

## **JST Press: Self-Publisher**

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*James Scott Tames is a marketing professor who has decided to try his hand at self-publishing. Eager to see his 1994 scholarly/professional book The Economist's Attitude Towards Advertising in paperback, he reacquired all rights to the work in 2006 and began the process of becoming a self-publisher. He has formed the sole proprietorship JST Press, purchased numerous books and software programs to help him learn the self-publishing business and execute the necessary tasks, and hired the cover of the paperback version designed. He now needs to decide which method of printing to order—offset or print on demand (POD), what price to set on the book, and how to promote and distribute the work. He needs a marketing plan.*

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“Well, this is a big improvement,” Jane Tames grinned at her husband, peering over his shoulder. “Your version looked more like some movie poster than a serious, academic book cover. Of course, you’re the marketing expert; maybe you wanted people to buy The Economist’s Attitude Towards Advertising thinking it was a slash and hack thriller?”

It was August 1, 2006, and James Scott Tames had just approved the cover design of his book. After the attempt at designing it himself, he found a royalty-free photo from istockphoto.com and gave it to the cover designer who, as several friends remarked, came up with a “professional-looking cover.”

The book was first published in 1994. At that time Tames used a traditional path to publication by directly submitting a proposal—essentially a marketing plan and three sample chapters—to several publishers. He submitted proposals to five and one accepted. Tames had since learned that his twenty-percent success rate was exceptionally good, considering that such authors as J. K. Rowling of the Harry Potter series experienced twelve rejections before landing a contract and Richard Bach, who wrote Jonathan Livingston Seagull, suffered 140 rejections.

Tames' book in 1994 was priced at \$45 and in 2006 at \$75.95. Total sales of the scholarly work, which was well received by reviewers, was a respectable 659 copies (scholarly book print runs are often in the 300 to 500 range for the initial printing) but had trickled to almost nothing in the last half-dozen years. The publisher from the beginning did little to promote the book and showed no interest in bringing out a less expensive, softcover version. In addition, the contract with the publisher, a standard one, required Tames to sign away all rights, which he did not like. He was paid a royalty, but only eight percent of net (retail price minus trade discounts). While this would be low for a novel or a popular press book, this is relatively good for a scholarly work such as this. With advice from an attorney at the Authors' Guild, Tames was successful in having the rights to his book revert to him in 2006.

### **THE AUTHOR, HIS WORK, AND THE MARKET**

James Scott Tames was a middle-aged marketing professor at a western US university. Having worked in the public relations and direct marketing fields for a number of years prior to university teaching, he brought a lot of real world experience to the classroom, particularly in the areas of advertising and public relations.

The book's title was The Economist's Attitude Towards Advertising and combined Tames' years of experience with his research. Its official market segment was labeled "scholarly/professional." The 204-page, six-inch by nine-inch book was scholarly in the sense that it had endnotes at the end of each chapter and was aimed primarily at professors. Professional meant that the book could also be appreciated by motivated practitioners in the field of advertising. Reviewers of the hardcover had said the book was easy to read, so it was also possible that the book could be used as a supplemental text in advertising or economics courses at the college level. It was not, however, intended to be the primary textbook for any course. The word "attitude" in the title did not mean that the book was based on a questionnaire survey of economists. It was the attitude toward advertising as expressed in three economic theories that was discussed. The three theories were mainstream, neoclassical economics that appeared in almost all economics and marketing textbooks; the economics of the Chicago school, which included the work of Milton Friedman and Frank Knight; and the lesser known Austrian school of economics, based on the work of Ludwig von Mises and 1974 Nobel Laureate F. A. Hayek. The markets Tames was hoping to reach are professors, practitioners, students, and libraries. (See Table 1)

Tames had been interested in self-publishing for a long time. In 1981 he bought what has become the bible of the field, The Self-Publishing Manual by Dan Poynter, now in its fifteenth edition. At the time, however, Tames had nothing to publish! In February of 2006, he bought the latest edition of Poynter's manual and began thinking about a paperback edition of his 1994 book. At the same time he began talking to the

Author's Guild about how to get his rights back. (The Author's Guild, [authorsguild.org](http://authorsguild.org), was an organization of authors that promoted and protected author rights.) In traditional publishing, the copyright to a book was usually in the author's name, but the author had to sign away all such rights—including the right to publish a paperback edition—in exchange for the publisher's willingness to assume all financial risk. The author paid nothing to the publisher, but the publisher paid a royalty on sales to the author. Many authors liked this arrangement because it freed them to continue writing.

