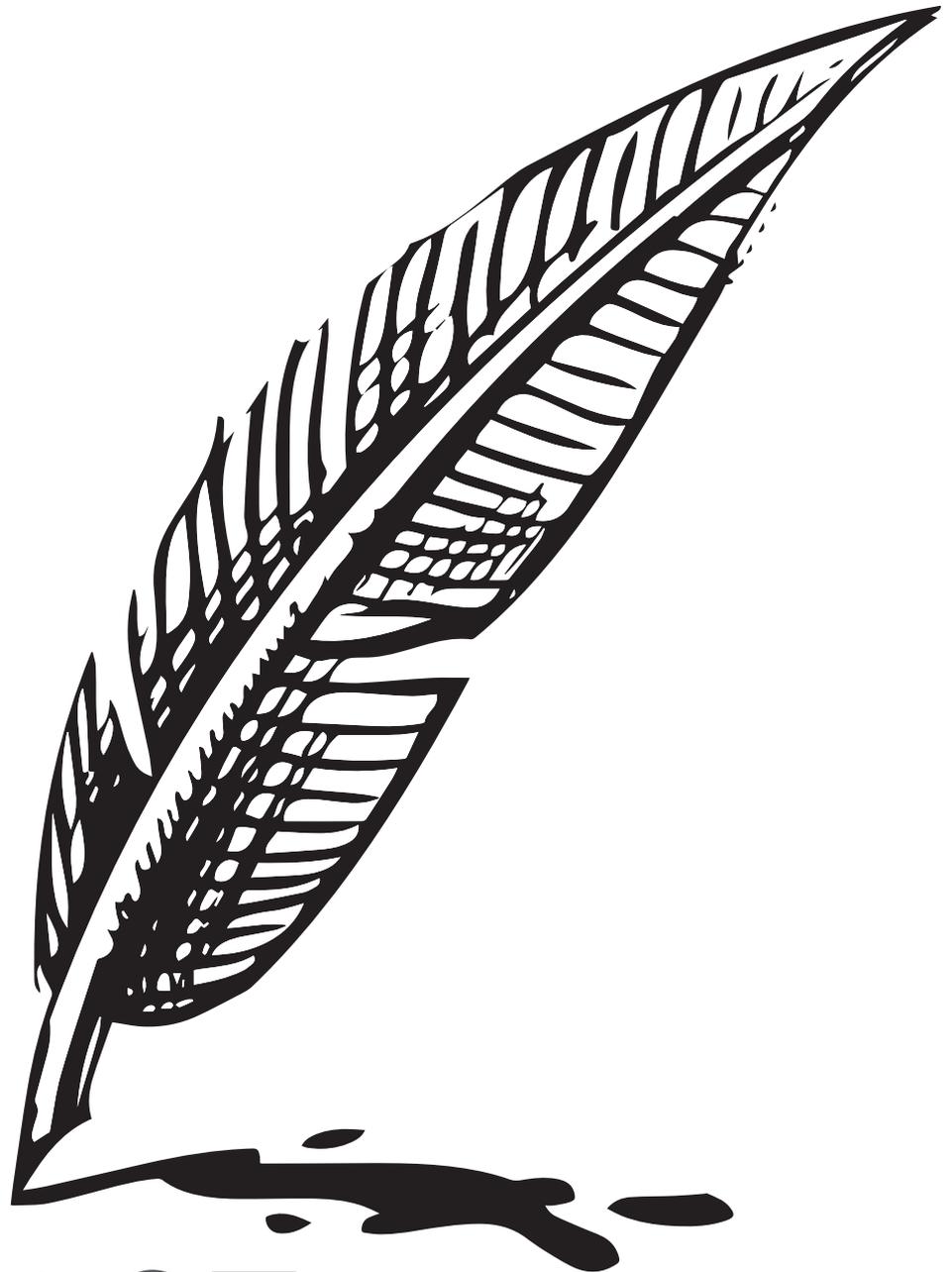

Writers & Artists Get Publishing!

Indie Books and Illustrators in the Scottish Borders



Getting started...

Publishing your own book is an exciting project, and these days, it's easier than ever before.

However, the options are changing all the time, and with so many different routes to choose from, it can be hard to decide what to do.

To help you get started in independent publishing, CABN (Creative Arts Business Network) has compiled some case studies on writers in the Scottish Borders who have taken this route:

Serafina Press is a publishing company set up by Jennifer Doherty. It began with her own children's books, in collaboration with illustrators including Cara Lockhart Smith, and now also publishes books by others.

Peter Flannery has published his first supernatural thriller in print and Kindle formats, and sold over 40,000 copies.

Dorothy Bruce has published her first novel in several print and e-formats and is also experimenting with images. She has set up her own publishing imprint to do so.

Hopefully their stories will give you some ideas and recommendations, though bear in mind that the fast pace of change means this can only be a snapshot.

Important points to remember

- Be realistic about your reasons for publishing. If it's a personal project, don't spend a fortune on lots of copies. Research the print-on-demand (POD) options mentioned below, and only order what you really need. These days it's possible to order tiny print runs and get great results for a small outlay.
- Be realistic about the chances of making any money. Most self-published authors earn next to nothing from their books. A very lucky and gifted few make money - they're the ones who hit the headlines. Happily, you can test the market these days with a small print run, so there's no need to take big financial risks.
- Be careful about spending on writing support services. Most writers have wised up to vanity publishers, but that

market space is increasingly being occupied by companies offering cover design, marketing packages, editing and proofing services or illustration. Some of these companies are very good, but rates vary enormously. Don't pay over the odds, and don't assume that a great cover and proof reader will make up for the shortcomings in your writing. The extra investment may not lead to sales, so do your homework and ask around.

The writers on the following pages have kindly shared their experiences to save you time, but bear in mind that neither they nor CABN are liable for the success or otherwise of your book! Good luck, do your research, and keep us posted with any recommendations or news from your self-publishing ventures by emailing Kay.McCluskey@scotborders.gov.uk



Jennifer Doherty

Jennifer Doherty is based in Eyemouth, where she runs the Smokehouse Gallery and Serafina Press. She has collaborated with illustrators on several books for children which are published under her own imprint.

Author

Books: *The Eyemouth Mermaid*

Children's picture book, Serafina Press (2007), 32pp, print, ISBN 0955269628

The Mouse of Gold

(with Gerald Goldin and Cara Lockhart Smith)

Children's picture book, Serafina Press (2006), 32pp, print, ISBN 095526961X

The Pirate Kings of Eyemouth (with Lindsay Grime)

Children's picture book, Serafina Press (2008), 32pp, print, ISBN 0955269652

The Eyemouth Mermaid (with Lindsay Grime)

Children's picture book, Serafina Press (2009), 32pp, print, ISBN 0955269628

The Treasure at North Berwick (with Sophie Elm)

Children's picture book, Serafina Press (2010), 32pp, print, ISBN 0955269679

The Lion of St Andrews (with Katherine Coulton)

Children's picture book, Serafina Press (2012), 32pp, print, ISBN 0957230907

The Fierce and Gentle Wolf

(with Gerald Goldin and Cara Lockhart Smith)

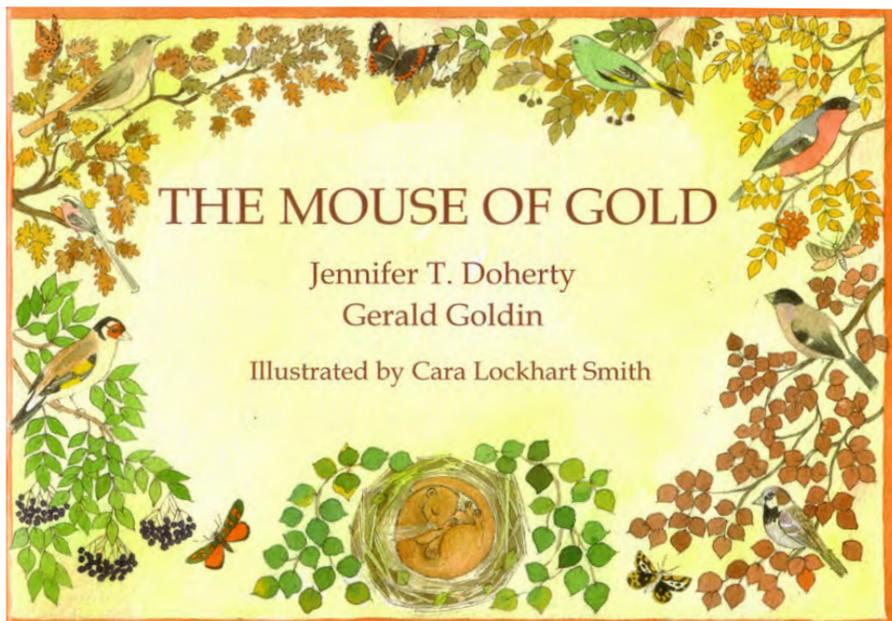
Children's picture book, Serafina Press (2011), 32pp, print, ISBN 0955269644

As Publisher: *Bear in a Boat in the Borders* by Cara Lockhart Smith

The Berwick Bear and His Fiddle by Cara Lockhart Smith

Secrets of the Smuggler's House by Fay Waddell

www.serafinapress.com



“Find an illustrator whose style you like. Talk to them, work with them, but don’t tell them what to do! Trust that they know how to use images to bring your work alive – that the book will be all the better for its having come from you both. Illustrators are trained to read the text with a visual sense – they can put things into pictures that can then come out of the text, and simplify it.”

