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**Deadline:** April 1, 2016
5 2015: The Year in Review
Get an expert’s take on the latest developments in the book and magazine industries—and how those trends bode for your writing in the year ahead.

BY JANE FRIEDMAN

10 Get Scam Savvy
Freelance writing opportunities abound online, but not all of them are legitimate. These tips will help you protect your time, your work and your bank account.

BY TIANA BODINE

12 Don’t Pitch—Write!
It might seem counterintuitive, but completing work before you pitch could open more (and better) doors. Consider these 8 reasons why.

BY SUSAN SHAPIRO

16 Pitch Perfect
Querying editors can feel like a shot in the dark. But if you know where to aim, you have a better chance of hitting your target. Use these tips for a bull’s-eye.

BY ZACHARY PETIT

20 Small Scale, Big Rewards
Regional or niche publications may seem less enticing than their glossy national counterparts, but they could be an important part of your portfolio.

BY DON VAUGHAN
23  From Concept to Cover: Your Guide to Book Design

Whether you’re working with a publisher or going it alone, creating a book design that captures your work’s voice, tone and content is no easy feat. Here’s what you need to know.

BY GRACE DOBUSH

28  Top 10 Publishing Insiders (and Outsiders) to Follow Online

Keep abreast of industry trends with news and tips from established experts.

BY JANE FRIEDMAN

34  Knights of the Debut Roundtable

Five first-time novelists share their very different paths to success—and what they’ve learned that could help you find your own way, too.

BY ZACHARY PETIT

40  101 Best Websites for Writers

Our 17th annual list is your latest must-have roundup of the best online resources for writing and publishing advice, classes, community and more.

BY KARA GEBHART UHL

50  The Top 100 Markets for Book and Magazine Writers

Let us help you take the guesswork out of your submissions so you can get back to doing what you do best—writing.

BY HANNAH HANEY

72  5-Minute Memoir: Cars for Words

The writing life isn’t easy, but as one freelancer learns, a new perspective can change everything.

BY PAULA CARTER

ON THE COVER
50  100 Book & Magazine Markets
16  Find Freelance Success
40  The Top 101 Websites for Writers
  5  The Year in Publishing
34  Break Out! Tips from First-Time Novelists
28  10 Industry Insiders Willing to Share Their Secrets
23  Book Cover Design 101: What Authors Need to Know
20  Build Your Portfolio: Why Small Markets Matter
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As in previous years, the most popular stories and statistics in publishing in 2015 usually focused on shifts to digital forms of storytelling and commerce. Even as physical bookstore sales continue to look stagnant (if not bleak), the strength of juvenile publishing across all genres and formats remains one of the brightest spots in traditional book publishing. Also, audiobooks and podcasts are experiencing record growth and popularity. On the downside, after last year’s enthusiastic media coverage for e-book subscription services, 2015 brought some sobering developments for the continued viability of the business model. For a closer look at the year’s highlights (and lowlights), turn the page.

Get an expert’s take on the latest developments in the book and magazine industries—and how those trends bode for your writing in the year ahead.

BY JANE FRIEDMAN
A Controversial Sequel: Harper Lee’s Go Set a Watchman
In February, HarperCollins announced a stunning development: It would publish Harper Lee’s second novel, Go Set a Watchman, a companion to To Kill a Mockingbird. The book was considered “lost” until it was rediscovered by Lee’s lawyer. Within the first week of sales, the publisher reported more than 1 million units sold in North America—the fastest-selling book in the company’s history.

The release wasn’t without controversy: Lee had insisted for years she would never publish another book. Some have observed that, nearing 90 and impaired by stroke, Lee may not have been in a position to understand and approve the publication of an early and unedited manuscript.

Barnes & Noble Continues to Decline
Barnes & Noble has completed a series of restructuring moves to focus more on physical retail and less on digital. Looking back, Barnes & Noble retail sales peaked in 2007, and its store count peaked in 2008. Barnes & Noble sales have dropped by 22 percent since then, and store locations by 11 percent. Those figures don’t offer the full picture of how much book sales have declined, however, given that Barnes & Noble’s overall sales have been driven by the growth of non-book merchandise, such as educational toys and games.

Independent bookstore growth has been much celebrated in the meantime, but its percentage of sales is minuscule in comparison to the growth of online retail—namely, Amazon.

Facebook Launches Partnership With Major Media Brands
During the spring, Facebook entered into distribution deals with major publishing companies—including outlets such as the The New York Times, Buzzfeed and National Geographic—to host and display content inside the Facebook ecosystem, rather than sending Facebook users to the publishers’ sites. The motivation for Facebook is reportedly to speed up download time and offer more features (e.g., autoplay videos, interactive maps, full-resolution images). The motivation for publishers is an ad revenue share, in addition to potentially more eyeballs on their content.

Most industry observer response was skeptical, if not negative—partnering with Facebook is seen as giving away the keys to the kingdom, and devaluing to media brands. Others declared it as a sign of the times: Many sites are increasingly reliant on Facebook traffic—Pew Research Center shows that 63 percent of users get news from the network.

Audio Storytelling Enjoys Renewed Popularity and Success
Debuting in October 2014, the podcast “Serial” marked a new renaissance for audio storytelling, and became symbolic of continued growth in downloads and purchases of all forms of audio narrative. By December, Serial had generated more than 5 million downloads on iTunes, more than any podcast in history. (Last year, Apple reported subscriptions to podcasts had reached 1 billion overall.) By summer 2015, one of the most successful radio shows of all time, “This American Life” (of which “Serial” was a spin-off) decided to become an independent company, leaving the employ of Chicago Public Radio station WBEZ.

On the book publishing side—though the category remains small in comparison to other formats—digital audiobooks are the biggest growth area for the industry. In 2014, the category hit record growth in both units (27 percent) and revenue (26.8 percent) over 2013, according to the Association of American Publishers.
In Memoriam

This year marked the passing of American fiction writing giants Jackie Collins (32 New York Times bestsellers), E.L. Doctorow, (known for his historical fiction—Ragtime, Billy Bathgate, The March) and James Salter (The Hunters, Burning the Days, All That Is). We also lost writing sage William Zinsser, best known for On Writing Well, which sold more than 1 million copies; Pulitzer Prize–winning poet and former U.S. Poet Laureate Philip Levine; and true-crime author Ann Rule (The Stranger Beside Me). Other losses included English authors Ruth Rendell, who pioneered the psychological thriller, and Terry Pratchett, a fantasy author known for his Discworld series of 40 volumes; Günter Grass, who won the 1999 Nobel Prize in Literature; and Colleen McCullough, an Australian author famous for The Thorn Birds.

BOOK PUBLISHING

Amazon Launches New Pay Model
Starting in July, Amazon officially changed how it pays self-published authors for e-books accessed and read within its subscription programs (Kindle Unlimited and Kindle Owners’ Lending Library). Instead of paying a flat fee for each subscriber who accesses a title, Amazon switched to a new system of paying based on number of pages read, measured by a new standard known as the Kindle Edition Normalized Page Count. Industry observers estimate that authors will be paid about .00058 cents per page read. Amazon’s move could be seen as inevitable, given the gaming of the system by self-published authors (who increasingly released shorter e-books and were paid the same flat fee), as well as the presumed number of heavy subscribers creating difficulties for the sustainability of the model.

E-Book Subscription Service Oyster Closes; Scribd Cuts Titles
In October 2015, two years after its debut, multimillion-dollar e-book service Oyster closed. It was a moment of validation for those who believe that the current e-book subscription model—at least for a mass-market, general readership—is not a viable business. Two major players remain in the U.S. e-book realm: Scribd and Amazon’s Kindle Unlimited. Scribd is feeling the pressure from its most voracious readers, having removed a significant number of romance and erotica titles from its catalogue during the summer months. It’s assumed the company was forced to remove titles to avoid growing losses, as Scribd pays full list price on all books borrowed. Many believe Amazon’s Kindle Unlimited will be the sole surviving “all you can eat” model of book reading, but no Big Five publishers currently work with the service.
Authors Guild Speaks Out on Publisher Contracts

After conducting a major member survey and discovering a decline in authors’ income, the Authors Guild launched the Fair Contract Initiative to bring attention to the standard book contract in U.S. publishing. Its goal is to bring widespread industry change and “restore contractual balance to the author-publisher relationship.” So far, the Guild has argued for improved e-book royalties, more author-friendly time limits on how long publishers can retain rights, and less onerous non-compete clauses. Publishers have not publicly responded to the initiative.

E-Book Sales Plateau: Due to High Prices?

E-book sales for traditional publishers continued to stagnate this year; according to Nielsen, quarterly e-book sales have been roughly flat since early 2012. Some industry observers say the lack of growth is a result of traditional publishers having more freedom to set high e-book prices. Despite the Amazon-Hachette rift of 2014, not to mention the 2013 Department of Justice settlement on e-book price fixing, e-book prices are once again often equivalent to Amazon’s discounted hardback prices. Nielsen’s latest data show that e-book sales have mostly eroded paperback sales rather than hardcover, and adult fiction accounts for 65 percent of all e-book sales.

Juvenile Remains Strong Growth Area

Publishers have a lot to be happy about when it comes to the juvenile category, which includes young adult, middle-grade and picture books. Nielsen data shows that, since 2004, juvenile e-book sales have grown from 23 percent to 37 percent of the total book market, and 2014 has the highest reported sales since records began. Juvenile nonfiction gained 28 percent in print sales since 2009, and juvenile fiction grew 8 percent in the same period. Not to miss out on a source of earnings, in May 2015, James Patterson announced a new dedicated children’s imprint, jimmy patterson, at Little, Brown, which will release eight to 12 middle-grade and young adult novels every year.

MAGAZINES & JOURNALISM

First Major Digital Media Company Organizes Its Workforce

In early June, 68 percent of Gawker Media employees voted to be represented by the Writers Guild of America East for the purpose of collective bargaining. Gawker publishes a range of pop-culture websites such as Gawker, Jezebel and Lifehacker. Reasons given for unionizing were—of course—better pay and benefits, but the move wasn’t seen or characterized as hostile or negative on the part of employees. The company’s founder and chief executive, Nick Denton, said, “The creative workers of the Internet are a force. I’d rather be on their side than that of the soulless conglomerates so many of them work for.” A couple of months later, workers at Salon Media also unionized under WGA East. At the time of this writing, Vice Media writers were also moving to unionize.
New Website Launches to Support Literary Publishing

In April, Literary Hub (lithub.com)—a new website supported by independent publishers Grove/Atlantic and Electric Literature, as well as other literary presses—made its debut. LitHub doesn’t have a retail component; rather, it’s positioned strictly as a source of news and ideas about the literary life. Think: Huffington Post for book nerds, without the click-bait headlines. Andy Hunter of Electric Literature said of the effort, “There’s an abundance of excellent literary content on the Web, but its audience is fragmented. Literary Hub brings our literary community together in a way that makes us all stronger and will amplify voices that deserve to be heard.”

