

## WHAT CAN GOOSE LANE DESIGN PROVIDE TO YOU?

Treasured verse? Family memories? The novel you've always wanted to write, or the history you've always wanted to share? We can help you fulfill your dream of publishing.

Our **editorial services** span the gamut from structural through stylistic and copy-editing, to proofreading. We'll bring our years of **design experience** and **publishing savvy** to the table and help you bring your book into print.

### EDITORIAL SERVICES

You may wish to engage the professional editorial services of Goose Lane's team. We provide the full suite of editing stages:

- Substantive or structural editing will help you shape your book and find the best structural presentation.
- A copy editor will help tidy everything up and ensure consistency of form, timelines, spelling, and grammar.
- Proofreaders have eagle eyes. The proofreader ensures that everything is as it should be once your book has been transferred to page layout. Little things (missing commas, hyphens, inconsistent spelling, and the like) can be missed when everyone's concentrating on a bigger picture.

### COVER and INTERIOR DESIGN

Ultimately, a book cover should serve to seduce the prospective reader into picking up your book and buying it. We need to ensure that how we package your book will make your work appealing to your desired audience, and — if you are braving the commercial shelves — that your book will stand out in a competitive marketplace. We'll strive to represent the content of the book, sometimes tangentially, sometimes referentially, sometimes literally. We have lots of experience within the book market, and we're well attuned to what makes a book attractive to the reader. We're happy to hear your thoughts on the cover. We'll work with you to articulate the best presentation of your book.

Book layout is all about the comfort of the reader. Good typesetting goes unnoticed because the eye and the brain don't have to struggle to "digest" the typography. We've been designing books for decades and have garnered a reputation as makers of beautiful books. We'd love to bring that passion to the presentation of your manuscript.

## HOW DOES IT ALL HAPPEN?

Should you decide that you'd like to embark on a publishing journey with Goose Lane, then tally ho! We'll have a lot of questions for you, and we'll probably ask you to look at your book many more times than you ever imagined. There are editorial stages, and proofing stages, and printer's proofs . . .

Depending on the stage at which you choose to engage Goose Lane, our relationship may span one to many months. The following pages are a primer, so give them a once-over. Publishing is a complex process — a many splendoured thing, really. Give us a call or drop us a line and we'll start the conversation. We look forward to hearing from you.

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## BEING PUBLISHED BY A PUBLISHER vs CUSTOM PUBLISHING

In a **TRADITIONAL PUBLISHING** arrangement, the publisher acquires a book from an author and takes the gamble on that property by investing in the editorial development, the design, production, distribution, sales, and marketing of that book. Development costs begin in the \$1,000s and grow from there depending on the nature of the publication and the press run. The author receives an advance on royalties at the early stages of development, and is traditionally paid a semi-annual royalty: usually between 8-10% of retail price on books sold in that period.

In these times, the success of a book is highly dependent on the availability of the author to promote his/her own book (via social and traditional media) and his/her level of engagement in the public sphere.

Because the publisher invests so much time and money in the book, the author and publisher work together, and the publisher has significant authority in the decision-making.

In a **CUSTOM PUBLISHING** model (also called self-publishing), the author essentially becomes a small publisher and calls all the shots. This is more of a client model, wherein a service provider like Goose Lane Design brings expertise in editing, book design, and advice on promotion and distribution to you. As the publisher/client, you cover the costs and retain all of the revenue.

Know that publishing is a very tough arena. There are thousands of books in print, and even in most bookstores, your title will compete with notecards, candles, and a glut of titles from Canada, the US, and the UK. The best thing you can do is to be clear on who your audience is.

## CREATING A PROFESSIONAL BOOK IS CHALLENGING

1. **What you will need most:** patience and determination. A sense of humour helps, too!
2. **What you should budget:** The evolution of a book from completed manuscript through editing and production can take several months. Traditional publishers plan on 9 to 24 months to develop a book. As a self-publisher, you may have more nimbleness, but do plan on **at least 3-9 months**, depending on the scope of editorial work you wish to engage in.