Why did you decide to publish your books independently?

I felt that it was incredibly difficult to get into the conventional children’s publishing market. I had two books that I wanted to publish. I knew and worked with a terrific illustrator and writer (Cara Lockhart Smith), so it made sense to produce the books ourselves. In fact, we had three books in mind - Cara had a book ready to go *The Berwick Bear and his Fiddle* - and it felt much more interesting to me to build a small publishing house, rather than one-off publishing.

But the experience of marketing the first book was pretty similar to that of any self-publisher.

A big part of that was thinking about

who would sell the book. I have my own gallery in Eyemouth, where we could sell signed copies, and we knew local retailers who stocked Cara’s cards and really admired her work. So we had the beginnings of a distribution network. I knew about distributors because I sometimes bought books for the gallery, so I sort of stumbled towards a system for getting the book out there.

What experience did you have beforehand?

I’d worked in magazine publishing in London in the 1980s and early 90s. On one publication, the clients were book publishers themselves. So while I’d never worked in publishing, I did know some of the issues. I also have friends in publishing, and we’d talk about the market etc.

I had had many years of business copywriting and training experience – often with small companies, or companies launching new products. Not directly relevant, but it meant I had a business sense, helped me see how a small publishing company could be possible.

Now, while that was all helpful – I certainly don’t think it was necessary for successful self-publishing.

Who’s the target audience for your book?

Children, from toddlers to about 9 years – and the parents, grandparents, friends and relatives who buy for them.

What was the rough timeline for the publication process?

A whole book takes about 9 months, minimum – from the story being written to the copies being collected from the printer and sent to the distributor/retailers.

What was your initial print run and why?

3000, with some books running to 4000.

This was based partly on the number of books I had to print in order to get the per-copy price down to a manageable level, and partly based on talking to various people – booksellers, tourist attraction staff, about how many books they thought they could sell. And some of it was just making a guess.

What publication route did you choose and why?

Conventional printing.

Martins the Printers, based in Berwick, offered a great service, explaining everything about the process. I liked the idea of local printing, and, back in 2006, print-on-demand was less widely available. Up till now, I’ve stayed with the same model, but I should be looking at other possibilities too – storing and keeping track of thousands of books is a real chore.

What services did you use, and would you use them again?

Illustrator - though describing that as “using a service” doesn’t feel quite right – it is such an intimate, back-and-forth creative process. Serafina Press books

“It felt much more interesting to me to build a small publishing house, rather than one-off publishing.”

The Sailing Bear of the East Neuk by Jennifer T. Doherty



The latest book from Serafina Press
coming April 2014

wouldn't exist without the illustrators.
Printer – see above. Yes – I'd use again.
Distributor – we were small, but because we had plans for 3 books in a short time, we did find a professional distributor.

Rough idea of costs:

About £3000 to print 3000 books (possibly a little less at the beginning – paper costs have risen). About £3500 to print 4000 books. I need to keep the per copy cost to about £1 – otherwise the already tight margins become too tight to make it a business.

Rough idea of sales:

c. 21 000 books since 2006 in the UK
c. 12 000 in Arabic translation
It costs about 50% of the cover price to retail the book.

So, at £5.99, this leaves £3 after selling – and with it costing c£1 to print each book, there is about £2 left to pay the illustrator, the publisher, and the writer. This is still an acceptable level of profit, but it's not a way to make a fortune, either.

Any observations about pricing:

That it's hard to know what to do! We've kept the same cover price – £5.99 – since 2006. Maybe time to make the next one a little more expensive. Or new editions of existing books (some are close to out of print) might need to cost more.

What marketing and promotional methods have you tried, with what success?

It's hard for me to define what worked best – I think they all brought some success, and were enjoyable to do, too. (After all, what are we self-publishing for – if not to engage with readers and the community?) So I list them...

Launch events

Competition – e.g. in Border Events
School readings
Press copies for review
Press releases and stories – *Berwickshire News*, *St Andrews magazine*.
Upcoming interview in *Eildon Tree*.
Sample copies to some retailers (e.g. National Trust)

Advertising

Printed catalogue – this might have helped sales, but was relatively expensive – and quickly out of date. That said, if I was more savvy about printing, or able to do more of it myself, a catalogue is a very good thing.

Would you recommend a website/Facebook/Twitter/blog for self-publishing writers? Which have proved effective?

I'm new to social media – but rather like Twitter best of the possibilities. I'm sure they all work well, if they're used effectively – and Instagram certainly seems to offer possibilities for any kind of illustrated work.

What online forums or organisations do you recommend for indie publishers in your genre?

Again, because I'm new to social media, I haven't got a favourite yet – but I have the feeling, via Twitter, that there are a few places where people meet and share and link, and good stuff comes out of that. More research there for me, I think.

Organisations: There are resources for anyone writing and publishing in Scotland. *Publishing Scotland* (www.publishingscotland.org) and *The Scottish Book Trust* (<http://www.scottishbooktrust.com/>) both have websites that highlight events in Scottish publishing, and offer information on writer events, competitions, and training.

Publishing Scotland gives a sense of the wider publishing market in Scotland, in a way that is very supportive and welcoming. Its training courses cover many aspects of publishing, and are open to both professional members and members of the public.

An important part of the *Book Trust* site is the guide to literary festivals in Scotland. It's written as a guide to anyone planning a visit, but, by following the links to specific festivals, you might find information that helps you promote your book, or enter it into a competition, round a specific festival.

Both organisations are helpful and friendly, in my view.

Has anything surprised, annoyed or delighted you about the process, and why?

Surprised by the fact that there is ALWAYS a rush at the end, no matter how much we learn and how much we plan.

Surprised by how many of the issues (e.g. getting the cover right) are the same as in a big publishing company – text and image – finding the right balance.

Nothing annoying, really...

Delighted by so much of it – the children reading, and remembering, and acting out scenes from the books among the best of it. Even, recently, having teenagers say “I used to read that when I was wee”. (Even though I feel the books just came out yesterday.)

What would you do differently next time, and why?

I'd have printed more of the Sea Dancer at St Abbs! Almost out of print, and still going strong – will need to re-print.

I'd find out more about integrating e-books, print, and print on demand. I know we still miss out on some of the market because of not having that in place yet.

There's always room for more and better promotion. I like the way that the books have found their way out into the world – but I wouldn't mind it happening a bit more vigorously from here.

What are your top tips for writers aiming to publish a similar type of book?

Find an illustrator whose style you like. Talk to them, work with them, but don't tell them what to do! Trust that they know how to use images to bring your work alive – that the book will be all the better for its having come from you both. Illustrators are trained to read the text with a visual sense – they can put things into pictures that can then come out of the text, and simplify it.

Give yourself enough time. Know that there will be a lot to do at the end.

Check everything about a million times.

“The possibilities are changing all the time. What's been quite amazing to me at Publishing Scotland events is how much is still in flux (even for companies with a lot of resources).”

Crystal ball time: how do you see the future for self-publishing? Any new opportunities/technologies in your sights?

The possibilities are changing all the time. What's been quite amazing to me at Publishing Scotland events is how much is still in flux (even for companies with a lot of resources).

I'd like to think that more flexible printing would allow for a much wider range of books – rather than invest in printing up front, I could produce more books. Over time, they'd probably sell about the same numbers, but I wouldn't have the problems of storing or putting a lot of resources into one title at a time.

Are you happy to be contacted for advice by writers who contact CABN, and what contact info should people use if so?

I am happy to talk to writers, and will offer help where I can. For authors who want to take the process further, I offer a very flexible mentoring /consulting service.

Jennifer Doherty

www.serafinapress.com



Cara Lockhart Smith

Cara Lockhart Smith is an award-winning illustrator and writer who lives in Coldstream. Her work for children has been published by Methuen and Macmillan, as well as Serafina Press, collaborating with Jennifer Doherty.