Industry forecasts show that in 2016, dollars spent on digital advertising will surpass dollars spent on TV advertising for the first time. As dollars increasingly flow to digital platforms—to mobile devices, video, search engines and social apps—traditional publishers are maneuvering to reach their readers directly, without having to rely on third parties. In 2015, more publishers established direct-to-consumer storefronts at their websites and invested in online reader communities. Expect to see more such efforts in 2016.

First Double-Digit Decline in Newsrooms Since 1998

What is the future of news? Whatever it is, recent statistics indicate that traditional newspapers aren’t keeping up with how that future is taking shape. Revenue hasn’t grown for U.S. newspaper companies since 2007, and in 2014, newsroom jobs dropped by more than 10 percent. At its peak, newsroom employment hit nearly 57,000 people in 1990; that number is now 32,900 full-time journalists.

The Ad Blocker Debate

According to a recent study, about 26 percent of people in the U.S. browse the Web with some form of ad blocking enabled. While originally considered to be a fringe group, the people who intentionally ad block is increasing, and Apple recently developed a new version of its browser and operating system that can automatically block ads. Why? Because ads have bloated the internet—increasing initial page load time and download size of webpages—not to mention that mobile-based ads take up valuable screen space. Given that more than 50 percent of visits to news sites are now on mobile devices—and that digital advertising dollars haven’t nearly made up for the decline in print advertising—the business challenge facing newspapers and magazines isn’t getting any easier. YB

Jane Friedman teaches digital media and publishing at the University of Virginia and is a columnist for Publishers Weekly. Find out more at JaneFriedman.com.
GET Scam SAVVY

Freelance writing opportunities abound online, but not all of them are legitimate. These tips will help you protect your time, your work and your bank account.

BY TIANA BODINE

Most freelancers turn to the Internet to find work. And while there are plenty of legitimate job opportunities to be found online, many others are too good to be true. Navigating this virtual minefield and avoiding scams can become a key element of your job, as today’s scams are particularly sophisticated. Fortunately, a bit of knowledge and constant vigilance can protect your work—and your paycheck—from con artists.

I always considered myself to be pretty careful. In my years of writing Web content, I’ve come across plenty of scam artists: Clients who ask for multiple revisions as a way to get several articles; clients who ask for bank account information under the guise of direct-depositing payments; and prospective clients who ask for unpaid samples as a way to score free content with no intention of actually paying for the job.

One scam I was not prepared for, however, was the so-called “check” scam. The mechanics of the scam are fairly straightforward: First, an individual approaches you with an assignment, such as a document to be edited. He offers payment in advance using a stolen, forged or otherwise fraudulent check. He then cancels the assignment, demands a refund and requests that you wire him the money.

I was lucky in that things didn’t get that far when I was taken in by this scam. The company whose checks he had stolen found out about the fraudulent activity and
shut down the account within two days. All in all, 15 writers around the country were affected, and I watched bitterly as the payment for what had seemed to be a valid and lucrative editing job disappeared from my grasp. But it could have been a lot worse.

Here’s what you need to know if you’re ever taken in by a scam artist:

A BANK OFTEN HAS NO WAY OF KNOWING WHETHER A CHECK IS LEGITIMATE UNTIL DAYS, WEEKS OR EVEN MONTHS AFTER IT’S BEEN DEPOSITED. As a courtesy, the bank will provide funds to your account the day after the deposit is made, but that doesn’t mean that the check has cleared.

You are responsible for any money you deposit into your bank account, even if you’re the victim of a scam. This means that if you spend the money, believing that the check is good, you’re responsible for covering those purchases if the check later bounces. You might be refunded some of the associated banking fees, but don’t count on it.

It’s in your best interest to file a police report. Even though the odds of the authorities actually finding the scam artist are slim, doing so will help protect you from fraud charges of your own if you accidentally write any hot checks, and it improves your odds of having bank fees waived.

Of course, prevention is always the best medicine, and there are ways you can spot a possible scam before it gets out of hand. In hindsight, these are things I could have done to save myself the hassle and disappointment of being taken in by check fraud:

GET AS MANY DETAILS ABOUT THE PROJECT AS YOU CAN. My first red flag should have been that the client was always eager to discuss payment but had little to say about the project itself. Before you begin, you should know where the project will be published and who exactly is ordering it. Check the website of the client—both the end-client and any intermediary broker—and refuse to deal with anyone whose identity you can’t verify.

Use a written contract. In it, specify your payment preference, number of revisions you’ll complete, deadlines and any other details that seem relevant. Forward the contract to the client and don’t start work until the terms have been agreed upon and signed.

USE A SAFE AND SECURE PAYMENT METHOD. PayPal is easy to use and one of the safest options, but be aware that clients can still cancel a payment after making it. Another option is a money order or secure wire transfer such as Western Union. Don’t accept personal checks; take checks only from a well-established company that you know for a fact hired you to do the work. Even cashier’s checks can be faked.

Verification is always the best medicine, and there are ways you can spot a possible scam before it gets out of hand.

VERIFY THAT FUNDS ARE AVAILABLE BEFORE CASHING A CHECK. If you do accept a check, you can call the issuing bank to ensure that funds are in the account before cashing it. Don’t count on your bank to do this for you.

REQUEST A PORTION OF THE PAYMENT IN ADVANCE. Or, for larger projects, after completing an agreed-upon portion of the project. Ensure that the payment method worked before proceeding with additional work. Be wary of any client who offers to pay entirely up front. Even if they’re not scammers, these clients can still cause headaches if they decide to cancel the project and demand reimbursement.

CONSIDER WORKING THROUGH A BROKERING SERVICE. Textbroker, Upwork and Guru collect payments from the client on your behalf and hold them in a secure account. When the work is complete, you are paid by the brokering site. These sites do take a commission of your earnings, but the price can be a fair compromise for the security they offer.

Unfortunately, there’s no guarantee that you’ll never run into a scammer. Anytime you use the Internet to find potential clients, you run the risk of meeting a thief or con artist. By practicing some vigilance and taking steps to protect yourself, you can weed out these unsavory characters and focus on the real, valuable paying clients who make up the backbone of any freelancer’s career. YB

Tiana Bodine is a freelance writer from Albuquerque, N.M. You can find her online at tibodine.com.
DON’T PITCH—Write!

It might seem counterintuitive, but completing work before you pitch could open more (and better) doors. Consider these 8 reasons why.

BY SUSAN SHAPIRO

In my classes, readings, seminars and publishing panels, people always ask about query letters, book proposals filled with marketing analyses, outlines and treatments. They’re often disappointed when I answer, “Don’t propose it—write it!” Yes, I know freelancers who’ve won 5,000-word feature assignments from brief descriptions, and scribes who’ve signed six-figure memoir contracts based on 30-page summaries and a sample chapter. But they tend to be well known in their fields, have very dramatic and unusual ideas, or are handled by big agents famous for wheeling and dealing. I’ve also heard follow-up nightmares about authors who had to pay back huge advances three years later because they couldn’t come up with what they’d promised.

I broke into most of the newspapers and magazines I’ve written for by submitting completed work, and my first six books were sold with full 200- to 300-page manuscripts. Although I understand the desire to get a quick deal and a big check, here’s my subjective take on why it’s better to finish your entire project before you start selling your story.
1. YOU MIGHT NOT HAVE A CHOICE: When it comes to personal essays, op-eds, humor pieces, memoirs and self-help books (as well as fiction, poetry and plays), many editors and agents won’t make an offer on “a partial” they feel is half-baked. These genres are subjective and editors often need to see your whole opus before deciding. Don’t envy sellers of short pitches. Realize that cream rises and prove your talent by producing more excellent pages.

2. SELLING IS A DIFFERENT SKILL: Some creative people—like me—are no good at pitching. I find it’s easier and more productive to craft the real thing than to try to write about what I’m going to be writing about. If you want to be a perfect pitchman, go into advertising. If you want to be a writer, read great writing and try to emulate it.

3. WORK COMES BEFORE REWARD: I once hired a personal trainer who insisted on being paid for 10 sessions in advance. I knew this was a mistake, and sure enough, by the middle he was less flexible about scheduling and I lost the last few sessions. Most fields work the same way. As a writer, you often have to wrestle with your story to figure out exactly what it is. Struggling, sweating, crying, rewriting, slowly succeeding and then receiving payment is better than getting a check for coming up with a clever idea and then choking.

   You teach yourself how to write in the process, and diving into the wreck will force you to determine what your process will entail. Do you need a class or weekly workshop to give you deadlines? Can you afford a ghost editor, tutor or coach to fix your punctuation and prose daily? Can you find a private office space to avoid interruption? Now’s the time to figure it out—before you offer something you might not be able to deliver.

4. YOU SHOULD ENJOY THE PROCESS: When you’re on to the exact subject you should be exploring, writing can be thrilling, deeply satisfying and mind-awakening. Get caught up in the artistic craft of following your bliss and finding your brilliance. The instant gratification, fame game and financial-fantasy aspects of the biz are superficial and fleeting.

5. YOU CAN’T BE A MIND READER: When I started my addiction memoir, Lighting Up, I thought I’d chronicle the process of quitting my fierce 27-year two-pack-a-day cigarette habit. By the time I finished the addiction therapy I needed for research, I’d also quit alcohol, marijuana, gum and bread, and found that the only thing I was still addicted to was my addiction specialist. I hadn’t anticipated this humorous twist and “the substance shuffle” turned out to be extremely common with addicts, and a huge asset because nobody had really done that angle before. Your story often turns into a different story you can’t control. Give yourself time and space to let it evolve.

6. YOU CAN AVOID EARLY INFLUENCE: If you show your work too early, you’re giving editors, agents or producers too much rope to control what genre you’ll wind up in. Is what you’re writing connected short stories, a collection of essays, an autobiographical novel or a fictionalized memoir with an author’s note explaining your strategy? You’re the writer—you decide. Then approach agents or editors with a stronger sense of yourself and your project.

7. IT’S YOUR LEGACY: I know it’s morbid, but I often ask myself what I’d write if I had six weeks left to live. I’d rather complete three poignant pages than a stellar outline or a list of potential story chapters. Wouldn’t you? If you just write, in the end you’ll have a work of art that could be publishable instead of a pitch or treatment that’s only a behind-the-sketch of something that doesn’t yet exist.

8. IT’S SMART BUSINESS SENSE: The more complete your product is, the easier it will be to categorize and sell, the more it will be worth and the faster it will see print. So stop selling and start writing!

Susan Shapiro (susanshapiro.net) is a writing teacher and author of 12 books, including Only As Good As Your Word: Writing Lessons From My Favorite Literary Gurus.
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PITCH Perfect

Querying editors can feel like a shot in the dark. But if you know where to aim, you have a better chance of hitting your target. Use these tips for a bull’s-eye.