In his research, Tames found that he would be in good company: Benjamin Franklin and Mark Twain were self-publishers, as were the authors of eventual bestsellers, The One Minute Manager and the career-advice book, What Color Is Your Parachute? In addition to the Poynter book, Tames bought The Complete Guide to Self-Publishing by book industry veterans Tom and Marilyn Ross. Eventually, Tames spent \$500 on books, including software manuals, covering various aspects of the business. To keep up to date with current information about the industry, he joined several email discussion lists that specialized in self-publishing. He found that many of the participants were highly experienced and he could and did ask questions when needed.

### **THE BOOK PUBLISHING INDUSTRY**

Book publishing was a \$25 billion a year industry at manufacturer prices, dominated by five or six New York firms, such as Random House, Penguin, HarperCollins, and Simon & Schuster. The ten largest publishers, analysts said, accounted for nearly 70% of the market in retail sales. (See Table 2)

As indicated in Table 3, the annual average rate of growth from 2002-05 was 4.4%, but when adjusted for inflation the annual rate was only 1%. The largest category of 2005 sales, at 39%, was education, books destined for classroom use; two-thirds of this percentage went to K-12 schools, the remainder to higher education. Adult and juvenile hardbound and paperback trade books accounted for 31% of sales; trade books were those sold through traditional brick-and-mortar bookstores. The most impressive growth rate was that of electronic books, 81.5% per year from 2002-05, but the annual rate from 2004-05 was only 45%, down from 170% for 2002-03. Overall market share of E-books in 2005 was less than 1%.

The number of publishers in the United States was estimated at 86,000, up from 357 in 1947, 12,000 in 1980, and 53,000 in 1994. The rapid growth had come mainly from small presses, which the Small Press Center ([smallpress.org](http://smallpress.org)) defined as publishers with twelve or fewer titles published per year and print runs of 5000 or fewer per book. Eighty percent of the 86,000 publishers were small presses and many of those were one- and two-book self-publishers; in addition to the five to ten major

publishers, there were 300-400 in the medium-sized range. Total number of books published in 2005 was 172,000, down from 190,000 the year before, mostly due to increases in the price of paper. The number of books published per year had grown at an annual average rate of 6.5% since 1993.

The Census Bureau put retail book sales in 2005 at \$15.9 billion, a 1.8% decrease over 2004. In the United States, there were 15,000 stores that carry books, 8000 of which derived over half of their revenue from books and were therefore defined as bookstores. Online sales were more elusive statistics to come by. Amazon Media, a division of Amazon.com, enjoyed 2005 sales of \$3.05 billion; Media included books, musical CDs, and DVDs, but excluded electronics and services. Amazon watchers said that Media's sales were "mostly books." These same watchers predicted that by 2007 sales of Amazon Media would exceed the store sales of Borders North America. BarnesandNoble.com, the online version of the chain store operation, was less than one-eighth the size of Amazon Media in dollar sales. Publishers now claimed that 15% of their book sales came from the Internet, up from 1% in 1997. Two-thirds of used books were sold from the Internet today and the market's growth rate was 30% per year; store sales of used books were flat.

Some additional—and sobering—data found by Tames were the results of a study by Nielsen Bookscan, which tracked the sales of 1.2 million books in 2004. Ninety-seven percent of these 1.2 million sold fewer than 1000 copies, 80% fewer than 99 copies. Two percent sold more than 5000, 500 sold more than 100,000, and only ten sold more than a million. Add to this, the Institute for Publishing Research estimates that seven out of ten hardcover adult books lose money, two breakeven, and only one shows a profit.

The scholarly and professional market shared some characteristics with the publishing industry in general, but also had some of its own peculiarities. Tames concentrated his investigation on that area of publishing.

### **PATHS TO PUBLISHING**

*Traditional Publishing:* The traditional path to getting a book published is either to enlist an agent to submit the manuscript to top publishers or to directly submit a publication proposal, the latter being the method Tames first used to market his book. (For a trade book that aimed at a run of 5,000 and up, the entire book would have to be submitted.)