Author/Illustrator

As Writer: *The Berwick Bear and His Fiddle*
with Jennifer Doherty

Children's picture book, Serafina Press (2006), 32pp, print, ISBN 0957091907

Bear in a Boat in the Borders
with Jennifer Doherty

Children's picture book, Serafina Press (2008), 32pp, print, ISBN 0955269636

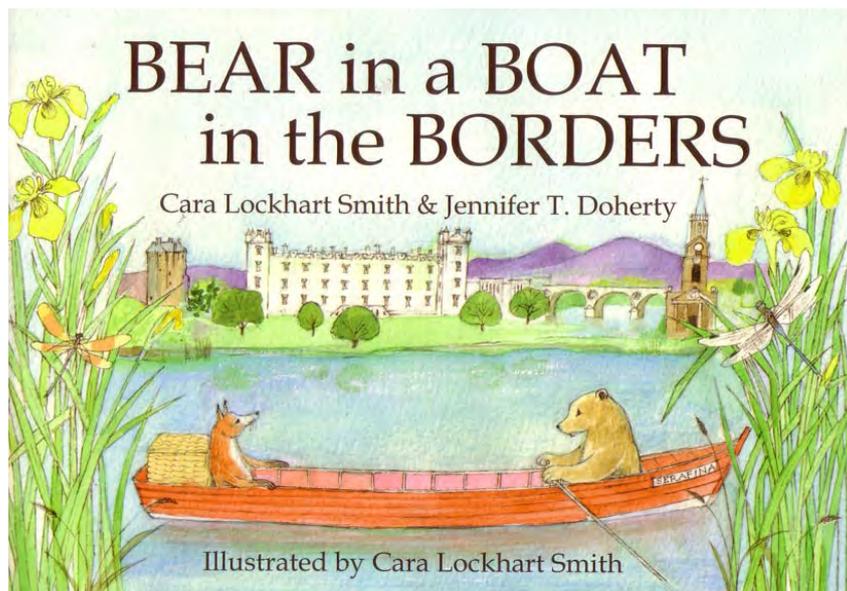
As Publisher: *The Mouse of Gold*
by Jennifer Doherty and Gerald Goldin (2006)

The Eyemouth Mermaid
by Jennifer Doherty (2007)

Secrets of the Smuggler's House
by Fay Waddell (2009)

The Fierce & Gentle Wolf
by Jennifer Doherty and Gerald Goldin (2011)

www.caralockhartsmith.wordpress.com



“Serafina books are picture books for children, and many are bought by grandmothers for their grandchildren; or by visitors as a memento of their holidays; or various people just because they like the books.”

Why did you decide to publish your books independently?

I was sharing a fish supper in Eyemouth with friends Jennifer Doherty and Gerald Goldin and they suggested I might illustrate a story they had written, *The Mouse of Gold*. I said that I never produced illustration work speculatively, and that it was hard to find a publisher for new picture books; but on the other hand I felt that nowadays self-publishing was a viable option. Jennifer Doherty, who runs The Smokehouse Gallery in Eyemouth, more or less there and then decided to set up a small press that would produce picture books with a local theme. I had already mapped out *The Berwick Bear & His Fiddle* so Serafina started with this book. Subsequently the press published *The Mouse of Gold*; and has continued since then, having now branched out into working with young illustrators fresh from art school.

What experience did you have beforehand?

Writing and illustrating children's books has been my main occupation. I have had my own books published in UK, and also in foreign editions; and have worked with other writers as an illustrator, specialising in folk tales, as well as producing artwork for a wide variety of illustration projects. I have also worked with children on art projects for many years.

Selected work with mainstream publishers:

Riding to Canonbie, poetry for children with illustrations.

Hamish Hamilton, 1972

Old Merlaine, poetry for children with illustrations. William Heinemann, 1975

Parchment House, novel for children. Methuen, 1989

Twenty-six Rabbits Run Riot, picture book. Orchard, 1990

Twenty-Six Rabbits Go Crackers, picture book. Orchard, 1991

Dudley Shadow, novel for children. Methuen, 1993

Pzazz, novel for children. Methuen, 1993

Billy Dipper Braves the Ghosts, cartoon story. Macmillan, 1995

The Witch-Baby, story for young children. Andersen Press, 1998.

Who's the target audience for your book?

Serafina books are picture books for children, and many are bought by grandmothers for their grandchildren; or by visitors as a memento of their holidays; or various people just because they like the books. A 70-year-old man came into a local bookshop and said he was buying *The Berwick Bear & His*

Fiddle just for himself because he liked the picture of the bear on the Berwick rooftops.

What was the rough timeline for the publication process?

This is a very open question. A script can be written over a day or it can take much longer. For a picture book, which is what I am concentrating on here, the script (usually 1,000 words or less) has to be in a fairly finished state before the first draft of the book (32 pages) is laid out, as from the beginning it is necessary to marry words and illustrations. A rough-rough will take me a day, a detailed rough a week or so. For the finished illustrations I would reckon on between two to four months. I do my own scans and layout, as do many people working at this scale of publication. We worked with Martins of Spittal, experienced book printers, and they gave much good advice about how to present the CDs as print-ready material. It is good to do your own scans, as getting others to do this is prohibitively expensive, and home scanners nowadays can reproduce to a very high standard. For producing scans and doing very rigorous proof checking I would allow about a month. It is much better to get everything right at this stage, rather than after a printer has produced their own one-off pre-publication final proof copy, as alterations at this stage cost money if they are the writer's or artist's

responsibility. Once the proofs, including obviously both words and images, have been found to be satisfactory, the printers will give a date for printing the book. This is probably a matter of weeks from when the proofs have been accepted as satisfactory.

What was your initial print run and why?

The print runs of subsequent books vary between 3,000 and 4,000. Smaller print runs make each copy of the book more expensive. Obviously storage space is a consideration.

What publication route did you choose and why?

The self-publishing route was partly chosen because the industry has totally changed over the last few years and it is my opinion, and I am not alone in this, that it is more difficult to get work published by mainstream publishers than it was twenty years or so ago. There are far fewer publishers, as smaller though very well-known publishing houses were bought out by large conglomerates. There are still some small independent publishing houses, but if they do not want to publish your work, the options are much narrower than in the past. The same elements have taken place in the recording industry. However, at the same time, the rise in the Internet, and the possibility of using home computers to produce CDs with scan quality as high as could be achieved twenty or so years ago only by large print concerns with complex machinery, has totally changed both the ability to produce the object and the possibilities of marketing it. There is a great freedom in self-publishing, and a much closer relationship with those who purchase the books, and those who sell the books. I feel that much interesting publishing will be done in this way in the future. Technology has changed everything, for everyone.

What services did you use, and would you use them again?

I do a great deal of the actual book production work myself because it gives me more control, and is obviously cheaper. If producing your own scans, you need to find out what files your chosen printers use and make sure you have the right software. A good book

printer is a jewel to be cherished.

Rough idea of costs:

The cost of printing 3,000 copies of a 32-picture book in colour, in the size format Serafina works with, is in the region of £3,000. Smaller print-runs are much more expensive per copy, though 3,000 is considered quite large for a small press run. I was contracted by a particular concern to illustrate one small press book and received a flat fee rather than royalties.

This paid for my studio, which is located at the edge of the vegetable garden!

Rough idea of sales:

The first Serafina title sold out some years ago, and I believe other books in the series have now almost sold out as well. I have been told by people in the mainstream trade that Serafina Press sales are good even by their standards, which is encouraging

Any observations about pricing:

Look at similar books and up the price a little. People are prepared to pay more for small press books. People also like signed copies (you do not charge extra for this service).

What marketing and promotional methods have you tried, with what success?

Jennifer Doherty does the marketing and promotion, though obviously we work together at times, at Book Fairs, in schools and libraries and so on, which is very enjoyable, and does produce some direct sales. I have always enjoyed working with children. I like their attitude to books and to creativity.

Has anything surprised, annoyed or delighted you about the process, and why?

I have had considerable experience now both of working with mainstream publishers and working more along the self-publishing route, and the whole experience is completely different. With mainstream publishers, once one has produced the work and proofed it, then there is nothing to do but sit back for about six months to a year, when one will be sent a few free copies, and if one is lucky be taken out by very nice publishers for lunch. I did once have

a party (midday, sandwiches) as a launch, and also a wonderful bunch of flowers.

But one has no control over what happens to the book, no knowledge of sales except twice a year through statements. Really it is like sending work out into the blue and then losing all control over it. Images of black holes come to mind. Whereas with self-publishing, and small press work, the books are so much one's own production, the date of publication is only the beginning of a process that goes on right the way through until the edition is sold out, which may take a time, but is continuous. There is no forgetting about a book in the back of an agent's cupboard or a publisher's storeroom, there is no pulping of precious editions, nobody loses interest. Money comes in dribs and drabs, it's no way to make a fortune unless you hit lucky on Kindle or through wildfire word-of-mouth, but there is some money to be made, with hard work. The most important thing is to be meticulous and professional in producing something you really care about; then selling it to others becomes much more interesting.