BY ZACHARY PETIT

Very early in my career, fueled by a steady stream of Hunter S. Thompson books and freelance writing ignorance, I had an idea: I wanted to write an epic review of a Jackie Chan movie called The Tuxedo.

Anyone remember it?

Essentially it was about a bumbling fool who found a magical tuxedo that gave him all sorts of superspy powers.

Sounds terrible, right?

That’s what I thought, too—and what I was hoping for.

I had a press pass to go see it, so I saw it—and, yes, in my opinion, it was indeed terrible. Laughably bad. Which was great news for the piece I wanted to write. The resulting article was a sprawling 2,000-word magnum opus movie review in the form of an apology from Jackie Chan to moviegoers. I thought it was brilliant.

So I sent it off to an editor I knew, and now refuse to name out of humiliation, and sat around waiting for my check, affirmation of my hilarity, and some complimentary copies to frame around my apartment.

Eventually the editor sent me a response. And in three words, he taught me the most valuable lesson of querying freelance articles in one fell swoop:

What the hell?

Querying is one of the most vital things in all of freelance writing. When I started maintaining submissions inboxes and accepting/rejecting freelance queries, my writing world changed. It was eye-opening. It was mind-blowing, in both good and bad ways. And doing it for years has taught me a hell of a lot about shaping queries. Unlike a lot of things in the writing world, queries are generally not subjective. There are objectively great queries, and there are objectively awful queries. What follows is a primer on how to create the former.
The Nightmare Query

If we start at the bottom of the barrel, the worst of the worst, we can only go up, right?
To start, have a look at this.

DEAR SIRS

I'D LIKE YOU TO PUBLISH MY WIFE'S POETRY.
IT'S NOT VERY GOOD. BUT IT'S OK. WILL YOU DO THAT?
PLEAS LET ME KNOW.

Yes! That was an actual query—an honest-to-goodness real-world submission to a real magazine.

Aside from writing this query in all caps—WHICH YOU SHOULD NEVER DO—the first obvious mistake is the greeting. “Dear Sirs”—or, rather, “DEAR SIRS”—not only showcases a comically outdated mindset (throughout my career, the majority of editors I have worked for have been women), but it also displays a stunning lack of research. It’s not hard to pick up a copy of a magazine you want to write for and to find the appropriate editor’s name and presumed gender.

If a writer can’t be bothered to do even the most basic level of research, how can an editor trust him to write a detail-driven piece?

But, most important, this query calls into play the most essential lesson of querying magazines and publications:

Before you ever send a query for anything, read the publication you’re querying first.

Moreover, read two to three back issues to really get a good feel for the outlet.

Had I actually read the publication I was pitching with my Jackie Chan review, I would have known that their movie reviews tended to be 200-word recaps of films, with a standard thumbs up or down. In other words, not the best venue for a 2,000-word (brilliant) screed written in the voice of Jackie Chan.

As I mentioned earlier, you must know your markets so you don’t waste an editor’s time—and, more important, your own.

Rules of the Game

Once you know whom you want to write for, always read that publication’s submission guidelines before you do anything else. Even if you’re the laziest scribe on earth, which I am at times, all you have to do is Google the magazine’s name plus “Submission Guidelines,” and more often than not, you’ll get it straight from the horse’s mouth (the publication’s website) or from one of the many aggregators of such information on the Web.

Once you have those submission guidelines, you must follow them to a T. Some publications are more particular about this than others. As you can probably guess, I (and many others like me) couldn’t care less how the thing is formatted, so long as it contains a great idea. But it’s always best to play it safe, so do what the guidelines say.

The guidelines will tell you whom to query. (No more “Dear Sirs.”) They’ll tell you when to query. They’ll tell you how to query. They’ll tell you what types of pieces the publication buys from freelancers. They’ll tell you what types of pieces the publication doesn’t buy. They’ll probably include oddly specific rules that seem to make no sense and are the purview of an obsessive-compulsive editor who combs his hair exactly 42 times every morning and throws a hissy fit if the ratio of his imported coffee to soy milk is the slightest bit off. But haters gonna hate, and gatekeepers gonna gate.

If a publication says not to include attachments, don’t include attachments.

If the submission guidelines say to submit only via e-mail, don’t send a massive package through the postal service. It will likely, to the detriment of both the writer and Mother Earth, be thrown out.

If a publication says to submit your query in Comic Sans, 10.5 font, with 1.5-inch margins, red text and a blue background, indulge them.

Why all these silly rules? Nitpicking. But consider that most “slush piles”—the name for the general inbox that all these random queries wind up in—stretch into the hundreds, if not thousands. When an editor is desperately trying to get through all of these queries before the clock hits 5 p.m. (or, more typically, 10 p.m.), it’s logical that they’re looking for any reason to discount a submission and thin the herd.

Don’t give an editor an excuse to throw the baby out with the bathwater. Get your good writing read. Follow the rules.

The Submission Timeline, Demystified

One of the biggest mysteries of publishing, to those outside the industry, is how the editorial process works. How does an editor assess queries?

All publications handle it differently (especially varying based on their size), but my process was to start
Standing out from the pack—especially when most of the pack isn’t trying to stand out—isn’t hard.

would get a response in a few hours, and sometimes it would take the full four months (or, admittedly, longer), depending on where we were in the production cycle. That’s the tricky thing about submissions: As an editor, they’re tough to manage—especially if you get a lot of submissions and have a small staff. I’m not making excuses, but when you’re an editor and have to follow up with 20 writers before noon about stories in progress, lay out a storyboard for the next issue, copy edit five features, and write a couple of magazine columns and blog posts before the day is up, the submissions inbox often falls to the bottom of the priority list.

All of this is to say: If you don’t hear back right away, don’t take it personally. It’s not a reflection of your query at all but rather the editor’s questionably large schedule.

**Slush Pile Avoidance Strategies**

The slush pile is a pretty damn terrible place to be. Form letters can be demeaning (especially when an editor has weird formatting issues). Queries can languish for months (unless Stephen King is coming over for dinner). And as someone who has received a rejection letter to something I submitted a year earlier and actually forgot about, I can tell you that makes it twice as painful.

So why should you keep submitting to slush piles? You shouldn’t.

As both a writer and an editor, I can tell you that reaching out directly to an editor is a far more effective strategy. I started doing this in my freelance work because so many writers were successfully doing it to me as an editor. If a publication doesn’t have an acquisitions editor and no one specific is listed in the submissions guidelines, my advice is to send it to the managing editor. That’s your sweet spot.

Why the M.E.? Most managing editors serve as a critical cog in the wheel of a publication. They may be responsible for combing through queries, but even if they’re not, they know who should get your query and can forward it to the right editor to get you a response.

When it comes to tracking down an editor’s direct e-mail address, it’s not all that difficult to unearth. First, check the “Contact Us” section on the publication’s website. Sometimes you get lucky and each staffer is listed with their corresponding e-mail address. If not, fear not—you’ll be able to find it elsewhere on the Web.

A word to the wise, though: Go only so far in contacting editors directly. The surest way to ruin a grumpy editor’s day is to call him with a query. Never, ever cold call an editor unless you already have a relationship with him. The good news is that even if an editor is a black hole on the Internet and his contact info is nowhere to be found, you still have options. In the subject line to your slush pile query, address it as follows:

ATTN: Zachary Petit. 10 Things Every Creative Should Know

By doing that, you’re already rising to the top, and I’m going to click on it. If an associate editor is sorting through the slush, she knows to forward it to me.

Standing out from the pack—especially when most of the pack isn’t trying to stand out—isn’t hard.

**A Query, Deconstructed**

Now that we’re getting deeper into the pitch thicket, let’s take a look at a breakdown of a solid query.

**A QUERY SHOULD START WITH A SHORT, PUNCHY INTRO, LIKE A LOGLINE.** In the screenwriting world, a logline is a one-sentence description of a script that’s so strong and so high-concept that it effectively captures the heart of the story. The first sentence is the most important in the query—if it’s good enough, it’s what will inspire an editor to fish your query out of the mire that is the slush
pile, clean the mud off it and realize she’s potentially found a gem.

**A QUERY SHOULD BE TO THE POINT AND SHOULD MATCH THE TONE OF THE PUBLICATION. NEVER RAMBLE IN A QUERY.** A query that goes on for 10 pages and is longer than the article the author is proposing causes high blood pressure in editors. If you can’t express your idea succinctly in one page or less, an editor is not going to trust you to be able to write a concise article for his publication. Avoid the “everything but the kitchen sink” query, and don’t weigh down your query with unnecessary verbiage and detail.

Also, try to channel the voice and tone of the publication in your query. Don’t sacrifice your own voice in order to ape the publication’s, but adapt it to their voice so they can begin to understand how you would fit into the mix.

**A QUERY SHOULD EXPLAIN TO AN EDITOR HOW YOUR ARTICLE WILL BENEFIT READERS.** Regardless of whether you’re writing how-to content or a profile of an athlete, an editor perusing your query will constantly be asking how it will serve his audience. For that reason it’s best to always clearly and directly explain up front how your proposed piece will serve the audience.

**A QUERY SHOULD INCLUDE CONCRETE EXAMPLES AND A VERY BRIEF OUTLINE OF WHAT YOU’RE PROPOSING, SHOULD THE TOPIC WARRANT IT.** Editors weep into their $7 black coffees when a piece they commissioned hits their desk in terrible shape and barely reflects the query a writer proposed. For that reason, they’re highly suspicious of overly vague queries that leave them wondering just how the hell a writer will pull off this article. To calm a nervous editor’s tender mind, always include specific examples in your query. A few bullet points can go a long way in helping an editor understand that your piece is indeed feasible, and let her trust that the topic is safely in your hands and that she won’t be scrambling to DEFCON 5 at the 11th hour to fill a six-page gap.

**A QUERY SHOULD EXPLAIN WHY YOU’RE THE BEST—AND ONLY—PERSON TO WRITE THE PIECE YOU’RE PROPOSING.** Again, one of the key goals in querying is to get an editor to trust that you can execute on your article. Tell an editor why you’re the best person for the job. Leverage your expertise and passion.

**A QUERY SHOULD INCLUDE A PROPOSED WORD COUNT.** Simple enough: Just tell an editor how long you envision the piece will be, so she can start to visualize it within the publication. That will let her know the scope of the piece and will also give her some clues into whether the query has legs.

Word count is a highly malleable—and highly negotiable—factor. Before you pitch, be sure to check the publication’s submission guidelines to see what lengths they specify. If they don’t include length requirements,

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*If you can’t express your idea succinctly in one page or less, an editor is not going to trust you to be able to write a concise article for his publication.*

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pick up a copy of the publication and do some old-fashioned calculations to make sure you’re shooting at the right target.