**There are many variables in a publishing project.** You will likely require a **minimum of \$2,000**. Cost is determined by the services you require (editorial, design, translation), the number of copies you want to print, and the format of your book (paperback or hardcover, colour or B&W)

3. **Your manuscript** is at the heart of this whole endeavour. Writing takes time. Give yourself that gift and chart yourself a clear course. You need a beginning, a middle, and an end; clarity of vision; consistency of form.
4. Whether your objective is to create a book for posterity's sake (for friends and family) or you have commercial aspirations, **have a clear goal** for your book and **a clear sense of who your reader will be**.
5. **Reclaim the basics of grammar and punctuation.** Choose a voice. Watch for shifts in perspective, changes in tense, variation in style. Amending inconsistencies can become time consuming and costly in the editorial process.

6. **Check, re-check, polish.** It's a lengthy process, and not for the impatient! Over-editing on your own is an easy trap to fall into, so ask others to read your work. They may see things you can't. Be prepared for comments, constructive criticism, and to revisit things that aren't working.
7. **Most writers need an editor at some point**, whether for structural, substantive, or copy-editing. This is typically a service for hire, unless you have a family member who happens to be a pro. Editing is a special skill. We recommend engaging a professional for this crucial step in the evolution of your book. The editorial process may take several months, depending on the length and strength of your manuscript. You may have to revisit the work several times. I repeat: It's a lengthy process. Patience and determination will yield good results.
8. **Making a book look professional** depends on the design presentation and the quality of the production. Engage the services of a professional book designer.
9. **Create a unique title.** If you think you have the perfect title, do a quick search on the Internet to see if anyone else is already using it. Test it on your friends and prospective audience.

## SOME OF THE NITTY GRITTY

### 1. Respect other creators and their efforts.

**Copyright / Quotations / Illustrations:** With some exceptions, copyright is owned by the creator of the work, known as the Author. In the simplest terms, copyright means “the right to copy.” In general, only the copyright owner (often the creator of the work) is allowed to produce or reproduce the work or a substantial part of it in any form. In Canada, copyright on published material expires 50 years after the death of the author or creator.

Determining whether what you have copied is “substantial” requires a judgment call, and each case is different. Goose Lane has some rules of thumb that should serve as a safe, conservative guide:

- Song lyrics require permission regardless of length. (Music publishers are very vigilant about copyright and have sued for very small infringements.)
- Lines of poetry require permission if they extend beyond 3-4 contiguous lines in the case of longer poems or 1-2 lines in the case of a shorter poem, such as a sonnet, for example. (For non-contiguous passages or longer excerpts, please consult us.)
- For quotations from books or articles, permission must be sought if the quotation is more than 5% of the published work or in excess of 300 words.
- All artwork, photographs, and maps require permission.
- Titles of works, however, are not copyrightable and therefore do not need permission.

### 2. Think carefully about the use of footnotes, and whether these interrupt the flow of the narrative. Can quotations or footnotes be paraphrased and integrated into the main narrative? Highly discursive footnotes may signal extraneous text — they may not be adding to your story.

### 3. Notes / Credits / Acknowledgments

Non-fiction works relying on outside sources normally and properly should have their own apparatus of notes, bibliography, or works cited to acknowledge the source of information and quotations.

For literary works, the requirements of acknowledgement are much less stringent and clear. It is customary and courteous to acknowledge your use of others’ work, especially if that work is under copyright and/or the original author is living, whether or not you have sought explicit permission — although there is no legal obligation to do so if permission was not required. This should be done in a section of notes or acknowledgements at the end of the book. Some works in the public domain (Biblical passages, lines of Shakespeare) need no further attribution. Epigraphs will normally carry sufficient attribution in the author’s name and, if necessary or desired, the name and publication circumstances of the work.