The Berwick Bear & his Fiddle, page 3

“I have been told by people in the mainstream trade that Serafina Press sales are good even by their standards, which is encouraging.”

What would you do differently next time, and why?

Everything is a learning process, some things work better than others. All the time I am trying to teach myself new ways of marrying words and imagery, as this is the art of the picture book. And publicity and marketing are arts I could learn far more about, especially if I self-publish on my own *The Midnight Hare*, which is book I am working on at the moment, which is not really a Serafina Press book as it is not locally based (though it may have Floors Castle in it somewhere).

What are your top tips for writers aiming to publish a similar type of book?

Care deeply about what you do, but don't sulk if not everyone likes what you do. Be totally professional. Realise that everything in life is grist to the artistic mill. Keep a sense of humour. Enjoy yourself. Do the sums properly and don't rely on selling books to friends and family, you give them carefully inscribed copies, you are sending out your work into the wide world and it needs to be as good as anything else out there and thus sell itself. Self-publishing has an honourable tradition. It is not to be confused with vanity publishing. Be very careful about giving anybody money except the printer. A good printer who deals in producing books is a person to cultivate. They know an awful lot and will help you a great deal, and will want to produce good work as much as you do. Proofread everything over and over, and get other people to do the same.

Crystal ball time: how do you see the future for self-publishing? Any new opportunities/technologies in your sights?

I would imagine that self-publishing and small press publishing will become very prevalent in the future, even among already published writers and artists. It's fun! I think that groups of people will probably get together to pool their resources, both financially and artistically.

“All the time I am trying to teach myself new ways of marrying words and imagery, as this is the art of the picture book.”

Are you happy to be contacted for advice by writers who contact CABN, and what contact info should people use if so?

I would be very happy to try and answer general, simple questions via email about the process of publishing and illustrating and writing children's books, but would not feel able to give opinions on the artistic merit of a specific piece of work. I would suggest setting up a local forum so that questions could get answers from different sources, and people could interact with each other.

Cara Lockhart Smith

www.caralockhartsmith.wordpress.com



Peter Flannery

Peter Flannery lives in Ancrum and has sold nearly 40,000 copies of his first supernatural thriller, *First and Only*, on Amazon under his own imprint. He is now working on his second novel in a different genre.

Author

First and Only

Book: Psychological thriller, Blackheart Books (2012), 278pp, print and Kindle
ISBN 0957091907

Peter Flannery in conversation

Why did you decide to publish your books independently?

Upon completing *First and Only*, I thought I'd done a fairly good job. With this in mind I began the process of sending it off to agents and publishers. The first one sent back a standard rejection slip, and so did all the others. I think I ended up with nine. Obviously this dented my self-confidence and affected my motivation. Then two things happened. First I read an article saying that in 2010, sales of e-books in America overtook sales of paperbacks. Second I received an email from a complete stranger saying she had read my book on Authonomy (a website where unpublished authors post their books for other people to read and comment upon). The lady in question said she had really enjoyed my book. In fact, she said, it was one of the best books she had ever read. To me this email changed everything. No longer would I agonise over submission guidelines, query letters and synopses. From now on I would

focus on my potential readers. Now, when I write, I don't think about agents and publishers. The question of 'will I get a book deal?' has been completely replaced by 'will people enjoy it?'

What experience did you have beforehand?

Apart from a collection of angst-ridden poems as a teenager and a few abortive attempts at various novels, my only real experience as a writer came when I worked in a design studio in Edinburgh. The company produced games for the science fiction and fantasy market, and I became their lead writer and editor. We brought out a new rule book every couple of months and my job was to write the stories and descriptions that brought the world to life. It was also my job to make sure all the text, artwork and layout was correct and ready for the printers (something I did very badly at first but slowly got better at as time went by). For each new product, I would write

“If you think you can make money by selling a POD book through normal bookshops, then think again.”



up 20,000 words of story plus about another 15,000 words of background and descriptive text. During my time there, we produced about 7 or 8 of these products, each of which was translated into 6 languages. This was invaluable experience and gave me the confidence to think that I could actually make it as a writer.

Who's the target audience for your book?

The target audience for *First and Only* was basically anyone who enjoys a fast-paced, exciting thriller. Over time, I have found that many of my readers are fans of crime fiction and the majority are women. People often comment that they have never read a book quite like *First and Only*, which might be one reason why I had no success placing it with an agent. Agents and publishers like to be very clear about where they are going to place a book in the marketplace. From a traditional marketing perspective, this makes very good sense. In the

days of Amazon star ratings, such rigid parameters are far less important.

What was the rough timeline for the publication process?

To be honest I can't really remember. I guess from the time I decided to self publish it probably took about three months to learn what I needed to know and put it into practice. I published as an ebook first, using Amazon's *KDP* and *Smashwords*, and then as a paperback some months later, using Amazon's *Createspace* and *Lulu*. I was not so keen on the *Smashwords* or *Lulu* systems so I ended up focusing on *KDP* and *Createspace*.

If you already have a *KDP* account and you have a finished manuscript and cover that is edited, formatted and ready to publish, you could have it for sale as an ebook in about three days, and as a paperback in about two weeks. If you don't have an account and it's your

first book, it will take longer as there are certain things you need to complete before publishing, like getting ISBN numbers, registering with the US tax office and sending off forms like a W8-BEN to prevent the US tax office from holding back 30% of your royalties.

The actual process of publishing is really very quick. Both ebooks and paperbacks have certain review procedures to make sure the content is acceptable, but these don't normally take longer than a few days. If you are publishing a paperback, you will need to order a proof copy and wait for that to arrive before you can click 'publish'. Depending on what delivery option you choose, it could take four weeks or four days for this proof copy to arrive. But once you approve the proof copy, your book can be available for anyone in the world to buy within a day or two. It really is quite amazing.

What was your initial print run and why?

My initial print run was 30 books, primarily for friends and family. After a few months of very low ebook sales, I was convinced that paperbacks were still the way to go. And there is some truth in this. Being able to show people an actual copy of your book still makes it real in a way that an electronic version does not.

With the advent of 'print on demand', there is no longer any need for large print runs. When I order a copy of my book, it costs me about £3.50 delivered to me door. Now that is pretty good by anyone's standards. Using POD, it is possible to make a decent profit if you sell a paperback directly to a reader. However, when selling through Amazon, I make more money from an ebook that sells for £1.99 than I do from a paperback that sells for £6.99. This is partly because I keep the price of my paperback as low as possible and partly because the costs of production and postage are so much higher.

And if you think you can make money by selling a POD book through normal bookshops, then think again. Book retailers will ask for anything between 30 and 55% of the retail price, so if you are selling a book for £8 at a discount of 50% then the bookseller will take £4. If it costs you £3.75 to buy the book in the first place then you are left with 25p. After you've

taken off the cost of actually getting the book to the bookseller, you may well be looking at a loss. To do this effectively, you would need to have a large print run to bring the unit costs down. This is one area where traditional publishing still has its advantages.

“With the advent of ‘print on demand’, there is no longer any need for large print runs.”

If you want to work out a rough idea of costs and profit for your book, try visiting the website below. Clicking on the ‘books’ tab will bring up a calculator page. This allows you to enter the details of a book and will give you a pretty good idea of the cost of printing and shipping.
<https://www.createspace.com/Products/Book/#content7>

What publication route did you choose and why?

I chose *KDP* (Kindle Direct Publishing) and *Smashwords* for the ebook and *Createspace* for the paperback. I went through the process with *Lulu* but never actually published with them. At first I did not appreciate the strengths and weaknesses of these systems, but I found *KDP* and *Createspace* easier to use. Over time I have come to realise that *KDP* and *Createspace* have numerous advantages over the other systems on offer; not least of which is the fact that they are already incorporated into the Amazon machine, which, whether we like it or not, is probably the single largest supplier of books in the world.

Over time, I found that only a fraction of my sales were coming through *Smashwords*. Plus I found their record of sales and payment procedures to be quite unsatisfactory. However, I must state that this was only my impression. I know lots of people have great success with *Smashwords* and are quite happy with the way they work.

When I publish my next book I will

be using *KDP* and *Createspace*. The simplicity of the process, immediacy of information, efficiency of royalty payments, marketing options, worldwide availability and the ease with which changes can be made are very persuasive arguments for choosing these two options. But again, other people might have equally good experiences with other self-publishing companies. It is up to the writer to investigate which one appeals to them.

What services (eg printer, illustrator, publisher, proofreader, photographer, PR) did you use, and would you use them again?