**A QUERY SHOULD INCLUDE LINKS TO YOUR “CLIPS”—SAMPLES OF YOUR PUBLISHED WORK.** What if you don’t have any clips? Don’t despair—all hope is not lost. If you have a blog and/or the online writing you’ve done directly mirrors the quality and style of what you want to propose to a publication, by all means, include it. Another great strategy to breaking in without polished clips is to write on spec (where you’ll offer an editor a free look at a complete article that has not been previously discussed with or assigned by her). If neither of these are an option, just present a rock-solid query. Once you’ve hooked an editor, he may ask whom else you’ve written for. That will give you an outlet to converse with the editor and keep him from discarding your query up front for lacking clips and writing creds.

There’s no 100-percent winning mix for a great query. But if you follow the basic tenets of good querying, present yourself in a professional manner, and focus on building the foundations of a strong partnership with the publication, you’ll be well on your way to seeing your words printed in your publication of choice. YB

Zachary Petit (zacharypetit.com) is an award-winning journalist and the editor of *Print* magazine.
The dream of every freelance writer is the “bigget.” That is, writing for the largest, best-known markets we can land. Bigger markets, after all, mean more prestige and better money. But there also can be tremendous value in writing for smaller markets—something a lot of writers tend to forget as they chase bigger fish.

Not me. Like many of my colleagues, I write regularly for larger markets such as Boys’ Life, Military Officer and CURE, all of which pay quite well. But I still accept assignments from smaller publications when I can fit them into my schedule because they provide perks that the larger magazines may not.

Writers who have built up a clientele of larger, better-paying markets may consider smaller publications beneath them, or simply not worth their time. In my view, that’s rather shortsighted. Here are five reasons why:

1. PITCHING IS LESS COMPETITIVE. “I find that smaller magazines can be a bit more flexible with their content,” says Jenni Hart, a Raleigh, N.C.—based freelancer who writes regularly for regional publications such as Midtown Magazine and Cary Living Magazine. “When you are among a small group of contributing writers, you stand a better chance of having a pitch accepted.”

Niche publications also can be receptive outlets for freelancers who are experts in a particular area but who aren’t yet experienced writers. Film critic Joe Kane, who now serves as publisher of the small quarterly VideoScope, says that contributing to smaller publications early in his career benefitted him in terms of experience, exposure and learning how to work with editors.

2. YOU CAN WRITE ABOUT WHAT YOU LOVE. For me, that means comic books, cheesy movies and long-forgotten film and television stars for genre magazines such as Filmfax, VideoScope and Famous Monsters of Filmland. These magazines offer modest paychecks, but have given me the opportunity to interview and write about individuals I’ve long admired, such as actor Tim Matheson, painter Mort Künstler and comic book legend Joe Kubert, just to name a few. The fun is in the interview; to be compensated at all for the resulting byline is just a bonus.

Along similar lines, I have sold a number of essays to VideoScope, ranging in topic from my first job working as an usher at a theater in my hometown of Lake Worth, Fla. (“The Fall of the House Where I Ushered”) to working as a movie extra (“A Star Is Bored”) to a tribute to special effects wizard Ray Harryhausen. I doubt any of these pieces would have found a home with a more general-interest publication, but they were all great fun to write.

Regional or niche publications may seem less enticing than their glossy national counterparts, but they could be an important part of your portfolio.

BY DON VAUGHAN
3. YOU MAY BE IMPRESSED BY THE WRITING OF YOUR FELLOW CONTRIBUTORS. Just because a market is small doesn’t mean the writing will be lacking. In fact, the prose and criticism found in publications such as *Filmfax* and *Famous Monsters of Filmland* is as sharp, informed and cogent as anything you’ll find in more mainstream magazines.

4. SMALL PUBLICATIONS CAN MAKE GREAT SECONDARY MARKETS FOR WORK YOU’VE ALREADY DONE. A good example is an interview I conducted with actor R. Lee Ermey for the well-read magazine *Military Officer*. We talked at length, but I’d been assigned just 400 words to tell his story, which left a lot of material on the table. With Ermey’s permission, I approached *VideoScope* about running a larger portion of our Q&A. My editor said yes because he saw the interview as a fun complement to an upcoming review of the Blu-ray release of *Full Metal Jacket*, the film that made Ermey a star.

5. SMALLER MARKETS CAN LEAD TO OTHER OPPORTUNITIES. Several contributors to *VideoScope* have received book deals as a result of their association with the magazine, and Hart landed some new business clients after they saw her byline in *Midtown Magazine* and elsewhere. “My freelance work for these clients includes writing Web copy, newsletters, blog posts and social media content. This now accounts for about 20 percent of my income,” she says.

Erika Hoffman, a freelance writer in Chapel Hill, N.C., agrees. “You never know who will advance your career,” says Hoffman, who regularly contributes to such niche publications as *Pentecostal Evangel*, *Sasee* and *ScreamMama*. “[Smaller markets] can help you reach a readership among folks who would not know you otherwise.”

When pitching smaller publications, keep in mind that most have limited editorial resources compared to larger magazines. “Writers should send email inquiries that are clear, succinct and direct,” advises Kane, who is one of *VideoScope*’s full-time staff of three. “Avoid long-winded preambles or lengthy résumés.”

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Don Vaughan (donaldvaughan.com) is a freelance writer based in Raleigh, N.C., and the founder of the Triangle Area Freelancers.
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FROM CONCEPT TO COVER:
Your Guide to Book Design

Whether you’re working with a publisher or going it alone, creating a book design that captures your work’s voice, tone and content is no easy feat. Here’s what you need to know.

BY GRACE DOBUSH

The Role of Design

As much as we’re warned not to, we all judge books by their covers. And how can we not? With so many books and so little time, readers have to be selective.

You want your book cover to accurately portray your book’s content and spirit, especially if you’re a first-time author. You’ve probably dreamed about what your first book will look like; how browsing readers will be compelled to snap it up off the shelf at first glance.

“Distinction is key,” says Paul Buckley, vice president executive creative director at Penguin USA. “A buyer walks into a crowded bookstore and their eye is bombarded with a sea of books—does yours stand out, or does it look like every other book out there?”

“If you have an amazing title that speaks for itself, a great image speaks far faster to the consumer than a bunch of words,” Scribner art director Tal Goretsky says. “A cover can say ‘I’m clever’ or ‘I am a commercial book’ or ‘I am for hipsters’ or ‘Reading me will feel like watching an action movie.’”

A book cover has to convey that message and content to a reader instantly. In the case of nonfiction, a cover must convey authority. “[For fiction,] good cover design is something that sets a mood and hints at what is inside without spelling it out too fully,” Buckley says. “For nonfiction, the book should look like the authoritative book on the topic, bold and secure in its tone. But in both cases, to stand out from the pack, a book should have its own distinction, its own personality, and not take the lame road of mimicking some other successful book. If it

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SUCCESSFUL COVER DESIGN: Romance

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makes you look, pick it up and read the copy, then that book cover did its job well.”

**Book Design in Big Publishing**

When your book is picked up by a publisher, the amount of input you’ll have on the cover can vary from nearly nothing to a lot of say in its creative direction.

Traditional publishers employ a whole platoon of people who will be weighing in on your cover design: usually a designer, an art director, an editor and the publisher, as well as people in marketing, publicity and sales. Everyone is trying to make sure that your book is as salable as possible and appeals to the intended audience.

At Penguin, Buckley says, authors “are consulted and listened to, and their opinions and likes and dislikes are taken very seriously. A writer may write a book in solitude, but making a book and helping it to find its market is very much a group effort, and everyone involved, from the author to the printer, needs to respect the various skills and talents that the other team members bring to the table.”

Demonstrate your respect for the expertise of your book’s team from day one. “Designing your own cover or having a friend send in a cover proposal is never a good idea—it sets you up right away with the perception of ‘Difficult Author,’ which is a label no author wants, as no good will come from it,” Buckley says.

Unless you happen to also be a trained graphic designer, trusting in your publisher’s professional management of your cover design should be a given. “I think that everybody at a certain point thinks they have a great idea, a common arrogance where you think, *I know what would be the perfect cover, and it’s not,*” novelist Bradley Spinelli says.

What do you do if the cover your publisher comes up with isn’t to your liking? “The trick is stay calm and collected. … Come at your comments from a place of understanding that [the] team of professionals [involved] truly do want you and your book to succeed,” Buckley says. “Behind that one cover [are] most likely 10 to 20 other explorations that did not make the cut, many conversations, and a fair amount of money spent. If the dislike for the cover is stated with respect for the publishing house’s efforts and with a well-thought-out argument why it is wrong, and any helpful suggestions as to how you think it can better get on track, the feedback will most likely be well-received.”

**Independent Book Design**

When you’re self-publishing, the many options for creating your book’s look and presentation each have advantages and disadvantages as well as a wide range of price points. Cover design options for self-publishing authors fall into a few major categories:

**DESIGN IT YOURSELF.** If you have a tight budget this might seem like an appealing option. Resources such as bookdesigntemplates.com offer low-cost template packages, and books such as *The Indie Author Guide* by April L. Hamilton (WD Books) offer advice on formatting and publishing your book entirely on your own, your only costs being perhaps purchasing fonts or stock photography. But if you’re not a professional graphic designer, the truth is that it’s likely to be obvious that your cover was done by an amateur.

**BUY A BOOK DESIGN PACKAGE.** The website Fiverr.com offers book designs for as little as $5; you take your pick of designers offering their services. Crowdsourcing websites such as 99designs.com let you set up a competition...
of sorts (at a cost from $299 to $1,199). Other sites specialize in book cover design: You could find an off-the-rack cover for less than $100, or buy a design package for less than $1,000. Note that lower-cost design packages (even if cover designs are sold as one-offs) won't include exclusivity on stock images, so it’s possible other books will pop up with the same photo as yours. Novelist Shaun Myandee tried two covers for his debut, *Ametsapolis Rising*. An off-the-rack cover design worked as a sort of placeholder, or “soft launch,” while Simon Avery of idobookcovers.com was working on the final cover.

HAVE YOUR SELF-PUBLISHING SERVICE DO THE COVER DESIGN. When you publish with a service such as CreateSpace or Lulu, you can opt to add on cover design for a fee. J. Patrick Rick chose this option when he was publishing his nonfiction book *The Abbey & Me*. He hired a professional photographer to take images on location to obtain photos that were more relevant than stock images, and then selected from CreateSpace’s menu of design options (from $399 to $1,199).

HIRE A GRAPHIC DESIGNER DIRECTLY. Working with a freelance graphic designer will take more work than buying a package, but the results can be most rewarding. Kim Boerman hired an independent professional to design her book, *With Love … The New Generation of Party People*, and its website, and found the results to be stunning. Hiring a designer directly is the most expensive of all the options, but what you’re paying for is expertise, attention and a totally custom cover.