After acceptance, the author was usually given six to twelve months to submit a finished manuscript. Editing, which might have included peer review and required extensive revision, was then undertaken by the publisher. A detailed author's question-

naire—asking for contacts, lists of possible review outlets, and additional information on how the author can help market the book—must have been completed. The typeset text (called page proofs) must have been proofread and an index prepared, usually under a short deadline. Nine months to a year after the completed manuscript was submitted, the book was published. Marketing by the publisher normally consisted of listing the new book in its catalog and sending out press releases and forty to fifty copies of the book to possible reviewers—with no guarantees that the book would be reviewed. The catalog was sent to what was called a house list, an amalgam of past buyers of the publisher's books and, generally, anyone interested in being on the publisher's list. The catalog, in various editions, might have been sent out several times throughout the first year of publication and, if the book was doing reasonably well, it might still have been included in the second year of mailings. Author tours and bookstore signings, unless organized and paid for by the author, were rare. Advertisements in the *New York Times Book Review* and appearances on the *Oprah Winfrey* television talk show were reserved for demonstrated best sellers.

The window of opportunity for a traditionally published book was three to six months, usually three before publication date and three after. If the book did not take off, the publisher moved on to the next one. The marketing model was similar to that of movie studios.

Traditional distribution meant bookstores and that meant a contract with a distributor. The book distribution system consisted of distributors, wholesalers, and bookstores. Most bookstores required a 40% discount off the retail list price. (College bookstores typically only got 20-25%.) Big publishers could negotiate special deals but they also paid slotting fees for those displays in the front of the store. Wholesalers took another 15%, and distributors still another 10-15%. This meant that for a \$10.00 retail price, the publisher might have received as net only \$3.50 per book and it was that amount that must cover all editing, printing, and promotional expenses. The distinction between distributor and wholesaler was that the former maintained a sales force and called on wholesalers and retailers; wholesalers simply maintained large databases of books and fulfill orders to retailers. All members of the channel system required that they be allowed to return unsold inventory and to pay the publisher in 90 to 120 days after books had sold. Returned books were often damaged, not in condition to be offered for sale as new, and return rates ran as high as 20-30%, or more. Many a publisher has remarked that book distribution was essentially a consignment business. If the book did not sell well, the distributor might drop the publisher and require that the publisher reclaim all remaining books. Distributor contracts usually required an initial order of 1500 to 2000 books, a quantity sufficient to cover the whole country. Bookstores usually stocked only one or two copies of a book and reorder when those had sold.

Distribution through Amazon.com was a special case and many publishers worked directly with Amazon through its Advantage program ([amazon.com/advantage](http://amazon.com/advantage)). For a nominal annual fee and a 55% discount, Amazon would list a publisher's books on all of its websites. Amazon had five sites in addition to the one in the US: Canada ([Amazon.ca](http://Amazon.ca)), UK ([Amazon.co.uk](http://Amazon.co.uk)), France ([Amazon.fr](http://Amazon.fr)), Germany ([Amazon.de](http://Amazon.de)), and Japan ([Amazon.jp](http://Amazon.jp)). Amazon Advantage ordered copies of books from the publisher based on a proprietary computer algorithm of the books' sales. The order may be for a carton of books or for only one or two copies. In either case, the publisher must regularly ship books to Amazon (and pay for the shipping). [BarnesandNoble.com](http://BarnesandNoble.com) had a similar program.

*Self-Publishing and Subsidy-Publishing:* Self-publishers were careful to distinguish themselves from what is called subsidy or, sometimes, vanity publishing. Self-publishers set themselves up as independent businesses, acquired a block of International Standard Book Numbers (ISBNs), and performed all the tasks that are required to make a book available to the public. Many self-publishers performed all or most of these tasks themselves; those tasks that were not performed inside the company were hired out. A self-publisher was a small press as defined by the Small Press Center.

Subsidy or vanity publishers, such as iUniverse ([iuniverse.com](http://iuniverse.com)), Author House ([authorhouse.com](http://authorhouse.com)), or Xlibris ([xlibris.com](http://xlibris.com)), charged authors a fee to edit, print, and promote the author's book. Subsidy publishers owned the ISBN and were the publishers of record. The author merely "subsidized" the publication of his or her book and is paid what amounts to a royalty for every sale. The cost to the author ranged from a few hundred to several thousand dollars, which might have included expensive marketing packages. In addition to the basic fee, the author was charged a per unit print cost that was often more than twice what it would have been if done by an experienced book printer (\$8.00 per unit or more for a 200-page paperback book). Promotion usually amounted to a listing on the subsidy publisher's website and, perhaps, a short-term listing on the Barnes & Noble and Amazon websites. The economics of subsidy publishing made it nearly impossible to consider bookstore distribution. Of the 17,000 books that iUniverse had published, only 84 have sold more than 500 copies and six had made it into a Barnes & Noble store. Book reviewers and retail buyers almost always refused to consider subsidy-published books because such works tended to be poorly edited and looked amateurish. Subsidy presses made their money selling services to authors, not by selling books.

