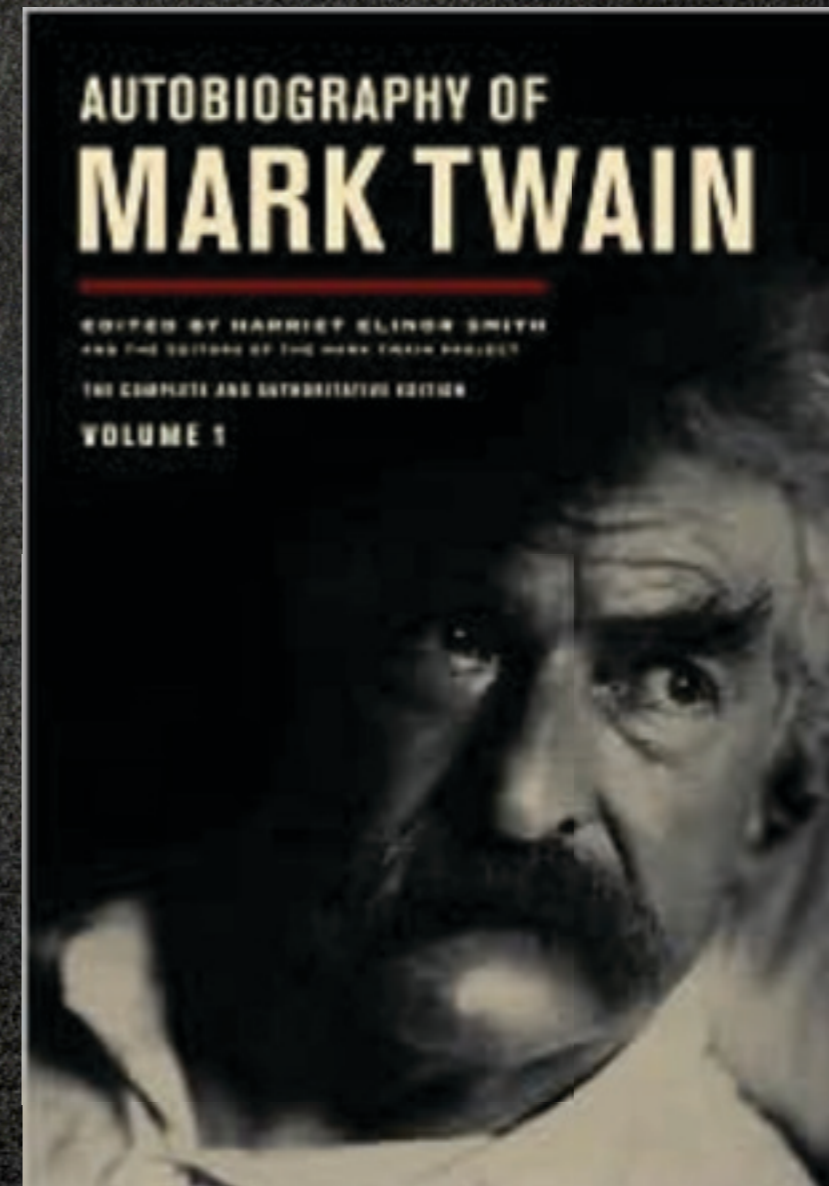
www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers



www.TheBookDesigner.com



www.SelfPubBootCamp.com

Book Design for Self-Publishers

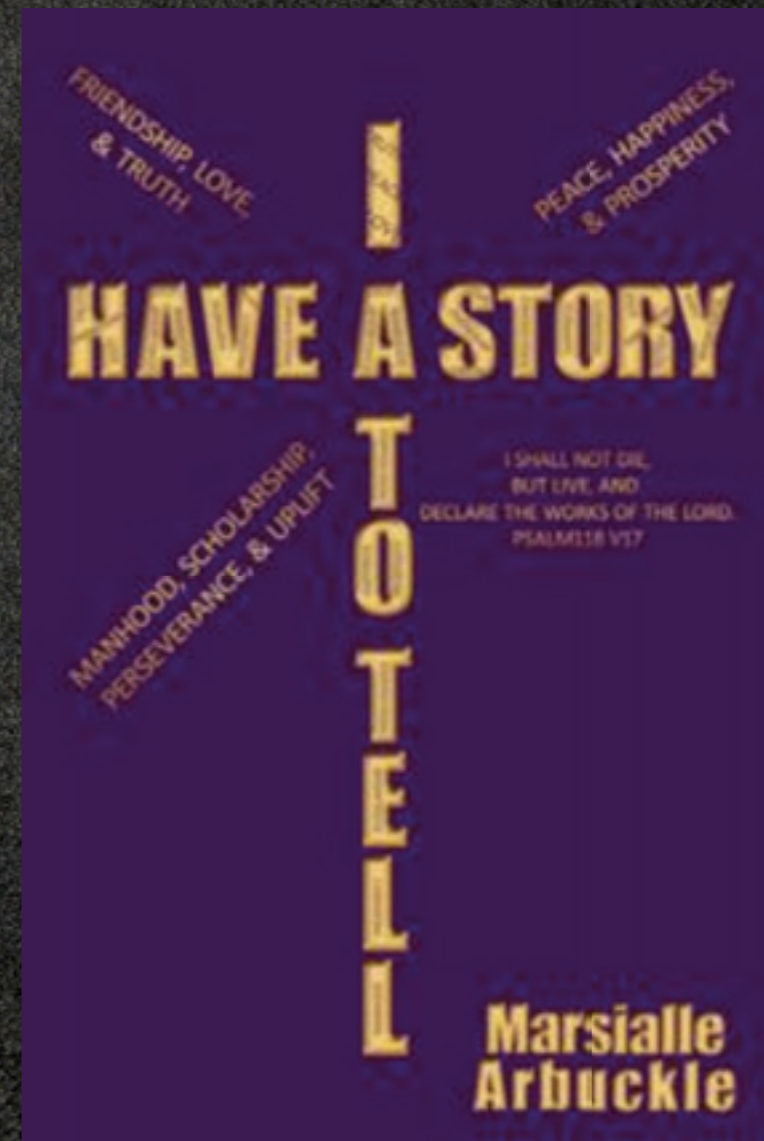
14.

If you don't want to compete in the marketplace, enjoy yourself and make your book exactly as you want to. Have fun!

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers



www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

15.

10 mistakes you can avoid that make your book look like an amateur production.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

Remarks to the G-20 Summit

Six months ago, I said that the London Summit marked a turning point in the G20's effort to prevent economic catastrophe. And here in Pittsburgh, we've taken several significant steps forward to secure our recovery, and transition to strong, sustainable, and balanced economic growth. We brought the global economy back from the brink. We laid the groundwork today for long-term prosperity, as well.

It's worth recalling the situation we faced six months ago -- a contracting economy, skyrocketing unemployment, stagnant trade, and a financial system that was nearly frozen. Some were warning of a second Great Depression. But because of the bold and coordinated action that we took, millions of jobs have been saved or created; the decline in output has been stopped; financial markets have come back to life; and we stopped the crisis from spreading further to the developing world.

Still, we know there is much further to go. Too many Americans are still out of work, and struggling to pay bills. Too many families are uncertain about what the future will bring. Because our global economy is now fundamentally interconnected, we need to act together to make sure our recovery creates new jobs and industries, while preventing the kinds of imbalances and abuse that led us into this crisis.

Pittsburgh was a perfect venue for this work. This city has known its share of hard times, as older industries like steel could no longer sustain growth. But Pittsburgh picked itself up, and it dusted itself off, and is making the transition to job-creating industries of the future -- from biotechnology to clean energy. It serves as a model for turning the page to a 21st century economy, and a reminder that the key to our future prosperity lies not just in New York or Los Angeles or Washington -- but in places like Pittsburgh.

Today, we took bold and concerted action to secure that prosperity, and to forge a new Framework for Strong, Sustainable and Balanced Growth.

125

REMARKS TO THE G-20 SUMMIT

Six months ago, I said that the London Summit marked a turning point in the G20's effort to prevent economic catastrophe. And here in Pittsburgh, we've taken several significant steps forward to secure our recovery, and transition to strong, sustainable, and balanced economic growth. We brought the global economy back from the brink. We laid the groundwork today for long-term prosperity, as well.

It's worth recalling the situation we faced six months ago -- a contracting economy, skyrocketing unemployment, stagnant trade, and a financial system that was nearly frozen. Some were warning of a second Great Depression. But because of the bold and coordinated action that we took, millions of jobs have been saved or created; the decline in output has been stopped; financial markets have come back to life; and we stopped the crisis from spreading further to the developing world.