If you decide to work with a graphic designer, the first step is finding one. This could be easy if you’re already connected to creative industries, or it could involve some research. A few websites that house designer portfolios include Behance.net, Coroflot.com and Dexigner.com. Look for a professional who has experience in editorial design or publishing and whose style speaks to you.

“I was immediately drawn to Simon’s visual style,” Myandee says. “My novel is not conventional sci-fi, and so I didn’t want to have a cover that was following a conventional sci-fi ‘blueprint’ in its visual style.”

As far as cost goes, what you pay a designer depends on the scope of the work and the nature of your relationship. “If you’re going to beat someone up with a lot of changes and requests, you’re going to have to pay for it,” Spinelli says. “If you went to school with a bunch of designers who went to [the Rhode Island School of Design], you can probably get it for a six-pack of beer.” All told,
Boerman reports she spent about $20,000 on the design for her book and its website.

**Design Direction**

Most designers will first chat or email with you about the project to align your expectations and set a budget and timeline. (It’s common for independent designers to ask for a deposit of half the fee upon signing the contract, with the second half due upon completion. Contracts should spell out how many revisions and changes are allowed and set specific deadlines for deliverables, such as proposal sketches, first drafts and final revisions.) Spinelli, whose novel *Killing Williamsburg* was published by a small press that let him take the lead on design, knew his designer from his career in advertising. After discussing the themes and tone of the book, “we tossed around some rough ideas, and she decided that she wanted to emulate the brilliant designer Saul Bass. I was in. She roughed out some sketches, and very quickly one design rose to the top. I learned that tone is more important than content.”

For Boerman, the first cover her designer proposed wasn’t what she wanted at all. “Sometimes you just don’t have the same vision,” she says. But by going back and forth with ideas and explaining the feeling she wanted to
communicate, they arrived at a final design she was very happy with.

Myandee gave his designer a rough outline of his story and a request that the design not be traditionally sci-fi. “Which is to say, no aliens or spaceships or any other common tropes like that,” he says. “I also sent through a few examples of covers of other books that I particularly liked in order to help guide his creative process.”

Even with the research he’d done into his market, though, Myandee says that not knowing exactly what he wanted and requesting multiple changes “made things quite stressful for me (and presumably Simon as well), as I obviously wanted to get things perfect, but wasn’t 100 percent sure of what ‘perfect’ actually looked like.”

Creative Collaboration

“I think writers are typically not the most visual of people—we tend to be well-versed with turning mental images into words, but not with turning words into images. A book cover essentially does the latter, as it tries to turn an entire book into a single, arresting image,” Myandee says. “They are pretty different skill sets, I think, and it is OK to recognize that you’re terrible at it. I know that. I realize that now.

So in [the] future I will be far more careful with my briefs, and seek much more advice from more visually minded people before I even create that brief.”

A talented designer can create a visual representation of your story that is meaningful, powerful and even surprising.

“It is important for authors to trust good designers,” Goretsky says. “A lot of times authors personally find and then become married to images that may look good to them, but that the designer, who lives and breathes imagery and design every day of their lives, knows will not sell a book.”

The bottom line: Be open to surprise. “I had a lot of ideas [that weren’t] what I ended up with. That’s the whole point of hiring a designer—finding someone who doesn’t think like you and is going to give you something totally different.” Spinelli says. “Designers don’t work like writers, and you have to give them their creative space just as you would want to create your art.”

Grace Dobush has written for Wired, HOW, Roll Call and Cincinnati Magazine and authored the Crafty Superstar Ultimate Craft Business Guide. Follow Dobush on Twitter @gracedobushtogo, or learn more at gracedobush.com.
Here’s the challenge: You want worthwhile and trustworthy information on the publishing industry, with advice on how to smartly navigate it, plus ongoing insight into how it’s changing day by day. But there are many voices out there, and far fewer hours at your disposal. Who deserves your attention, and why?

As the former publisher of Writer’s Digest and an active participant myself in the ongoing public discussion of publishing as we know it, I jumped at the challenge to compile this list when WD’s editors approached me with the idea. The following pages offer exclusive profiles of a focused selection of industry insiders and outsiders, including agents, authors, marketers and entrepreneurs (all presented in alphabetical order, for easy reference).

While many other worthwhile voices are out there, I chose people who have a specific and ongoing focus on educating and helping writers over the long haul, or who offer unique industry insight that’s difficult to find elsewhere. Look to these sources as you move toward your writing goals, and you’ll stay current with the most concentrated dose of publishing wisdom you could ever hope to find.

**KEY**

- 🌐 Website
- 🌐 Twitter handle
- 🌐 Facebook page
- 🌐 YouTube channel
1. Jason Allen Ashlock  @jasonashlock.tumblr.com, t @jasonashlock

Jason Allen Ashlock embodies much of the optimistic entrepreneurship and experimentation in the publishing industry. He founded Movable Type Literary Group (now Movable Type Management) in spring 2009, and within five years the agency amassed a healthy roster of more than 200 authors and established a reputation for inventive and expansive multimedia management. He also helped launch The Rogue Reader, an agent-assisted publishing model, before stepping away from agenting in late 2013 to turn his focus to book packaging and creative management. He now aims to help authors, start-ups and organizations succeed outside the commercial requirements of traditional publishing.

**WHY FOLLOW:** Ashlock offers a fresh take on publishing, often with a focus on multimedia opportunities. He blogs at his own site; sends out a monthly e-newsletter with important reads on the industry; and serves as an expert blogger for Digital Book World (digitalbookworld.com, a subsidiary of F+W Media, parent company of Writer’s Digest), where he covers innovation, experimentation and content strategy.

**IN HIS OWN WORDS:** “Stark contrasts are drawn in times of upheaval and transition, and the dominant publishing narratives have centered on Big Publishing and Indie Authors. But there’s so much in-between: mid-size houses with impressive reach, small houses with fiercely loyal followings, author collectives, ad hoc indie associations, networked book studios, experiments from innumerable nontraditional publishers. Today’s author gets to choose among an array of options for building a team.”

**IN ACTION:** In an article detailing their experience running The Rogue Reader, Ashlock and his agent-partner Adam Chromy offer a rare lessons-learned case study of agent-assisted publishing. Read it at http://bit.ly/ashlock.

2. Joel Friedlander  @thebookdesigner.com, t @JFBookman

There’s a cacophony of advice out there on self-publishing, but one of the few people offering comprehensive, start-to-finish education, without any snark or agenda, is Joel Friedlander, aka The Book Designer. Friedlander began his career in book publishing in the 1970s doing letterpress work, and has since moved into digital book design and production. He founded and runs Marin Bookworks in California, which works with a range of authors, small presses, and publishers.

Friedlander is particularly active on his blog and Twitter, and is a frequent speaker at major events for writers and publishers, including the Independent Book Publishers Association’s Publishing University and the San Francisco Writers Conference.

**WHY FOLLOW:** Friedlander’s website offers more than 700 free articles on how to self-publish, market and promote, and he is continually creating new services and products (both paid and free) for authors. He also runs a range of contests, including the e-Book Cover Design Awards to recognize excellent work in the self-publishing community.

**IN HIS OWN WORDS:** “Authors need to realize that no one will automatically be interested in their work, and that they need to create books that have a real reason for being. It’s not enough, in the business of publishing, just to write. Quality work that clearly sets itself apart from other books in the market, that contributes something unique and valuable, is the basis for successful publishing.”

**IN ACTION:** In one of his most innovative offerings to date, Friedlander created Microsoft Word-based book design templates, which offer an affordable way for independent authors to get professional-grade design for their self-published books, both print and digital. Find out more: bookdesigntemplates.com.
Agents can sometimes seem inaccessible to the average writer, but Rachelle Gardner has a well-established reputation as a friend and adviser to new writers seeking assistance and insight into traditional publishing. Gardner became an agent in 2007, but started her publishing career in 1995, working in a range of positions related to sales, marketing and editorial. She’s also the author of eight ghostwritten books.

**WHY FOLLOW:** Gardner has single-handedly amassed some of the most comprehensive and well-organized information available on how to get traditionally published, and her blog, where she engages in discussions spurred by her posts, has one of the most active comment sections of any writer-focused website. Because of the enormous archive of material at her site (she’s been blogging since January 2008), start with the “Popular Posts” section if you’re a new visitor.

**IN HER OWN WORDS:** “Nobody is trying to keep you out of publishing. The whole job of agents and editors is to find new voices, to nurture them and get them published. We have to say no to many writers because there are more writers trying to get published than there are slots available. But don’t take it as someone trying to keep you out, and don’t buy the lie that the publishing industry has erected barriers so that most writers can’t get in. We are always looking for new writers—it’s our job, and it’s my passion.”

**IN ACTION:** In one of her more controversial posts in 2013, Gardner wrote about whether a traditional publisher will allow an author, while under contract, to continue self-publishing other work. Her opinion on the matter drew criticism, so she wrote a follow-up post to clarify her position. To read both posts, visit [http://bit.ly/rgardner](http://bit.ly/rgardner).

The bestselling author of 21 novels, former pediatric ER doctor CJ Lyons is known for being a master of the thriller genre—and a member of the Kindle Million Club (authors who have sold more than a million e-books through Amazon). Lyons’ first novel was released by a major house in 2008, but since then, she has actively self-published many of her novels, becoming a hybrid author who decides which projects she keeps and which ones she sells to traditional publishers.

**WHY FOLLOW:** Lyons is generous with information and advice for other novelists who want to follow her hybrid path to success, and actively blogs about new lessons she is learning along the way. She emphasizes the value of an author’s choice in publishing, rather than advocating any single method.

**IN HER OWN WORDS:** “When I sign a contract with a New York publisher, they’re acting as a subcontractor (just like a plumber would), connecting me to my readers using their specific expertise and knowledge. But it’s my decision who to form strategic partnerships with, based on what best serves my business and my readers. If you take that approach to publishing, then every author can create their own Global Publishing Empire—it’s simply a question of standing up and taking control of what’s rightfully yours: your connection to your readers. … For me, this means there is no looming ‘death of publishing.’”

5. Peter McCarthy @mccarthy-digital.com, t @petermccarthy

Peter McCarthy was the vice president of marketing innovation for Random House before stepping into his current role as full-time marketing consultant for big publishers seeking new ways to reach readers directly through online channels. He remains on the cutting edge of trade book marketing strategy, to such an extent that his expertise recently was sought in the programming of an entire industry conference called “Modern Book Marketing.”

WHY FOLLOW: As one of the leaders in consumer book marketing innovation, McCarthy has truckloads of professional knowledge on how readers find books through search engines, online advertising, and social media. While his consulting business is focused on sharing that information with big publishers, he also happens to share some of it through his blog, which is accessible to a general audience (and invaluable to writers). He also regularly contributes to the Digital Book World Expert Publishing Blog (digitalbookworld.com/category/expert).