What especially irritated legitimate self-publishers was that they were often perceived to be the same as a subsidy press. The confusion had come about because subsidy presses advertised themselves as POD publishers and as providers of self-publishing

services. Print on demand, or POD, was a method of printing, used today by many commercial publishers for their backlists and by university presses. Titles over a year old that continued to sell, but not as well as in their initial year, were kept in print and listed in the back of the catalog, hence the name “backlist.” The advantage of print on demand was the need for minimal or no inventory, a considerable expense in book publishing. Despite the wide use of POD, the image of the subsidy or vanity press had stuck to it and to the many legitimate self-publishers who used print-on-demand technology. Well-edited and well-designed self-published books could and did catch the attention of reviewers and retail buyers.

Many self-publishers, Tames found in his research, preferred to forego bookstore distribution and focus entirely on Internet sales. Self-publishers said the hardest part of the business was producing a marketing plan that would actually sell their books.

If Tames decided to self-publish, method of printing is an issue that remains to be decided. There were two options: traditional offset technology or print on demand. Offset printing called for a print run of 2-5000 copies, with 3000 being most common. (Offset meant that the image of the text was first burned onto a metal plate, then, through a series of rollers or cylinders, transferred to a rubber blanket that impressed or offset the type to the paper.) The challenge was to find an experienced book printer who could print and bind the books at a reasonable cost per unit. Experts recommended obtaining eight to twelve estimates. The time involved in printing and delivery was three to six weeks.

The drawback to traditional offset printing was inventory. Most self-publishers stored their books in their garages; local storage facilities charge \$30-40 per month. Fulfillment services would store books for as much as \$30-70 per month, and then took 20% of list price for each book shipped. One self-publisher did strike a deal with a local supermarket to store her books in its warehouse; some had lined the hallways of their apartments with multiple cartons. This all pointed to the appeal of print-on-demand technology. Print on demand was toner-based, which meant it is the technology of xerography, though the toner was usually suspended in liquid form, in contrast to the dry toner used in photocopiers. The ink was transmitted to the paper by jets and the process was computer controlled; this was what made it possible to print one book at a time, and then switch to another without missing a beat. Offset presses had to be stopped, washed, and reset. Because the process was computer controlled, the process was sometimes called digital printing.

The print-on-demand printer of choice for self-publishers was Lightning Source, Inc. (LSI), of La Vergne, Tennessee ([lightningsource.com](http://lightningsource.com)). After setup costs of about \$70.00, LSI charged \$0.90 per unit plus \$0.013 per page for wholesale orders

and \$0.015 per page for publisher direct orders (for books shipped directly to the publisher or to a publisher-specified address). LSI's print signatures were four pages each, so Tames' cost per unit would be based on 204 pages. Time involved was two business days plus shipping. LSI was owned by Ingram Industries and Ingram Book, the largest book wholesaler in the United States, was located down the block from LSI. All LSI books were wholesaled by Ingram, which meant the books went into the Ingram database and within two to four weeks were listed on online retail websites such as Amazon.com and BarnesandNoble.com. In addition, any bookstore in the United States that had access to the Ingram database (which was nearly all bookstores) could order the titles. LSI books were also available through Baker and Taylor, the largest wholesaler of books to libraries. LSI boasted printing over 1.3 million books a month, one at a time.

With POD, authors could go after the traditional retail channels themselves. Instead of these channels, however, which means probably foregoing bookstores, the alternative was to let LSI distribute the books through Ingram and, therefore, Amazon. Publishers using LSI could set their own wholesale discount, ranging from 20-55%. Some publishers went with the 55% discount and accepted returns to encourage bookstores to stock their titles; a few had some success with this strategy. Books with large wholesale discounts, however, tended to have their retail prices on the Amazon website reduced by as much as 32-37%. In other words, a \$10.00 list price would be reduced to between \$6.30 and \$6.80. Other publishers went with the "short" wholesale discount of 25% and did not accept returns; their books' retail prices were not reduced by Amazon and the publishers took home more money per sale than their steeply discounted counterparts.