### 4. Get your own ISBN and create your own publishing house.

An International Standard Book Number (ISBN) is a unique identifier used by librarians and booksellers to identify your book. An ISBN is required by most booksellers for the management of their inventory.

#### The ISBN Agency for Canada

Canadian ISBN Agency, Library and Archives Canada / Bibliothèque et Archives Canada

395 Wellington Street

Ottawa ON K1A 0N4

Toll-free: (866) 578 7777

Fax: (819) 997 7517

Email: [isbn@lac-bac.gc.ca](mailto:isbn@lac-bac.gc.ca)

Web: <http://www.collectionscanada.gc.ca>

## A PRIMER

Here are some of the questions we're bound to ask you:

- What is your working title?
- Who is the audience for your book:
  - Private (family and friends)
  - Adult readers
  - Young adult readers
  - Children aged less than 10
- What is the nature of the content? Biography / Memoir / Fiction / Poetry / History / Picture book
- How many words is your manuscript?
- Does your book include images (photos, maps, illustrations — anything that is not typed text)?  
If yes, how many?  
If yes, do you want your images printed in colour (more expensive) or B&W?
- Are the images digitized (available electronically) or will they need to be photographed/scanned?
- Does your text include:
  - Footnotes?
  - Bibliography?
- Do have a notion of the format for your book(s)?
  - Paperback / Hard cover (more expensive)
  - Dimensions?
  - Horizontal or vertical?

### SERVICE and FILES

- Do you require editorial services? It's difficult to speculate on time or budget requirements before seeing a sample of your manuscript, so we'll be asking.
- Do you require translation services (English to French; French to English?)
- Do you require design services (cover, layout) or will you supply a print-ready file that we will coordinate production of?
- If you are supplying print-ready files, please send a sample of the layout for us to review.

### TIMELINE and SHIPPING

- When do you need to receive your books? (Note that printing takes several weeks.)
- To what address should copies be delivered?
- Is there a loading dock at this location?

# BASIC FILE PREPARATION

## Text Formatting

Your manuscript should be submitted as a word-processed file (i.e. MS Word). Goose Lane uses Canadian spelling. We reference the *Oxford Canadian Dictionary* for spelling and defer to the *Chicago Manual of Style*. Use double quotation marks for speech. Single quotation marks should only be used for quotes within quotes.

Text formatting should be kept simple and straightforward: use page numbering in the header or footer; employ page breaks between chapters; apply italics where needed (i.e. book titles). Most other formatting will be removed when your manuscript goes into layout.

In certain kinds of publications (such as poetry), there may be special formatting considerations. For instance, a poet may wish to avoid certain kinds of line breaks or may wish to use alternate conventions. If there are formatting considerations that may affect your book's layout, dimensions, or physical appearance, please notify our design department well before the design and production process begins.

## Illustration Placement

All image files should be named in relation to where you'd like them to appear in the manuscript. For instance, the first three illustrations proposed for Chapter 1 should be labelled 01-01; 01-02; 01-03. The same references should appear in your manuscript to suggest the placement of the image in the text and with the relevant captions. If you're not sure about placement, please provide numbering anyway, and we'll discuss.

## Illustration Formatting

The clarity of images is determined by the original image but also by the resolution (density) of the data in the digital file. If the data is "stretched" over an area larger than the original, it becomes diluted and the image will get fuzzy, and we're guessing you don't want that to happen. Your best bet is to have it rescanned at a larger size or to consult the original source to try and have it saved at a larger size.

All images should be submitted in high-resolution (300 ppi) JPG or TIFF format, as close in size to the anticipated reproduction size of the image. Images are reproduced at 300 dpi resolution. We like to use a 1:1 ratio for the best quality of reproduction (no stretching), so if your book is 6 x 9, plan on sending us 6 x 9 image files @ 300 dpi for full-page illustrations.

## Delivery

The image files for your book should be submitted with your manuscript file, all at once, on a disc, memory stick, or via on-line transfer. Please DO NOT email individual files.