IN HIS OWN WORDS: When asked the most important lesson for an author to learn about marketing, he says, “To cooperate. In essence, a respect for the fact that marketing is a profession, as is writing. This is not to say that authors have no idea about marketing, nor that marketers know everything. Just that in my experience, the more an author describes to me in his or her own words the goals, context, challenges, etc., and leaves it at that, the easier it is for me to do my job. … With marketing—particularly digital marketing—authors seem either scared or to know it all. Neither stance is likely to yield a satisfying outcome.”


6. Kristen McLean 🎯 kristenmclean.org, 📕 bookmarketingdb.com/home, t @NIELKristen

Kristen McLean spent 17 years in a wide variety of traditional publishing roles, including five years as executive director of the Association of Booksellers for Children. Today, she’s the CEO of publishing start-up Bookigee, focused on developing new services to help transform the book industry—including WriterCube, a free database of more than 20,000 vetted listings of book marketing resources (media contacts, top bloggers, book reviewers, etc.) for writers.

WHY FOLLOW: McLean asks big, sometimes difficult questions about where the industry is headed. While some of her work is specifically for publishers, she is also interested in serving the individual authors who are trying to figure out how to succeed in the new environment. She tells WD, “If you want to disrupt an entire system, you have to think about the start of the value chain, and that is the author. … They’ve been largely ignored by the rest of the chain, who are trying to figure out how their own segments are changing.” McLean regularly guest blogs on major industry sites; you can follow her latest on Twitter, where she is active in sharing links on the technological transformation of publishing.

IN HER OWN WORDS: “‘Making’ the book is a fairly simple exercise compared to the two activities that bookend it: (a) writing a great book; and (b) marketing a book. … Given that discovery is a challenge, and there are more and more books being published all the time, a book has to be very, very good or very, very well-supported by marketing dollars to break through.”

IN ACTION: In a guest post for Publishing Perspectives (publishingperspectives.com), McLean argues that the publishing industry needs to foster its own start-up economy. Read it at http://bit.ly/bookigee.
Bob Sacks has been delivering news and opinions about the magazine publishing industry (with occasional pieces on newspapers and Web-based media) for more than 20 years, partly though a free e-network established way back in 1993. Sacks’ career in publishing began in the 1970s, when he started a weekly newspaper in the metro New York area and later became a founder of High Times magazine. Over the years, he has been director at companies such as McCall’s, Time Inc., New York Times Magazine Group and Ziff Davis. Currently he is a full-time consultant in the magazine publishing industry.

WHY FOLLOW: If you’re a freelancer or journalist, then subscribing to the BoSacks e-newsletter is one of the best things you can do for your industry IQ. In addition to sending three reads every weekday, he often adds his own insightful commentary, and circulates the opinions of others who respond to him. Even book authors can benefit from the articles he shares; many of the challenges faced on newsstands mirror those on bookshelves.

IN HIS OWN WORDS: “Print will survive because it does things that a Web-based product can’t do. … It is a relatively inexpensive product and on most occasions contains excellence in editorial quality and beautiful reproduction of art and photos. When you get right down to it, the whole dialogue of the death of print has been terribly exaggerated. Most of the trauma is from failing newspapers and magazines who can’t supply the reader with the kind of 21st-century content that they need, desire and are willing to pay for. Those titles that can supply outstanding content aren’t suffering.”

IN ACTION: Sacks is frequently on the road, speaking at industry events. To get a feel for his myth-busting talks, visit http://bit.ly/bosacks-future.
For people who work in the book publishing industry, Mike Shatzkin represents the insider’s insider. Shatzkin has worked in every conceivable role in the field, including bookseller, author, agent, and sales and marketing director. For the last 30 years, he has served as a consultant to the world’s largest publishers, and is actively involved in ongoing conversations with the industry’s movers and shakers.

WHY FOLLOW: Because of the depth of his experience—and access to top-level publishing executives—his blog posts on industry news and trends offer a level of insight and perspective that is often unmatched by other analysts. Even though his audience tends to be other insiders, his posts about the evolution of publishing are clear enough to be understood by authors, and often carry critical insights into how the landscape will evolve.

IN HIS OWN WORDS: When asked what advice he would give to authors on choosing a path to publication, Shatzkin says, “The choice between self-publishing and using a publisher is ultimately the choice between having professional help to do a lot of things or doing and managing them yourself. … The other big consideration is whether ‘books on shelves’ is important to an author. Self-publishing will probably (but not certainly) deliver higher margins for e-book sales and even perhaps for online print sales. But you won’t be in bookstores in any appreciable way unless a publisher prints copies and pushes them out for you.”

IN ACTION: Shatzkin is involved in the programming of major industry events, including Digital Book World and Publishers Launch. His blog posts frequently cover the themes and findings presented at those events (which are often too expensive for an author to attend), making them accessible to the writing community. For a strong example of the kind of analysis he’s known for, read his post about Amazon’s impact on publishers and authors at http://bit.ly/shatzkin-amz.

Even if you don’t know her name, you probably know her work. Co-founder of Writer Beware, career novelist Victoria Strauss has been working as a publishing industry watchdog since the 1990s. She works to document, expose and raise awareness of the huge variety of literary schemes and scams that prey on writers, and the website of Writer Beware often serves as the starting point and continuing resource for anyone unsure of an agent, publisher or contract.

WHY FOLLOW: Every week, Strauss analyzes complex business and industry issues that impact all writers. She offers clear explanations of things like the evolution of contracts, self-publishing services and new publishing imprints, with a reasonable, informative tone, and often speaks directly with companies or people who have come under scrutiny from the author community. If you have a complaint about a publisher or service, Strauss’ Writer Beware is often the first place you should contact.

IN HER OWN WORDS: “When I was submitting my first novel, I had no idea that publishing scams existed. I never encountered any, but I could have—and knowing how easily I might have been taken advantage of makes me determined to protect others from falling into that trap. ‘Pay it forward’ has become a hackneyed concept, but I truly believe in it, and it gives me huge satisfaction to be able to help writers in a measurable way. I also have to admit that I’m fascinated by the psychology of scammers!”

IN ACTION: In one of her most helpful blog posts, Strauss deconstructed the reversion of rights clause in book contracts, carefully laying out its history and evolution, and digging out specific examples from her own contracts over the years. To read the post, visit http://bit.ly/vstrauss.
Five first-time novelists share their very different paths to success—and what they’ve learned that could help you find your own way, too.

EYRE PRICE: I had a long career as a lawyer, and I left it behind to become a stay-at-home dad [and] homeschool
my son. I’m blessed with a severe case of insomnia, so I need something to do at night. I’ve been writing since I had a column in the local paper when I was 13. [Getting a first novel published is] really one of those things where I don’t think anyone can explain it, just all of a sudden the fates align. It’s like a lock tumbler—all the tumblers fall into place. I got an agent, and the agent, Jill Marr from Sandra Dijkstra, was able to put a deal together with Thomas & Mercer, and the next thing I knew, I was here.
LISSA PRICE: My husband had lost his job, and so I think that inspired me to write harder because he got another job, writing and directing and producing a cable television show—and the owner was one of these Hollywood screamers, and I felt like I needed to write for my life. I had had one manuscript that had gone out and didn’t sell, like a lot of us go through with a good agent. He stopped with six editors. [For Starters, I queried new agents.] This one was sort of charmed [in] that I got three agents offering within 24 hours, and picked my agent and she sold it in six days over a holiday weekend, taking a preemptive bid the night before the auction.

MELINDA LEIGH: I was a stay-at-home mom, a former banker who quit her job. After spending eight years at home with two small children, they finally went to school and I realized the most mentally challenging thing I had done in the entire week was identify a mystery stain on the carpet. I said, you know what, I’ve always wanted to write, and finally I had a little time each day—I had no desire to go back to banking, and that’s really putting it mildly, so I started writing without any idea of what I was doing. There were a few false starts—I took a few years to put the first book together—but then I found my agent, and she sold it to Amazon Publishing, Montlake Romance.

KIRA PEIKOFF: I took a year off after college to write my first book, and I spent a couple years editing it, during which time I was actually working in publishing. I worked at Henry Holt and Random House, and I was the unfortunate person who ... had to write rejection letters to all the agents when they submitted their manuscripts, while at the same time getting my own rejections from the same agents. It was a very ironic time for me. But I did end up finally signing with my wonderful agent, Erica Silverman at Trident, and she sold my book to Tor.

CARTER WILSON: I’m the director of a global hospitality consulting firm, so I’ve traveled quite extensively with that job, and I’ve been doing that for about 20 years and am still doing it and love it. I started writing about eight years ago, having had no real writing experience. It was actually in the middle of a continuing education class where I was bored out of my mind. I just started writing, and I wrote my first manuscript in three months, and I was lucky enough to get an agent with that who has since stuck by me, manuscript after manuscript and multiple rejections. It was my fifth book that finally sold. She’s been with me for seven years.

What’s the best thing you did before publishing that put you in a good place for your debut?

PEIKOFF: The first thing was, I had really no concerns about the publishing side of things. I just wanted to write the best book that I could. So I focused on the writing, I took classes, I did a lot of research for the book. I had in no way the motivation to do it just to be published, and then once I finished it I got to that stage and then threw myself into it. But I think it’s really important to write for the sake of writing and wanting to be the best that you can at the craft. And then the other thing I did was hire a freelance editor before I submitted, which was really helpful.

LEIGH: The one thing I can say is, don’t be daunted by rejections. Use them. I had no experience in writing whatsoever. I had no idea what I was doing, other than, Hey, I’m gonna write a book! Learning to write a really good book is not easy. It’s hard to get the right feedback. Some people are gonna give you good feedback, some people are gonna give you bad feedback. But generally you can look at your rejection letters and use those to then rewrite the book. I rewrote She Can Run five times from beginning to end. And I kind of used that one book as my work-in-process—this is how I was going to learn how to structure a novel, how to pace a novel, how to do characterization.

E. PRICE: No. 1: I’m a great believer in the literary conference, as opposed to, particularly this day and age, sending out cold letters. An agent, and then after that an editor, is looking at creating a relationship with a person, and it’s very difficult to do that through simple correspondence—
so, if you can get to the conference that’s right for you and get on the floor and meet people …

My second piece of advice is, just write. Getting published, in large part, is like falling in love and finding a soulmate. You can read books about dating, but everything needs to happen in just the perfect way, and you can’t worry about that. You have to go out, and maybe you meet that person and maybe you don’t; you just have to keep going out, and you have to write.

L. PRICE: I think it’s really important to read in your genre. Read a lot. Also read books about writing—I like James Scott Bell a lot. Go to conferences—a lot of times at conferences it isn’t the agents I met that made my conference, it was the other writers I met. They’re going to be your support system.