*One more option:* Tames could have also considered an electronic version, which would have been based on the same electronic file he would have sent to a printer, namely a Portable Document Format (pdf) file. Sales of E-books at present were a small percentage of total book sales, but the growth rate was rapid; people who travelled a lot especially liked them. Experts predicted that sales of E-books would eventually take off, but predicting that date was not easy. The experts said that screen resolution and ease of use of handheld readers must be improved. Persistent rumors said that Apple's iPod was destined to become an E-book reader, among its many other uses. One self-publisher predicted that E-books probably would not take off until good readers were available and, more importantly, college students began to adopt electronic reading of their textbooks. So far, Tames had not seen much interest among his students in electronic versions of textbooks.



### **PRICING IN THE BOOK INDUSTRY**

The next decision Tames had to make is what price to charge. Rule-of-thumb in the book publishing industry said that price should be five to eight times direct cost, that is, print cost per unit plus freight in. Freight in was the cost of having the books shipped from the printer to the publisher (or publisher's fulfillment service). Print on demand was more expensive per unit than offset, but POD self-publishers argued that if they stick to an Internet-based model of distribution, they would not have to adhere to the five to eight times rule. It was traditional distribution through bookstores that requires the large margins.

### **JST PRESS**

Tames wondered if the time was right to try his hand at self-publishing. He wanted to see a paperback edition of his book and since his publisher didn't seem motivated to pursue this, maybe he should.

In June he received the reversion-of-rights letter from his 1994 publisher; in July he filed a DBA—doing business as—fictitious name application to form the sole proprietorship JST Press. From that moment on, he was in business.

During June and July, Tames concentrated on setting the type of the paperback edition and hiring a cover designer. If he opted not to self-publish, this work would probably be in vain; however, it was summer break and Tames enjoyed the process regardless of the final product. He reset the type because he did not have access to the printing plates used by the hardcover publisher; he taught himself how to use a high-quality desktop publishing program, recently purchased for the task. He first had to scan the entire book using his all-in-one inkjet scanner/printer because he did not have the final copy-edited electronic version of the text from 1994. Several rounds of proofreading followed before he actually set the type. While he was setting type for the book, he selected and hired the cover designer, who charged \$895 for her work.

Table 4 indicates one of the better quotes that Tames had obtained for offset printing. (Note that Tames' book for offset printing would have to be 208 pages, because printers worked with signatures of pages that are multiples of four, usually twenty-four or forty-eight each. Unless he could think of something to put on them, Tames would have some blank pages at the end of his book.) Shipping cost was about 25¢ per book. There were forty books to the carton.

Tames had spent a considerable amount of time in bookstores noting the prices of books on advertising and economics. He speculated that a paperback version of his

book could be priced somewhere in the \$15-20 range, but he still needed to think about it.

“It’s easy to get a book published,” said self-publishers. “The challenge is getting people to buy it.” Tames realized that getting the word out to interested readers is, perhaps, his most critical decision.

He reflected on what he had learned already about the industry. “Book promotion does not normally involve conventional advertising. Bestsellers with endorsements from well-known people may earn a full-page ad in the *New York Times Book Review*, but my book is not in that league.

“The primary method of promotion for books is publicity,” he remembered from his reading and from his public relations industry days. “Book publicists can be hired, ranging from a few hundred dollars to write a single press release to several thousand dollars to conduct an entire campaign.

“Book reviews are the first thing publishers go after, because reviews do sell books. Pre-publication review outlets include *Publishers Weekly*, *Library Journal*, *Kirkus Reviews*, and *ALA Booklist*. A review in one of these publications will sell many books to both bookstores and libraries. Pre-publication reviewers want their review copies at least three to four months before the publication date. *Publishers Weekly*, however, will not review print-on-demand books and the odds of getting a review in any of these publications are small. They all receive 200-400 books a day for review (big city newspaper reviewers might get 200 a week), and my book is essentially a reprint. It’s worth a try; it will be good practice and I may want to do another book next year,” he added.

Other book review outlets, where the books were mailed near or after the publication date, included academic journals in the fields of marketing, advertising, and economics; trade magazines; and large daily newspapers. The trouble was that Tames did not have a list of these publications. He could search them on the Internet, one by one, or he could buy a directory, such as Bacon’s Media Directories (bacons.com, \$100 minimum per order), The Gale Database of Publications and Broadcast Media (gale.com, \$950), or the All-in-One Media Directory (gebbiepress.com, \$155). After looking at the prices of these directories, Tames thought, “I should check my university library; either way, I’ll need to compile the list myself.”