When I finished *First and Only* I was a househusband and full-time carer of two young boys. I did not have the money to pay for professional editing or publishing services. My wife reads each chapter as I finish it and this gives me invaluable feedback on whether the book is working or not. She also underlines any mistakes she spots and lets me know if certain things don’t work for her. Once I have made all her corrections I then go through the book myself with a high level of intensity and scrutiny. This is not just reading it through carefully. This involves reading the entire book out loud, and then I go through it again with a metal ruler to isolate each line in an attempt to spot as many mistakes as I can. So, with the help of my wife, I do my own proof reading and editing.

I designed the cover myself (which definitely shows!), took a photo of myself using the camera’s self timer. I even wrote a brief article on myself for a small local paper.

My next book is a larger and much more complex project. It will have three times as many words and a far more intricate and complicated plot. The thought of proof reading more than 200,000 words terrifies me, but I am going to give it a try.

I am currently commissioning some artwork with a view to using it on the cover but I will have to see how that turns out.

I do not intend to do too much in the way of marketing and PR. This can be extremely time consuming and does not guarantee the success of a book.

Rough idea of costs:

The cost to publish *First and Only* was fairly minimal. Publishing an ebook with *KDP* cost me nothing except time and a fairly steep learning curve. For the paperback I bought a batch of 10 ISBNs for about £120, of which I used 1 (I now have 9 ready for future books). I spent about £30 to get two proof copies using expedited shipping (they arrived just three days from ordering!). I then spent about £200 on a batch of 50 books, but as most of these were bought by friends and family I quickly doubled my investment.

This is the big difference between the ‘print on demand’ options available today and the old days of vanity publishing. If you want to write your memoirs and buy 20 copies for your friends and family you could do so for very little money. If you’ve written a book and you can’t abide the thought of it languishing in your study then you can now make it available for people to read with very little investment.

By the same score, if you have written a book that has broad appeal then it is perfectly possible for you to compete with even the biggest names in publishing. And all this from your study. Basically it’s all down to you.

“I am currently commissioning some artwork with a view to using it on the cover.”

Rough idea of sales:

First and Only has now been on sale for about three years. In the first eight months I sold just 47 ebook copies. Now, 28 months later, it has sold just shy of 40,000 copies, of which about 10% are paperbacks. I never dreamed I would be able to achieve this level of sales. I keep a very close eye on my sales. I can tell you exactly how many copies I sold each day for the last 14 months. I know if I sell more in the morning or at night before people go to bed. And I can tell you whether there is a difference between sales during the week and at weekend.

I know how many I sold in the UK and through Amazon.com. Yes, it's safe to say there's a touch of OCD when it comes to keeping track of sales.

I keep a record of my Amazon chart rankings for every day. This allows me to work out how sales relate to chart positions. It is extremely useful when trying to work out the effect of a particular promotion. It helps you to understand the relationship between ebook and paperback sales. It even gives me evidence that the main driving force behind my sales has been word of mouth. For example, I might notice that I get a boost of sales just after someone has left a nice review. Understandable, you might say, but in America I notice that after such a boost I get recurring sales at the 'same time of day' for the next few days. From this I infer that people in particular time zones are talking about and recommending my book.

This is the kind of marketing information that companies used to pay huge amounts of money for. Now it is available to sole independent authors like you and me.

““In three days I gave away 18,000 copies! I was terrified! But then, in the remainder of the month I sold nearly 9,000 ebooks.”

Any observations about pricing:

Pricing is a very interesting thing. In all this process I only ever paid for one small 'guide to publishing an ebook'. It was by an Australian author and it cost me \$9. Most of what he had to say I had already learned by other means. However, he made some very useful comments about pricing. His comments have been born out both by my own experience and by studies on various blogs. Namely you need to get the price right. Too cheap and people will perceive the book as rubbish. Too expensive and people will simply decide to choose some other book.

For a smallish psychological thriller like mine (278 pages), I originally set the price at £3.50. The result of this was that I sold a handful of copies each month, but it wasn't competitive enough to elicit more sales. Readers are faced with a huge selection of books to choose from. What you are trying to do is get them to notice your book and say, 'I'll give it a go'. You need to look at books that are going to be selling next to yours and pitch your price accordingly. Lee Child might be able to sell ebooks at £5 or more. As unknown authors, we cannot. Personally I found that £1.98 worked for me. Not cheap rubbish but no big outlay, just enough for people to say, 'I'll give it a go'.

What marketing and promotional methods have you tried, with what success?

Compared to many authors, I have done very little in the way of marketing and promotion. I emailed all the contacts in my address book, had a small article in the local paper and did a little bit on Twitter, but apart from that I've not done much. Once I had adjusted my price, my sales simply started to grow. In 2012 my sales increased steadily, month by month, until by June I was selling 1,500 a month. Then they levelled out. I sold roughly the same for the next two months at which point I began to detect a small dip. I thought, ok, that's as far as they are going to get under their own steam. I then decided to do a free promotion using KDP Select. In three days I gave away 18,000 copies! I was terrified! But then, in the remainder of the month I sold nearly 9,000 ebooks. The following month it dropped to 8,000 and the month after that 4,400. From this high point it has steadily declined but to my mind the free promotion certainly worked for me.

Would you recommend a website/ Facebook/Twitter /blog for self-publishing writers? Which have proved effective?

I don't really have enough experience to recommend any of the above. As yet I don't have a website or a blog. I have a Facebook page but I am very bad at updating it. I do dabble in Twitter from time to time but I find it very distracting. What I would say is that my first sale and my first review in the US came from a woman I began speaking to through Twitter. So, yes, in that respect it did work for me. I do, however, know a number

of people who definitely benefit from social networking and some of them are selling a lot more books than me. To me, things like Twitter can be very good for letting people know about your book, but they are not going to make or break it. Facebook or Twitter might lead a reader to your book but if they don't read it and recommend it to their friends then it will not gain momentum. It will require constant pushing and promotion. I struggle to find time to actually write. I have no time to spend on blogs, and Facebook and Twitter. Although this may well change at some point in the future. What online forums or organisations do you recommend for indie publishers in your genre?

I found the KDP community extremely useful when I was trying to learn about self publishing and formatting. I would recommend Authonomy as a way for people to get feedback on their work and also to feel part of a writing community. A friend of mine has just had a very positive engagement with a book cover design company: www.bespokebookcovers.com

Has anything surprised, annoyed or delighted you about the process, and why?

The list for this question is endless! But I think the thing I find most astonishing is that I have been able to sell so many books with so little effort. I don't mean that to sound trite. I worked extremely hard to produce a book that I was proud of and I worked very hard to figure out how to go about publishing it. But once that was done I feel as if Amazon has done most of the work for me. They provide a shop front that is available to people all around the world. They manage the sales and distribution of both ebooks and paperbacks. If someone orders a book I don't have to pack it, address it, invoice it and take it to the post office, Amazon does all that for me. Yes, they take a cut for themselves, but the royalty they pass on to me is much higher than an author would get through a traditional publishing deal.

It is truly wonderful when someone you have never met takes the trouble to leave a review that says something nice about

your book. But on the flipside it is truly horrible when someone slams you with a bad review, especially as it has a direct affect on your sales. But this is the reality of publishing a book. Not everyone is going to like it. Not everyone is going to be fair in their comments.

I once posed the question on the KDP forum: which is worse, a rejection slip or a bad review? There are two answers that stuck in my mind.

A rejection slip, because at least a bad review means you've got into the party. A rejection slip stops you at the door.

A bad review because it's the gift that keeps on giving!

What would you do differently next time, and why?

I am already paying for artwork to help support the book. This is because the fantasy genre has a long tradition of linking the written word with visual images. And, because my next book is so much bigger and more complicated, I might consider having it professionally proof read.

What are your top tips for writers aiming to publish a similar type of book?

First and absolutely foremost: Write the best book you can. Actively seek out advice and criticism and have the courage to take it seriously. If people even hint that the book is not really working, then do something about it. Do not be too precious about your work. Think about what works and what doesn't work in your particular genre. People didn't rave about *The Girl With the Dragon Tattoo* because Mr Larsson spends a hundred pages taking you through endless meetings at the Millennium magazine. They raved about it because it had shocking BDSM elements and a cool female heroine, who was a bit weird but was also a super hot hacker who manages to get her own back on the baddies.

“Write the best book you can. Actively seek out advice and criticism and have the courage to take it seriously.”

Crystal ball time: how do you see the future for self-publishing? Any new opportunities/technologies in your sights?

There is no question about it. We are living through a revolution in publishing. I am astonished at how slow the big publishing houses have been in adapting to the changes. Only a few years ago ebooks were a weird new development, but most people 'preferred a proper book'. Now more and more people are appreciating the benefits of e-readers like the Kindle and the iPad. It is becoming easier to produce complex books with lots of illustrative content so even children's books are increasingly appearing as ebooks.