LEIGH: I started this whole process with two young children, so going to a lot of conferences was not an option for me. I had no money coming in, I hadn’t sold a book, my husband was traveling a lot. … What I started doing when I started sending the queries out—which is actually how I got my agent, just through a straight email query—was after I would write that little blurb and I would do that little query, right in the body of that email, I would just cut and paste the first couple pages of my book. Because even if I couldn’t write a good query, even if they weren’t interested in me—I mean, who was I? I was a stay-at-home mom—what really matters is the hook to that book. And if they don’t have to open an attachment to read it and it’s right there under that signature and you hook them with those first couple paragraphs. …

That’s how I got my agent.

How many places did you all submit to, and how many rejections did you get?

WILSON: For agents, I was probably [in the] 60s before I finally got one, and then my agent submitted to about 14–15 houses—and then I was rejected for the first four books.

PEIKOFF: For agents I probably got about 30–40 rejections, and then my agent submitted to about 10 publishers.

LEIGH: Probably about 30–40, over a couple years.

E. PRICE: I’ve got a big box filled with 30 years’ [worth of rejected submissions]. This is an endeavor that’s just filled with rejection. You always see articles about so and so was published, and he had 107 rejections—if you’re at the point where you’re even considering counting rejections, there are much better uses of your time.

L. PRICE: I got very lucky with agents. I’ve sort of gotten every agent I wanted to get. Didn’t mean I kept them, right? But in terms of rejections, the very first manuscript I wrote got me an agent but it turned out that [by] the time I finished it, someone came out with a book just like it. This was a YA book. So we all said, “OK, we’ll just put that one in the drawer—we won’t even try to go out with that one.” And then the other manuscript—I had a really big agent—went out to six editors, and he said, “Well, now I stop, that’s sort of the way I roll.” And then for [Starters], my agent had planned for 10 editors for the auction.

“Don’t be daunted by rejections. Use them. I had no experience in writing whatsoever. I had no idea what I was doing, other than, Hey, I’m gonna write a book! Learning to write a really good book is not easy.” —Melinda Leigh

Let’s talk more about the value of conferences and events for writers.

E. PRICE: It’s expensive. And it’s one of those questions of, What do you want? Maybe you don’t go to the movies tonight. Maybe you’d like to go out to dinner, but you stay home. I certainly understand the demands. I’ve never been to a literary conference without my son. When I pitched my agent and I got my agent, it was one of those five-minute pitch fests. [My son] sat in the seat, and I made my pitch from my knees because there was only one chair. It’s one of those things where if you wanna do it, you’ll do it, and it may be a huge pain in the ass—

WILSON: But in fairness, that probably really helped you. [Laughter]

E. PRICE: It helped me with [that agent, but] it didn’t help me with the half-dozen others who said, “Why is there
an 8-year-old looking me in the face?” And that goes back to, it’s like you go out tonight: Maybe you meet the person you’re going to spend the rest of your life with, maybe you don’t. It’s one of those magical things. But if you wanna do it, you’ll do it. To my mind, if you want to write, you’ll write; you’ll find out what’s necessary to get it done and get it out there. And certainly to me, having a support network—not only from the business standpoint [but] from the marketing standpoint—it’s nice to have that. … It is a lonely occupation at times, but at the same time it’s a tremendously social endeavor. I thought it was something that could be accomplished alone, and it’s simply not.

L. PRICE: That’s a really, really good point. … I want to say to new writers: When you go to conferences, be nice to people. Be kind, because it’ll pay you back.

Kira, you talked about your experience working in publishing. What did you learn from it that helped with your debut?

PEIKOFF: I had no real understanding of how publishing worked behind the scenes until I had those jobs. … I was amazed at the amount of effort that goes into every single stage of every single book. From the very first line of copy to every single thing about the jacket and the proofs, and over and over and over.

I was also a bit daunted to see just how many books get rejected. I worked for a top editor at Henry Holt, so he got submissions from all the best agents, really high-quality work—and he only bought maybe five books in the whole year-and-a-half that I worked there. He had pursued maybe up to 10, I would say, and then actually bought about five. At that point I was still trying to find an agent, and I didn’t know if I had any real hope. But I just kept going anyway, and with very realistic expectations, and I think probably because of that I was able to wait it out until I did get an agent, whereas I might have just given up long before that. I knew what to expect.

Do any of you have any advice for balancing your writing life, your day job and your family when working on a book?

WILSON: I don’t know if I have much of an answer for that, because it’s something I struggle with. Each manuscript I’ve written has taken longer and longer. I’m a single dad with two kids and a full-time job, and I’m very committed to exercise, so if I don’t exercise I feel guilty about that. For me, it’s all about having a regimen and trying to stick with it. I typically get up at 5 in the morning, work out, take the kids to school, and then go to Starbucks for an hour to write. Then I go to work, and then I try to write a little bit after work. But it’s exhausting.

I think for me, personally—and I don’t know if this holds true for anyone else—it’s just in knowing when it’s OK to give yourself a break and just say, “You know what? I’m not going to write for a week,” “I’m not going to work out for a week,” whatever. “I just need to mentally kind of recover.” Obviously my dream would be to be able to quit my day job and to write full time, and to have a little bit more time to do all those other things.

LEIGH: I have two kids at home, and [in] summer, they’re really at home. So the key for me is I really have to be able to multitask. I don’t get blocks of time where I am alone and I can just write. I have propped my laptop up on the steering wheel outside of guitar lessons and written, I have written in soccer practice, I have written in waiting rooms when I’ve driven my grandmother to the doctor’s. Sometimes you just have to wing it, and you can’t always plan. Get a laptop.

Eyre, on your website you have a photo of the Wile E. Coyote glass you keep on your desk. Can you tell us about its significance?

E. PRICE: I hate talking about myself—and that’s a huge part of what we’re all involved in now. So when it came time to get a website, which I didn’t want to do, I didn’t want to write a paragraph about myself, and so I just have photographs of my desk and the things that are on my desk. And I have a Wile E. Coyote glass. I’ve always
associated with Wile E. Coyote because the Acme safe drops on his head and the Acme rocket skates malfunction, and the son of a bitch just keeps going, and he’s gonna get that roadrunner. And that’s what writing is, right? [Laughter]

WILSON: He probably has insomnia, too. [Laughter]

E. PRICE: He does! Because all he wants is that roadrunner. I mean, I’m sure there are other options for him. You don’t see other coyotes after that bird. There are plenty of other things to do, but if you want that roadrunner, you’re just gonna keep seeing what Acme has. To me, that’s just an inspiration. You pull yourself out from under the safe and you walk like a spring for a couple yards, and then you magically reform yourself and start over again.

With everything you all know now, having published a first novel, what do you wish you had known going into it?

WILSON: I just really had no idea of the process. I wish somebody had told me to not be afraid to ask more questions, and to really take in and discover and understand about how much expense it could potentially be, and prepare yourself for that, and how debut authors are looked at by publishers. There’s really this horrible cycle of, “Well, you’re a debut author, so we can’t really afford to risk too much money on you”—but without that promotion, you never have a chance, so you really have to take on a lot yourself.

PEIKOFF: I would have taken more advantage of the early lead times for things like publicity. I knew about things like that from working in publishing, but I think I would have done more with it—like send out my galleys to certain indie stores, rather than hang on to them for sort of a long time like I did. Just get everything out really early, make sure that all the long-lead publications are contacted months and months in advance. I would start thinking about my publicity six to nine months out, versus three months out.

LEIGH: I would even say, go further than that. Before you’ve even sold that book, start your publicity. That’s when you have the time—before you have deadlines, before you have edits, before you have those really tight time constraints. Build your website then. It doesn’t have to be anything specific, it can just be a plain WordPress site. Get that up and running. Get yourself on Facebook, get yourself on Twitter.

E. PRICE: I wish I had fully comprehended the metaphor that getting published was like climbing K2. And I wish I fully comprehended that when you get to the top of K2, someone says, “Congratulations. Now there’s Everest.” Writing a book is one thing—writing a successful book is something entirely different. You step into this entirely different world, and I don’t think that I was mentally prepared for [it]. My turnaround time was four months between my first initial editorial conference and being out in stores. All of a sudden you get to a point where, you know, people wanna talk to you. This time last year, no one wanted to talk to me. [Laughter] … It’s odd how quickly everything changes. And you need to have some focus point so that you don’t get vertigo. Just keep your eye on the ground and just keep moving forward and, dammit, keep writing.

Is there anything else you’d like to add that you think is important to the discussion?

LEIGH: It’s a long road to get here, and it’s really worth it—so when you do have success, enjoy it. You don’t know how long it’s going to continue, so enjoy that moment.

E. PRICE: I think the 800-pound gorilla in the room that no one’s talking about is the possibilities of self-publishing, of the opportunities that e-books have opened up. When I started 30 years ago, there was only one route to go. I don’t think that’s the case any longer. There are a thousand different roads, and I think you need to have a firm idea of what you view as success. … There are new means to get your stories out there. So [if] the traditional avenues are closed to you, hey, it’s a brand-new world, and I think you need to be cognizant of that. I think you need to explore those opportunities.

L. PRICE: I just want to say: Never give up.

WILSON: I would just add, don’t write hung over. It makes your tone so grouchy. [Laughter]

LEIGH: Even worse, don’t write drunk. [Laughter]

WILSON: I’d never finish my book. YB

Zachary Petit (zacharypetit.com) is an award-winning journalist and the editor of Print magazine.
When we started compiling this list 17 years ago, our goal was to introduce writers to the bevy of resources taking root on the vast Web that was revolutionizing the world as everyone knew it. Today, that Web is a bigger part of our lives than we ever imagined—and this guide has evolved into an essential tool to help you determine where and, perhaps more important, how you spend your time linked to cyberspace, from the blogs you browse while eating lunch at your desk to the social networks that ping into your smartphone.

Online communities and resources can impact our writing lives in increasingly meaningful ways, but when our writing time is at a premium, we need to be careful not to let those hours slip away to the alluring time-sucks that surround even the most helpful websites. We’ve extensively vetted the best of the best online hubs, visiting every one of the endless stream of reader nominations we’ve received over the past year, taking into account past lists, and including staff favorites. The sites we’ve chosen offer an abundance of resources, most of which are free.

We’ve organized the list into eight sections: creativity, writing advice, everything agents, publishing/marketing resources, jobs and markets, online writing communities, genres/niches, and just for fun. Numbers in black circles indicate sites that have never appeared on any previous WD 101 Best list. We’ve also included symbols for a glimpse at what each site offers, expanding our key to include more social media platforms than ever before: advice for writers, classes/workshops/conferences (or links to them), contests (or links to them), critique sections, e-newsletters/RSS feeds, a Facebook page, content for young writers, forums, an Instagram account, job listings, markets for your work, podcasts, a Tumblr site, a Twitter feed and a YouTube account. Finally, we’ve highlighted a “Best of the Best” in each category.