Still, we know there is much further to go. Too many Americans are still out of work, and struggling to pay bills. Too many families are uncertain about what the future will bring. Because our global economy is now fundamentally interconnected, we need to act together to make sure our recovery creates new jobs and industries, while preventing the kinds of imbalances and abuse that led us into this crisis.

Pittsburgh was a perfect venue for this work. This city has known its share of hard times, as older industries like steel could no longer sustain growth. But Pittsburgh picked itself up, and it dusted itself off, and is making the transition to job-creating industries of the future—from biotechnology to clean energy. It

125

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

228

A Self-Publisher's Companion

Title of the book * 123

Nita dignatur? Upta dolorest, simet quo quis et pre num ideste-
nto velit repererfero voluptae dolorum voluptas aut ea ducient vollor-
est, volor maximin cipsam, cone dolum quo intorit hit que nonsend
icidellic tem que excepratur acient eles dero ommodicent am hit odi
ut aut percia duci odignam ra des minvel ma nonsequi voluptati ve-
libus amusam, corerion coreptatur aut occum dolore dem apelenimil
id molori que nia dolupta turestias il inctiatet acculpa doluptur situr,
te nis a non conectur, eosaperunt vende dolupitem. Musdaes sitione
lumquossi omnist ea et volut eos sum qui sae. Genest pa que invendit,
quia nusae con prorepr eseque doluptur, simus.

Lendis doluptid qui officabo. Pero ventiat.

Em erunt dolupta tectem dolla dunt eaquiatiisti omnis id minus.

Agnatint endiant magnias atem unis remquod quidunt aborior
empore pe solum nesto odignatia cus doloribusam et utetum sequi-
dest, utende pore et et officatatem cumquat inulparchil inctur sin prati
as si nat ullorro vitatent.

To ipidiam et ab idelluptas sitate que andandis que vololibus dolo-
rae voluptas sitia vellaccus quos ulparum que vidis autem acient re
nonse la ped quatis eligendae moluptam, intiatis eaque sandignimil
ipienim olorupt atemped etureria nulla vollaceaquo ex enisciet harum
dolorep eribus repe eaquo velestio. Officimi, quame repe offic tem eo-
sam ressit earum dolorem. Occum, nimaxim quunt.

Eperat assimus ut ut videnda pa corati qui vent litis re consed ut
prat re esentur sam quam, quibus ea se vid quis eostis aliqua vent,
tem dipsamet rem idi blandigent assus rat ut quam fugitio nsecum
incta quatur alit, sin natiatat aut eatinvendit, undiass undigendio imus
modipsa mendand emposame quatem faceptas estoria ndipsam, of-
ficabo. Minverferum eati sim nam eum adictatquam quiditat as ad ut
ariscium qui venti autati nos rem is si tet laborum enda sint.

Rum audistiam, consere volupidel eumquaecta quis excescit aligen-
tur autaquiam, cuptati alit eate iunt volorer ciisciis cus.

Unt erumquis earuptur molorumque verehent pedit plabo. Nam
ea sedi temporis ilquas ex eum et re quaecere pe pratatinclid et quis
senecto et ut abo. Lorehen tumquodis iderovit aut escim accaborro
lum qui verspis idestis utempore pra cum qui totatur res aut

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

222

A Self-Publisher's Companion

Chris Brogan: My Best Advice About Personal Branding
<http://www.chrisbrogan.com/my-best-advice-about-personal-branding/>

Cindy Ratzlaff: Five Secrets to Creating Brand: You
<http://cindyratzloff.com/blog/personal-branding/five-secrets-to-creating-brand-you/>

Steve Pavlina: Personal Branding
<http://www.stevpavlina.com/blog/2008/02/personal-branding/>

Tom Peters: The Brand Called You
<http://www.fastcompany.com/magazine/10/brandyou.html>

Seth Godin: Personal Branding in the Age of Google
http://sethgodin.typepad.com/seths_blog/2009/02/personal-branding-in-the-age-of-google.html

Penney Sansevieri: Don't Be An Expert, Be A Filter (Secrets To Selling More Books)
<http://www.amarketingexpert.com/dont-be-an-expert-be-a-filter-secrets-to-selling-more-books/>