Audio books are becoming increasingly popular and it is now relatively easy for authors to produce and sell their own audio book.

People talk about the end of books and fewer and fewer people reading, but I simply don't subscribe to such gloomy points of view. Since we could first be described as humans, we have built our cultures around stories. Stories have always been important and they have always been the same. I believe that a good story, well told is what people are looking for. If we as writers can deliver that, then people will want to read our books. How well we deliver it will determine how successful our books are. Agents and publishers no longer hold the keys to our success as writers. Now our fate really does lie in our own hands; a prospect that is both exciting and frightening. But at least now we can get in the ring and fight.

Are you happy to be contacted for advice by writers who contact CABN, and what contact info should people use if so?

I would love to say yes, but I'm afraid I simply don't have the time. I am already helping a number of fellow writers as they prepare to self-publish, but it's a struggle to find the time for my own writing. All I can do is wish people the very best.

Peter Flannery



Dorothy Bruce

Dorothy Bruce is based in Westruther near Gordon, and has published her first novel, *In the Wake of the Coup*, under her own Twinlaw imprint. She is a member of Borders Writers' Forum and the Alliance of Independent Authors.

Author

Books: *In the Wake of the Coup*

Children's picture book, Serafina Press (2006), 32pp, print, ISBN 0957091907

Political satire, Twinlaw Publishing (2013), 324pp, various print and e-book format available through Amazon and iBooks:

ISBN: 978-0-9575913-3-2 (Caledon edition paperback, 324pp)

ISBN: 978-0-9575913-2-5 (CreateSpace paperback, 296pp)

ISBN: 978-0-9575913-1-8 (ebook for Amazon)

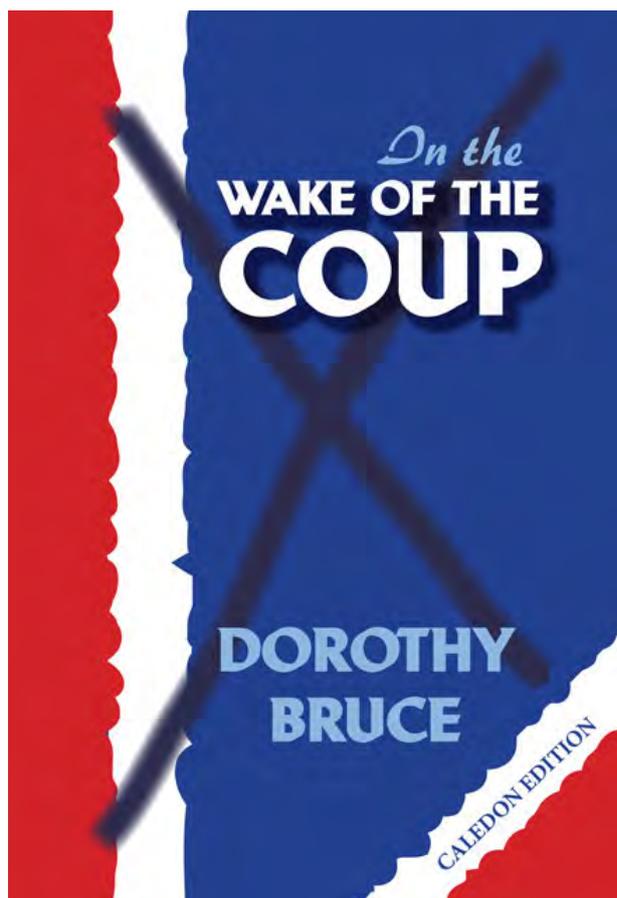
ISBN: 978-0-9575913-4-9 (ebook for iBooks, 330pp)

*Alexander Reid and the Japanese Influence:
Art, ships and plants*

Biography, Cowalfest Publishing (2009), booklet to accompany exhibition,

ISBN: 978-0-9553312-3-7

“...the process is much quicker than that of traditional publishing, weeks rather than many months.”



probably appeal only to those with a political bent (Borgen fans) or sense of the ridiculous, though it's really about people — people who rarely fit into neat pigeonholes, people who are passionate and apathetic, people who can surprise in many different ways. I guess I write what appeals to me in the hope someone like me might read it. Whether this makes me silly for writing a book the way I want, sidestepping advice on genre, or brave for ploughing my own furrow, I've no idea.

What was the rough timeline for the publication process?

Once I decided to venture down the self-publishing route, the process moved quickly. I started with the e-book, signed up with Amazon, downloaded instructions and e-books for guidance, and set to. Within a few weeks, I had revised my manuscript to ensure it met with Kindle Direct Publishing's requirements, created a cover, uploaded, and my book was available — around six weeks in total, though it could be much less. The *CreateSpace* version followed shortly after. I copied and pasted from Word into InDesign, then rejigged for a small print edition (Caledon edition) for copies to sell and give away, though you can order through *CreateSpace*. Six months later, the iBooks version became available, two months after first downloading the iBooks Author programme, much of the time spent in selecting photographs for inclusion. Incidentally, with iBooks you have to wait after uploading your book for it to be approved. I waited about ten days for approval.

So the process is much quicker than that of traditional publishing, weeks rather than many months.

What was your initial print run and why?

No need to break the bank on a print run with self-publishing. *CreateSpace* is print-on-demand, so if a copy of your book is purchased, Amazon prints it and sends out. One of the advantages of the digital revolution! These days, many buyers opt to download the e-book rather than purchase the paperback.

Why did you decide to publish your books independently?

My manuscript on Alexander Reid was considered by two traditional publishers, who eventually decided against publication. Art books have a limited readership, seemingly — even biographies which mention art. Similar response from other publishers. I worked the circuit again for a couple of novels. No luck. Time ticked past. I wanted action.

An increasing number of articles on e-publishing appeared online. It was a growth market, ripe for self-publishing. I read of writers who had successfully published works, and of the sense of achievement experienced. The world of publishing was bursting open.

The push that eventually sent me staggering over the edge towards self-publishing my own novel was my attendance at two events run by CABN.

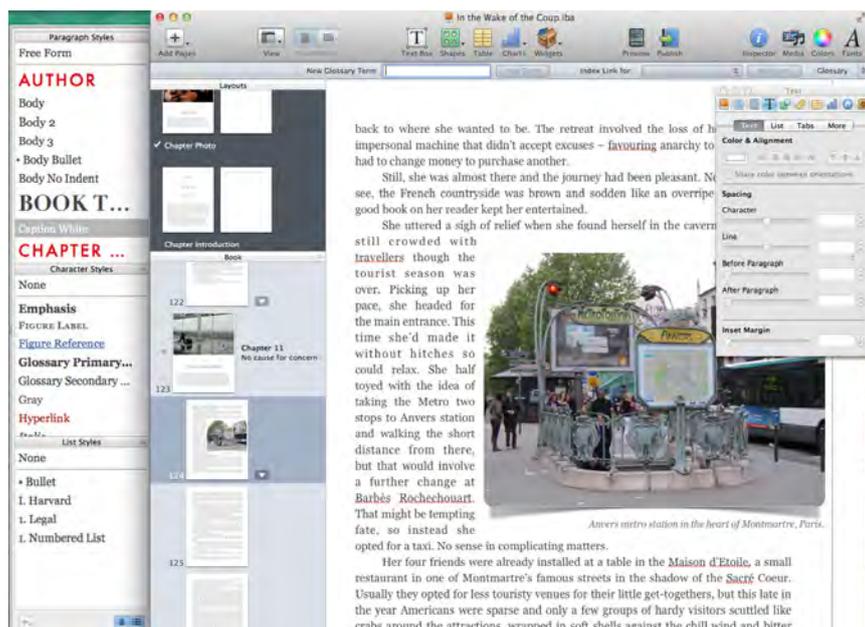
What experience did you have beforehand?

Involvement over the years with various organisations and with a festival gave me wide experience in the creation of programmes and booklets, so the production of an e-book did not faze me. Also, my husband has worked in publishing and advertising/marketing.

Although all you really need is a reasonable grasp of Word, Scrivener (<https://www.literatureandlatte.com>) is used by a growing number of writers (great for plays) as it saves in formats suitable for e-publishing.

Who's the target audience for your book?

This is a question that, like genre, I struggle with. Who reads what? My own reading is wide-ranging rather than confined to one particular genre. I appreciate my book will



Screenshot of iBooks Author programme in use

What publication route did you choose and why?

Millions of people around the world read e-books. I'm a fan of TripAdvisor and online review sites, so I undertook research on self-publishing. Amazon is a mammoth organisation, and whatever views some people hold, when it comes to self-publishing KDP (<https://kdp.amazon.com>) scores highly, as does *CreateSpace* (<https://www.createspace.com>), the paperback publishing arm. So I opted for those. No regrets so far.