Tames noted that sending out review copies could get expensive; that’s why, he realized, large publishers often send only forty or fifty. “Free samples, though,” he told his students, “are the single, most effective way to introduce new products.” Perhaps the “Search Inside” programs at Amazon (amazon.com/publishers) and Google (books.

google.com) should be explored. The remaining media were sent press releases with the offer to send a review copy. Some book publicists said that no book should be sent out without first getting a request from the reviewer. In any event, all publicists said that follow-up—to ask reviewers if they received the book—was essential.

A website was necessary and Tames planned to create one. (Along with the desktop publishing software, he also purchased a high-quality web development program.) Direct mail was a possibility, as Tames did have access to a list of 500 advertising professors, but he estimated that a one-page flyer mailing to this list would have cost close to \$0.67 each. Email addresses of the professors could have been obtained, but three separate clicks of the computer mouse would have been required to access each one, meaning Tames would have to send his message one professor at a time. Other postal and email lists of professors, practitioners, and students were available, but buying the names and addresses costs \$60-120 per thousand with a 5000 minimum order; for email promotions Tames was further hampered by his Internet service provider who limited the size of group emails to twenty.

Tames wondered what other options were available to him. “I will have to research them,” he noted to himself.

Table 5 presents Tames’ best estimate of expenses and overhead for JST Press through the end of 2006, excluding print and promotion. Tames worked at home, so there was no expense for an office and he was not paying himself a wage. He had bought an accounting software program, so he was keeping his own books.

“The Internal Revenue Service,” he recalled, “requires small businesses to make a profit in three out of every five years of operation, or else the activity must be treated as a hobby. Wonder when I might realize a profit?”

“There’s so much to decide and so much to do. And in September, I return to my day job as college professor; how will I find the time?” he mused.

**TABLE 1**

MARKET	SIZE
University Libraries	2,261
Advertising Professors	8,083
Marketing Professors	12,847
Economics Professors	21,756
Advertising, Marketing and Sales Professionals	142,756

Table 1: Estimated Market Size By Segment Sources: ALA.org, ALCdata.com, American Economic Association, greatlists.com, hdml.com

**TABLE 2**

PUBLISHER	SHARE %
Random House	17.2
Harper Collins	13.3
Simon & Shuster	9.2
Penguin	8.7
Hachette	5.9
Thomas Nelson	4.8
St. Martin's	3.2
Tyndale	1.9
John Wiley & Sons	1.7
Scholastic	1.6
TOTAL	67.5

Table 2: Top 10 Trade Book Publisher by Retail Sales Source: michealhyatt.com

**TABLE 3**

Segment	2005 sales (millions)	Growth Rate 2002-05
Trade	\$7,805.28	9.1%
Book Clubs & Mail Order	\$1,505.66	-8.2%
Mass Market Paperback	\$1,083.61	-3.5%
Audiobooks	\$206.30	12.9%
Religious	\$875.97	14.2%
E-books	\$179.11	81.5%
Professional	\$3,300.81	1.5%
El-Hi (K-12 Education)	\$6,570.18	4.3%
Higher Education	\$3,359.43	3.6%
All Other	\$158.56	51.0%
<b>TOTAL</b>	<b>\$25,067.68</b>	<b>4.4%</b>

Table 3: Book Sales and Growth Rate by Segment Source: Association of American Publishers

**TABLE 4**

Quantity	500	1000	1500	2000	3000	4000	5000
Per Unit Cost	\$5.22	\$3.04	\$2.25	\$1.89	\$1.52	\$1.36	\$1.22

Table 4: Print Estimates Per Unit for 208-Page 6 x 9 Paperback Source: BooksJust-Books.com

**TABLE 5**

Revenue		
Cost of Sales		
Cover Design	\$895.00	
Printing		
Freight in		
Total Cost of Sales		
Expenses		
Promotion		
Overhead		
Books, eDocs, Periodicals	\$550.00	
Publisher Association Fees	\$214.00	
PO Box Rental	\$122.00	
Business Licenses, DBA Application	\$347.00	
Supplies	\$278.00	
Off-the-Shelf Software	\$585.00	
ISBNs and Related Fees	\$300.00	
Web Host/Domain Names	\$192.00	
Total Overhead		\$2,588.00

Table 5: JST Press Statement 2006