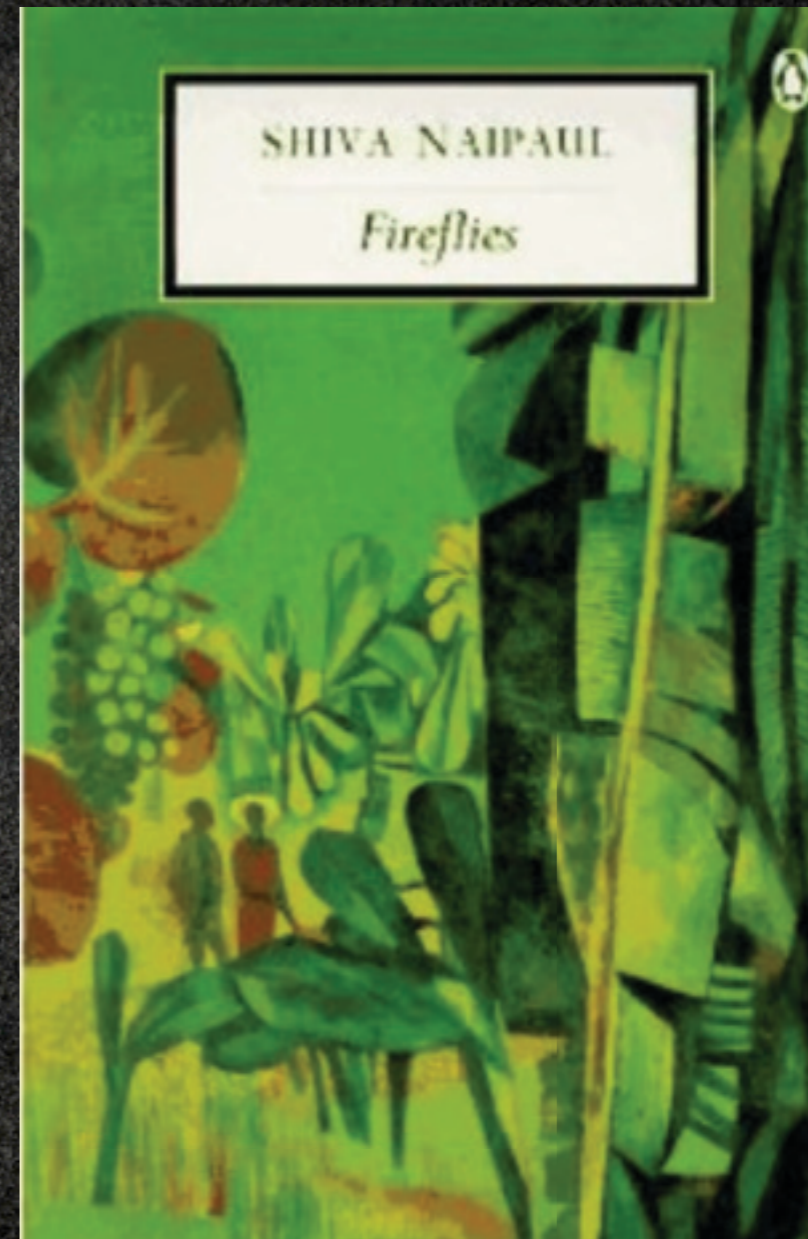
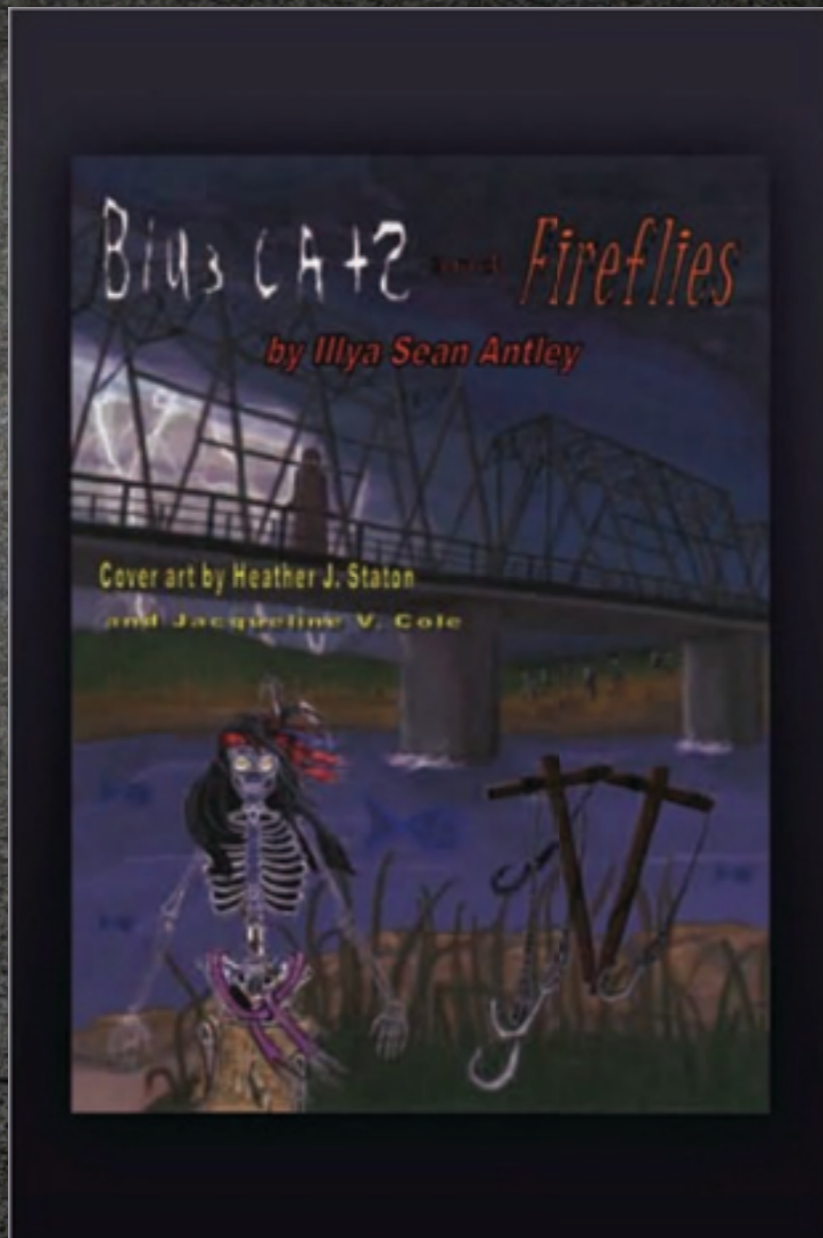
www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