Kindle's *Building your Book for Kindle* (free to download at <http://www.amazon.co.uk/>) guides you through the process.

iBooks (<https://itunes.apple.com/gb/app/ibooks>) was a must for me. I love to combine images with words, one of the reasons I like to blog. So to find I could, with great ease, combine words and photos in an e-book for iBooks, was too good to pass up. The creation of this was so much fun, that for my next book (in revision) I'm almost certain to create the iBook version first.

As well as photographs, the Biography template I used lets you include a video. I didn't have a video so opted for an introductory presentation. Apple's

Keynote (available from the Apple App Store) had to be bought for this, disappointing as it's not a patch on Microsoft's Powerpoint — but needs must. And for the simple presentation I put together it was fine.

Kindle Fire, I think, allows the upload of photographs, but *iBooks Author* is a fantastic programme not just for writers, but for photographers, artists and illustrators, with great potential for collaborative projects. Author Peter May, who wrote the Hebrides trilogy, has produced, along with photographer Peter Wilson, a stunning book called *Hebrides*, available on iBooks. It tells of, and shows, places that inspired the trilogy. Visitor numbers to the Hebrides could well increase on the back of this.

You don't actually need an ISBN for an ebook, but it is more professional if you do. You have the option of buying an ISBN from *CreateSpace* for your book, but downside of this is that *CreateSpace* (or Amazon?) is then the publisher, so my book wouldn't have been published by Twinlaw Publishing. To many people this will not matter, but with a husband who worked with Oliver and Boyd and Longman, he wanted all under the Twinlaw banner.

What services did you use and would you use them again?

Like most writers starting out, publication was being done on a shoestring. Yes, I know all the gurus say you must use professionals, but costs versus returns need to be weighed. And yes, your initial book or books are important in building your author profile, so stinting and scrimping should not be an option. Okay, but I live in the real world.

An American article I read recently reckoned a basic do-it-yourself publishing package costs \$500, rising to \$10,000 and above, depending on professional services used. I swallowed and thought hard about what parts of the process I could undertake myself, and came to the conclusion I could do most with advice from online sources and encouragement and help from husband and friends. An imprint was set up as part of our business as an existing bank account and Inland Revenue reference simplified organising the required American tax number (EIN). Even so, husband had a fifty minute phone call to the States. Thank goodness for Skype, as the cost amounted to a measly sixty pence.

An editor would have been the one professional input I would have opted for. All pundits advise investing in a professional edit. I know how difficult it is to proof-read my own work, but was surprised by what anomalies, glitches, and typos could be missed even with numerous readings of my manuscript both on my large computer screen and in a printed version. Even my husband, wearing his editor hat, missed a few though picked up most. But I refrained from shredding my manuscript and persevered, spurred on by the cost of a professional edit — worth the money for polishing the work and brand building, I'm sure, but the cost has to be recouped through sales. Perhaps next time...

Tips on editing I have gleaned. Read through your manuscript, read again with a sheet of white paper beneath the line being read, then read a third time — this time out loud. Endless glasses of hot water and lemon are said to be beneficial during this stage.



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DIDNAE THINK YOU'D LISTEN

'Hello. Is that Ladmilla?'
'Yes.'
'I dinnae know if you'll remember me. I worked on the Caledon water project when you were there. My name's Tracey. Tracey McFudge.'
A slight pause ensued as Ladmilla overcame her surprise and her mind galloped into overdrive. 'Hi, Tracey. Yes, I know of you but I don't know if we ever actually met.'

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13

WATCH THE TECTONIC PLATES SHIFT

Christmas passed uneventfully but pleasantly, the day itself spent with McTavish's parents. Work was barely mentioned, instead the conversation ranged around presents, weather, films that could be watched, and rumours about an impending abdication – including views held. Adriana was the choice of McTavish's mother, though his father insisted the topic was of little interest to him.
'McTavish, you are aware of my views.' His father laid his knife and fork on his plate, both equidistant from the rim, both at the same angle. 'Over the years,

JAS

Screenshots from book review draft on iPad

I use the professional page layout programme InDesign for layout. That and Quark are the standards, but there are cheaper programmes available. Incidentally you can receive significant deals on Macs and Adobe software if you are using them for educational purposes.

Rough ideas of costs

£126 for 10 ISBNs, £14.99 for the purchase of Keynote and 60p for phone call to the States plus three copies of my book from *CreateSpace* (one as a proof, the other two for my records). Around £180.

Rough idea of sales

A weekend break rather than a world cruise, probably due to my laxness at soliciting those much-needed reviews from family, friends and colleagues (suspect my book isn't their thing!), and I have spent little time on promotion, preferring to push on with the iBook version and my next book...and the one after that. I'm not sure it's always the best books that sell most. Cynical me!

Any observations about pricing

Check out what similar books sell for and read writers' blogs to understand their thinking behind prices of printed and e-books. On Amazon you can offer special deals so factor this into your cost.

What marketing and promotional methods have you tried, and with what success?

I know self-published writers need to wear a bonnet parade of hats, but marketing is an area I find difficult. For years I promoted a festival, but find promotion of my own book a different box of ribbons. I held a launch, have posted about my book on Facebook, my blog and Goodreads and was given a free ad on an online news site. Another online news site asked if I would review a book in return for that author's review of mine. I jumped at this. My review of his book has been published, but serious illness has prevented a review of mine. C'est la vie! Difficult to estimate effect on sales.

Would you recommend a website/Facebook/Twitter/blog for self-publishing writers? Which have proved effective?

I have a basic website (www.twinlawpublishing.co.uk), a blog (<http://jingsandthings.wordpress.com>) and a Facebook page. My blogging platform is Wordpress.com, which is free. I've been impressed by the choice Wordpress gives, and by the way it promotes those who blog using it.

Not much happens on the Facebook

page, most of the comments on the website are spam, but my blog is a sociable place where I enjoy interacting with people from around the world. I also learn much about writing and publishing through other blogs, so well worth the effort. I don't write about writing, but have a section of my blog devoted to my book with links to the website. Some of my followers have purchased my book, again a trickle rather than a flood, but it's a start.

I signed up to Twitter but don't use it as no time seems to be left in the day. Book sales via Facebook total one (a friend in France). Blog has brought book sales from other countries — Canada, the States, Japan. And I have a follower waiting on the iBook version. My feeling is that sales here although few at present can be built on – you just have to plug away.

I discern two attitudes to social media. Use it at every opportunity to build your author platform and increase your followers. And, use it minimally and concentrate on publishing your next book. I tend towards the latter. Social media or writing? It's a hot topic amongst writers. Take your pick.

What online forums or organisations do you recommend for indie publishers in your genre?

I'm not sure I would link forums and organisations with genre as my feeling is whatever applies to one applies to all.

I joined the Alliance of Independent Authors (<http://allianceindependentauthors.org>) as pointers and steers can be gleaned from other self-published writers, and the organisation works to raise the profile of self-published authors as a whole. Your books and events can also be promoted.

Award winning author Linda Gillard had an interesting article in the Guardian that is worth a read. *Linda Gillard on self-publishing: 'I market myself, not a genre'*. (<http://tinyurl.com/lqdu7a>)

Two American sites I signed up to for pertinent information are *Savvy Writer* and *e-Books online* (<http://savvybookwriters.wordpress.com/>), and *Writer Unboxed* (<http://writerunboxed.com>).

“Read about the experiences of others, then go for it. As someone said, self-doubt kills more dreams than failure.”

Goodreads (<https://www.goodreads.com>) is considered, by some writers, essential. I joined but have contributed little. The social media thing again.

Has anything surprised, annoyed or delighted you about the process, and why?

Surprised by the feeling of achievement it has brought me; annoyed by my lack of reviews; delighted by having learnt a whole new raft of skills I feel have contributed to an improvement in my work. The more you write, and the more you strive to improve, the better your work becomes.

What would you do differently next time, and why?

Create the e-book version for iBooks first. Because I enjoyed the whole process so much. And to me that's what matters about writing — the enjoyment, the learning curves, the buoying sense of achievement and pleasure.

What are your top tips for writers aiming to publish a similar type of book?

Whatever the book, before you write a word, set up your Word document correctly with margins, typeface, paragraph indents etc. This will make conversion for Kindle so much simpler. Read about the experiences of others, then go for it. As someone said, Self-doubt kills more dreams than failure.

Crystal ball time: how do you see the future for self-publishing? Any new opportunities/technologies in your sights?

We live in a visually driven world, in an age of galloping technologies and lightening-fast connectivity, and of people who delight in digital exploration and boundary-pushing. Digital technology is a far more galaxy-shattering change than from hand-written, hand-illuminated manuscripts

to type-produced books with line illustrations. So I can see self-publishing continuing to grow and evolve. The printed book will remain, I'm sure. But interactive digital books tantalise with their potential, and offer readers an experience that's different.

In my sights has to be experimenting with video to create a short piece for incorporation in my next book, the working title of which is *The Seaweed Cage*. Video trailers for promotion of my books also appeal, using sites such as YouTube. More excitement.

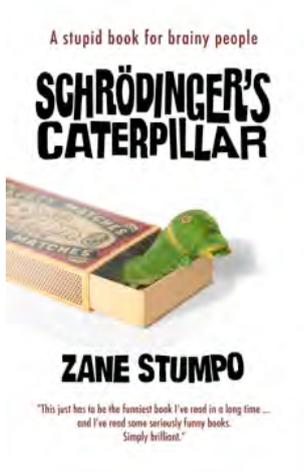
Are you happy to be contacted for advice by writers who contact CABN, and what contact info should people use if so?

Happy to help. I can cope with email as well as working so — dorothy.bruce@kirkcairn.plus.com

Dorothy Bruce

www.twinlawpublishing.co.uk
blog: <http://jingsandthings.wordpress.com>

Other inspirations



Zane Stumpo

Zane Stumpo is the alter ego of Robert Sproul-Cran (Hawick), who has published his first novel, *Schrodinger's Caterpillar* in print and e-book formats. An award-winning film-maker, he has also created an animated trailer for his book and is available for video work.

W: <http://zanestumpo.com/STUMPOtrailer.html>

E: robert@northlight.tv



Janet O'Kane

Janet O'Kane (Eyemouth) has published her first crime novel, *No Stranger to Death*, on *Createspace* and Kindle, and is working on a sequel. She has attended the Bloody Write and Harrowgate Crime Writing Festivals and has a presence on Twitter as @janetokane, as well as a writer's blog: <http://janetokane.blogspot.co.uk/>

E: jokwriting@btinternet.com

Chris Foster

Editor and proofreader Chris Foster (Sprouston) has an MA (Hons) in English Language from the University of Edinburgh. She has over seven years' experience proofreading question papers and marking schemes with the Scottish Qualifications Authority, and is an experienced editing freelance and member of the Society for Editors and Proofreaders (SfEP).

E: chrisfoster.editing@gmail.com

M: 07788 439370

Illustrator Directory

Illustrators in the Scottish Borders

23 Cara Lockhart Smith

23 Catriona Andrews

24 Diane Lumley

24 Joanna Powell

25 Kenneth McQueenie

25 Richard Johnson

26 Mary Kenny

If you are a professional illustrator based in the Scottish Borders and would like to be included in any future version of this publication, please email kay.mccluskey@scotborders.gov.uk

W: <http://caralockhartsmith.wordpress.com>
E: cara-ls@freeuk.com



Cara Lockhart Smith

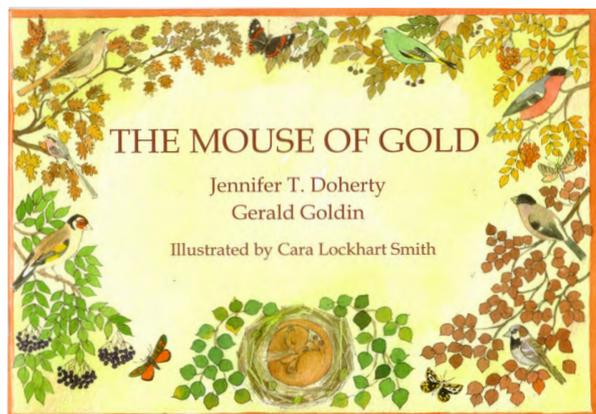
Cara Lockhart Smith is an award-winning illustrator and writer who lives in Coldstream. Her work for children has been published by Methuen, Macmillan, and Serafina Press.

W: <http://inkling-blots.blogspot.com>
T: 07765 931877
E: catriona.andrews@gmail.com



Catriona Andrews

Catriona Andrews is a Borders-based illustrator working in the medium of watercolour and pen and ink. She loves doing illustrations for children's books, but has also done many commissions, including scientific and botanical illustrations, commissions for Whittards, Marks and Spencer's and Alligator Books, amongst others, and has also run her own greeting card company. Her years of living abroad and experiencing different cultures has influenced her drawings, and everywhere she goes, she takes a sketchbook to try and absorb these inspirations in her work. This love of watching life has manifested itself in capturing life's hidden and sometimes humorous moments.



T: 07835 049917
E: dianelumley2@gmail.com

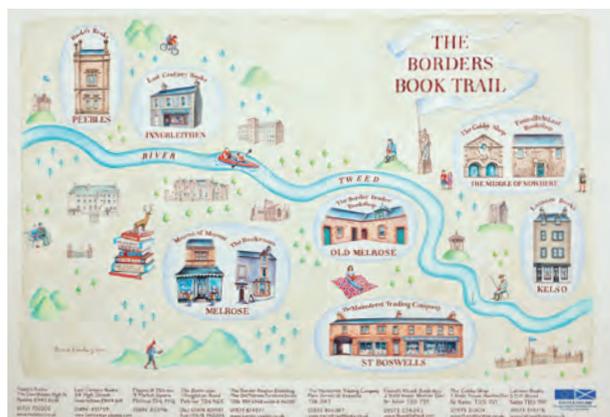


Diane Lumley

I am an experienced freelance illustrator based in Melrose who graduated from Edinburgh College of Art with a BA and Master of Design in Illustration. Since the 1990s I have worked for a large number of clients within the main fields of illustration: editorial, publishing, advertising and design.

I enjoy tackling maps, but my portfolio contains book jackets, theatre posters, brochures, magazine illustrations etc in a variety of styles.

If you have any queries about seeing or commissioning my work, I would love to hear from you.



W: www.joannapowellpaintings.co.uk
T: 07795 468 295



Joanna Powell

Joanna Powell is an artist and musician living and working in the Scottish Borders – specializing in paintings of folk musicians, portraits and illustration. She studied Fine Art at Lincoln, then Preston College of Art (now part of Preston Polytechnic, Lancashire). Since studying, she divided up her time bringing up her three children, working as a portrait artist, illustrating several books, painting murals and teaching art to adults and children in the Borders and Midlothian, and in 2012 she presented a portrait to HRH Prince Edward at The Eastgate Theatre, Peebles, which she created with help from her children's art classes.



T: 07709 745026
E: driftwoodstudio123@gmail.com

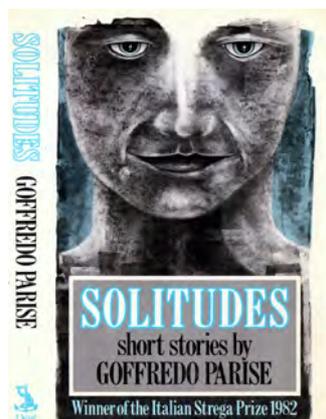
25, Miller Street, Innerleithen,
Peeblesshire, EH44 6QR



Kenneth McQueenie

I started my career as an illustrator in London in the mid 80s, after gaining a BA in Graphics at Middlesex. I worked for many publishers, including Penguin, Faber and Faber, and Dent. I also illustrated articles for The Radio Times, The Sunday Times and The Listener. I worked in London for over 10 years and after returning to Scotland, I have explored other media, from water-colours to sculpture, and illustrating my own ideas.

I am always keen to work on new illustration projects and commissions. If I can help, please email or phone.



W: r_a_johnson@btopenworld.com



Richard Johnson

Rich Johnson was born in Ashington and grew up in North Northumberland. After a long time teaching English in the West Midlands and doodling in the margins of agendas in meetings, he moved back north to the Scottish Borders to pursue a new career in painting and illustration. He works in pen, watercolour and pencils.



T: 01896 831260
E: marykenny.25@gmail.com
www.marykenny.co.uk

25 Miller Street, Innerleithen,
Peeblesshire, EH44 6QR



Mary Kenny

I work as an artist and storyteller, a combination which informs and complements each other in my art work. Over 30 years as an artist, my sculptures and paintings are in public and private collections in Britain and abroad. My journey has taken me through the stone trade, the heritage industry, and working creatively with people of all ages and abilities.

I enjoy responding to a challenge, and am keen to develop my work in illustration. Examples include CD covers for 'Carnyx n co', 36 illustrations commissioned for a children's book, and artwork in 'Tweed Rivers', published by Pocket Book/Luath Press.



CABN supports creative businesses & organisations in the Scottish Borders

For more information contact:

**Mary Morrison,
CABN, Tower Mill, Hawick, TD9 0AE**

**e-mail: mmorrison@scotborders.gov.uk
tel: 01450 360689
mob: 07789 944993**

www.cabn.info



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