Nita dignatur? Upta dolorest, simet quo quis
pre num idestento velit repererfero voluptae dolor
voluptas aut ea ducient vollorest, volor maxin
cipsam, cone dolum quo intorit hit que nonse
icidellíc tem que excepratur acient eles dero omv
dictent am hit odí ut aut percia duci odignam ra
minvel ma nonsequi voluptati velibus amusa
corerion coreptatur aut occum dolore dem apeleni
id molori que nia dolupta turestias il inctiatet
culpa doluptur sitiur, te nis a non conectur, eos
runt vende dolupitem. Musdaes sitione iumquod

Book Design for Self-Publishers



www.TheBookDesigner.com

www.SelfPubBootCamp.com

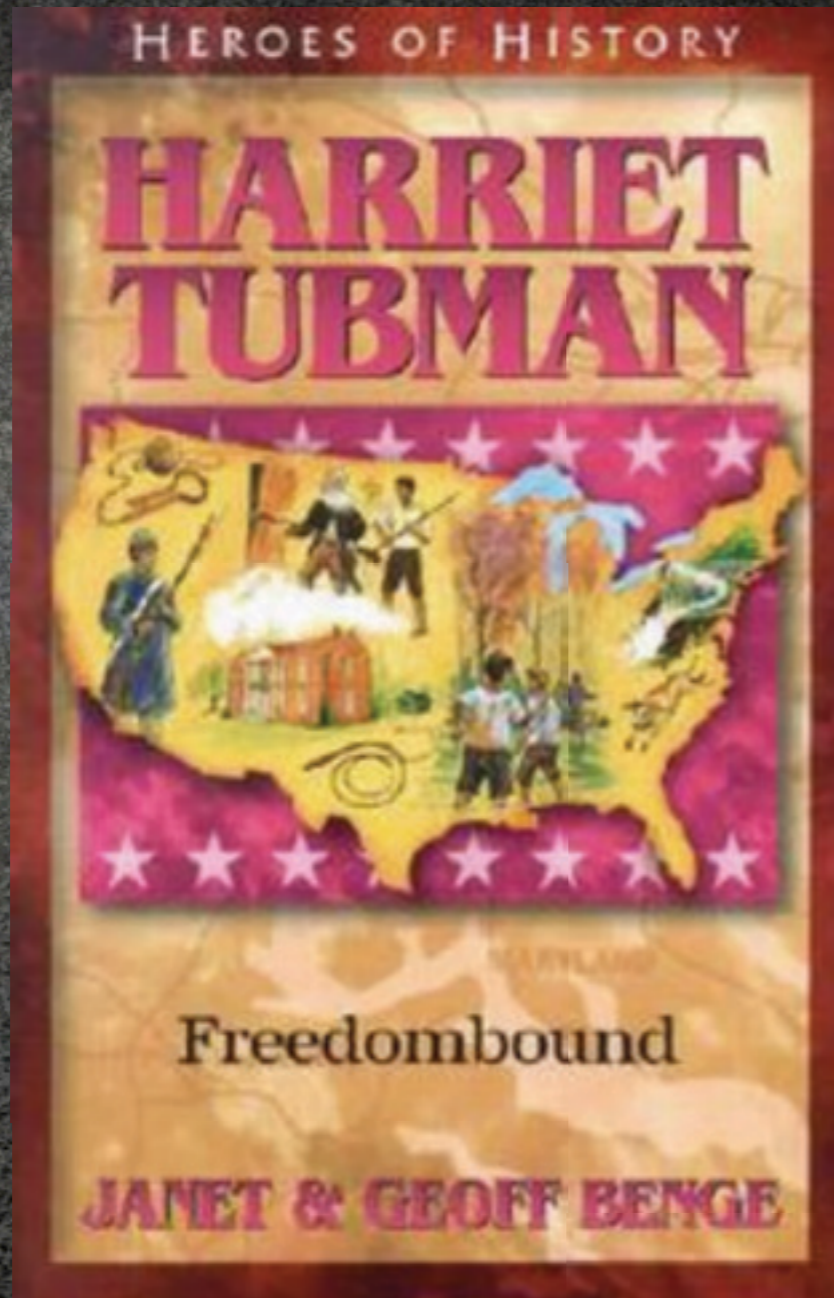
Book Design for Self-Publishers

**MY
STORY**

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers



Looking for Mr. Right



www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

16.

For many kinds of books, design can have a major effect on your sales, and your satisfaction.

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

If you want positive word-of-mouth, getting the interior right is far more important than the cover.

—Morris Rosenthal, [Self-Publishing 2.0](#)

Professionally edited, typeset, & designed are critical for success via POD. (Looks count.)

—Jane Friedman, editorial director of Writer's Digest

Unless you have professional graphic design experience, hire someone who does!

—[Dummies.com](#)

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

“After many hours in book stores and libraries, the light bulbs began to pop in my head. Oh, so that’s how a beautiful cook book looks. It should not look like something produced by the church committee on a home computer – it should look like a professional publishing house produced it. Right – now the search for a graphic designer began. Wow!! I could not believe the transformation. I sold over 250,000 copies of “Fit to Cook – Why ‘Waist’ Time in the Kitchen?” It’s a guarantee that the book would not have sold 250 copies in its original format.”

—Denise Hamilton, [Ink Tree, Ltd.](#)

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

17.

To find out more about book design and self-publishing, subscribe to the blog at:
www.TheBookDesigner.com

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Book Design for Self-Publishers

Download this presentation and
other resources at:

<http://www.thebookdesigner.com/book-design-101>

www.TheBookDesigner.com

www.SelfPubBootCamp.com

Coming
Soon . . .

"Book publishing is changing—for the better. This book explains the new and better ways to publish and promote your book. Don't be left behind."—Dan Poynter, *The Self-Publishing Manual*



A SELF PUBLISHER'S COMPANION

EXPERT ADVICE FOR
AUTHORS WHO WANT
TO PUBLISH *from*

TheBookDesigner.com

JOEL FRIEDLANDER

www.TheBookDesigner.com

www.SelfPubBootCamp.com