Of course, no site can put words on the page for you. But for advice, critiques, markets, inspiration and support, look no further than this, the writing world’s most definitive list.
1. **CREATIVITY PORTAL**
   creativity-portal.com
   Chris Dunmire’s Creativity Portal inspires with how-to articles and exercises focused on brainstorming ideas for your work. Be sure to check out the Imagination Prompt Generator. Parents and educators should look for the articles on fostering children’s creativity.

2. **SEVENTH SANCTUM**
   seventhsanctum.com
   This collection of generators created by Steven Savage can be helpful when brainstorming story ideas, character names and plot twists. And Savage’s blog posts on the craft are often thought-provoking.

3. **SIX WORDS**
   sixwordmemoirs.com
   “Say it in six. One life. Six words. What’s yours?” Since Six-Word Memoir debuted from *SMITH Magazine*, more than 1 million people have shared their six-worders. Submit yours for a chance to have it chosen as a home page feature—or even appear in a print anthology.

4. **THE STORY STARTER**
   thestorystarter.com
   Each click here will randomly give you one of more than 215 billion opening lines to get you started on your story. Its little sister, The Story Starter Jr. (thestorystarter.com/jr.htm), is popular in classrooms.

5. **THE WRITER’S JOURNEY ROADMAP WITH AUTHOR LAURA DAVIS**
   lauradavis.net/roadmap
   Bestselling self-help author Laura Davis emails subscribers inspiring quotes and writing prompts every Tuesday. Use them privately, or join others in posting your writing in the site’s active comments section.

6. **BETTER NOVEL PROJECT**
   betternovelproject.com
   Join aspiring novelist Christine Frazier as she deconstructs bestselling novels (including *Harry Potter and the Sorcerer’s Stone*, *The Hunger Games* and *Twilight*) in search of common elements from which to build a framework for your own stories based on what’s proven to work.

7. **DAILY WRITING TIPS**
   dailywritingtips.com
   Free writing tips every day on grammar, punctuation, spelling, usage and vocabulary. Become a Pro Member ($9.90 monthly) to receive daily articles and exercises, take part in online courses, and search for writing jobs.

8. **GRAMMAR GIRL**
   quickanddirtytips.com/grammar-girl
   Widely published Grammar Girl Mignon Fogarty believes the rules of grammar are fodder for lifelong study, and provides short, friendly tips with simple memory tricks. Her popular podcast offers more in-depth discussions.

9. **HELPING WRITERS BECOME AUTHORS**
   helpingwritersbecomeauthors.com
   Since 2007, historical and speculative fiction author K.M. Weiland has published more than 700 posts on characters, writing life, inspiration, story structure and self-editing. Her e-newsletter provides further news, how-tos, exercises and more.

10. **INKYGIRL**
   inkygirl.com
   Children’s author and illustrator Debbie Ridpath Ohi’s illustrated blog for writers includes comics, interviews, resources and tips. Ohi is all over social media, with frequent tweets about kid lit and YA.

**BEST OF THE BEST**

11. **JANE FRIEDMAN**
   janefriedman.com
   A longtime champion of writers, WD contributing editor and former publisher Jane Friedman has more than 15 years of experience in publishing. Here she shares her expertise, with emphasis on the digital realm, alongside thoughtful guest posts from the writing and publishing community.

12. **KRISTEN LAMB’S BLOG**
   warriorwriters.wordpress.com
   Kristen Lamb, bestselling author of *We Are Not Alone*—The Writer’s Guide to Social Media and *Are You There, Blog? It’s Me, Writer*, devotes her blog to teaching writers how to use social media to create a solid platform and brand. Lamb also is the founder of WANA Tribe (wanatribe.com), a social network for writers.
13. NATHAN BRANSFORD  
blog.nathanbransford.com

Literary-agent-turned-author Nathan Bransford is generous with his time, knowledge and advice on this ever-popular blog. Having published a trio of novels for young readers, managed social media for CNET and worked with the Freelancers Union, he offers uniquely diverse perspectives. Don’t miss his Publishing Essentials section.

14. A NEWBIE’S GUIDE TO PUBLISHING  
jakonrath.blogspot.com

Bestselling hybrid author J.A. Konrath’s strong takes on controversial publishing topics earn him several million hits per year. (For example, in 2014 he and blockbuster novelist Lee Child publicly duked it out, right there on Konrath’s blog, over the Amazon/Hachette dispute.) He also aims to help fellow authors by detailing his experiences with both traditional and self-publishing.

15. PLOT WHISPERER BLOG  
marthaalderson.com/Plot-Whisperer-Blog

No matter what genre of fiction you write, you’ll benefit from writing instructor Martha Alderson’s blog, which is focused entirely on plot. She regularly tweets bite-sized tips, and offers in-depth tutorials on YouTube.

16. PREDICTORS & EDITORS  
pred-ed.com

Founded in 1997, the widely respected Preditors & Editors protects writers, artists, screenwriters, composers, game designers and poets via its warnings regarding scams, red-flagged publishers and other illegitimate businesses.

17. STORYFIX2.0  
storyfix.com

Award-winning novelist and author of writing guides *Story Engineering* and *Story Physics* (both from WD Books) Larry Brooks breaks down the mechanics of story structure based on his model of “The Six Core Competencies of Successful Storytelling.”

18. TERRIBLEMINDS  
terribleminds.com/ramble/blog

This blog by novelist, screenwriter and game designer Chuck Wendig is full of colorful (read: not safe for work) insights on how to write great fiction and build a career as a hybrid author.

19. WOMEN’S FICTION WRITERS  
womensfictionwriters.wordpress.com

Women’s fiction author Amy Sue Nathan helped fill an online void within her genre by creating this place to connect and learn.

20. WORDSERVE WATERCOOLER  
wordservewatercooler.com

By a group of writers represented by WordServe Literary, this blog provides a peek into the life of the agented author while offering tips and tricks on marketing, publishing, the craft and social media.

21. WOW! WOMEN ON WRITING  
ewomenwomenonwriting.com

An e-zine devoted to connecting women writers, editors, agents and publishers, WOW! also offers a
comprehensive list of writing-related resources from all over the Web.

22. WRITE NONFICTION NOW!
writtenonfictionnow.com
Bestselling author, book coach and expert blogger Nina Amir offers free nonfiction writing advice and strategic marketing tips.

23. THE WRITE NOW! COACH BLOG
writtenowcoach.com/blog
Rochelle Melander, author of Write-A-Thon: Write Your Book in 26 Days (And Live to Tell About It), has been providing publishing tips and writing prompts since April 2011.

24. WRITER BEWARE 
accrispin.blogspot.com
Co-sponsored by Science Fiction and Fantasy Writers of America, Mystery Writers of America, Horror Writers Association, and American Society of Journalists and Authors, this watchdog group provides warnings about flat-out literary scams, as well as publishers/agents with red flags; discussions of how industry changes, trends and controversies affect authors; and overall sound advice.

25. WRITER UNBOXED
writerunboxed.com
Established in 2006, Writer Unboxed has grown tremendously, with a stable of regular contributors made up of writers (aspiring and bestselling, fiction and nonfiction) and industry leaders alike sharing their best craft advice. 2014 marked the first Writer Unboxed Un-Conference—“part symposium, part networking affair, part workshop, part retreat.”

26. WRITERS IN THE STORM
writernowcoach.com/blog
A group of seasoned writers across various genres brings different perspectives to this blog (note the recent address change), focusing on craft and inspiration for fiction works.

27-35 EVERYTHING AGENTS

27. ADVENTURES IN AGENTLAND
adventuresinagentland.com
Natalie M. Lakosil at the Bradford Literary Agency provides in-depth, thoughtful posts about her life as an agent, as well as tips on bettering your writing and navigating the world of agents and publishing.

28. AGENT AND EDITOR WISH LIST
agentandeditorwishlist.tumblr.com
On Twitter, agents and publishers have taken to using the #MSWL (Manuscript Wish List) hashtag to let writers know what they’re looking for. This Tumblr page archives all those tweets in one handy place, and even provides a useful search function.

29. BETWEEN THE LINES
booksandsuch.com/blog
The agents at Books & Such Literary Management—Rachelle Gardner (who also has a huge archive of helpful content for writers at rachellegardner.com), Rachel Kent, Wendy Lawton, Janet Kobobel Grant and Mary Keeley—use their blog to educate writers from all walks of life on everything from the craft to the literary life to the business of publishing.

30. THE BLABBERMOUTH BLOG
theblabbermouthblog.com
The Jennifer DeChiara Literary Agency’s Linda Epstein, who represents writers for young readers, blogs about her experiences as an agent. Her Quick Questions series of interviews with acquiring editors is a must-read.

31. CARLY WATTERS, LITERARY AGENT
carlywatters.com
Carly Watters, who represents a wide variety of both fiction and nonfiction at P.S. Literary Agency, offers valuable insight into how she reads the submissions in her slush pile, complete with advice for querying and even pinpointing what’s wrong with your manuscript.

32. JANET REID, LITERARY AGENT
jetreidliterary.blogspot.com
Janet Reid, an agent with FinePrint Literary Management, has long offered writers good-humored, honest advice. Preparing to submit? Be sure to check out her Query Letter Help sidebar. Have a question? Ask. There’s a good chance she’ll post an answer. Be sure to check out her second blog, queryshark.blogspot.com, in which she invites query letters for in-depth critiques.

33. LITERARY RAMBLES
literaryrambles.com
Children’s writers, bookmark this site. Casey McCormick, a founding member of WriteOnCon (writeoncon.com), and Natalie Aguirre, an aspiring middle-grade and YA fantasy writer, have spotlighted countless agents in the genre, and each post features...
everything that can possibly be found about said agent online, with links. Also check out the author interviews and book giveaways.

34. QUERYTRACKER
querytracker.net
If you’re querying or thinking of querying, QueryTracker is a must. In addition to tracking your submissions (for free!) this site is constantly collecting data from its users—including agent and publisher response times and types, and accept/reject responses and rates.

35. WRITING AND RAMBLING
nepheletempest.wordpress.com
Nephele Tempest, a literary agent with The Knight Agency, offers her own tips for writers while also scouring the Internet to provide you with a roundup of the latest helpful publishing and craft links every Friday.

36-45
PUBLISHING/MARKETING RESOURCES

BEST OF THE BEST

36. AUTHOR MEDIA
authormedia.com/blog
“Help for authors timid about technology,” Author Media offers blogging, platform building, social media, and website and writing tips in easy-to-follow posts.

37. THE BOOK DESIGNER
thebookdesigner.com
If you plan to self-publish, check out Joel Friedlander’s 700-plus articles on the nitty-gritty details of the business—from book design to marketing to ISBNs and more.

38. BOSACKS
bosacks.com
Since 1993, media veteran Bob Sacks has been sharing “a very personal and slanted collection of news gathered daily over the Internet … about the publishing industry.” His daily e-newsletter reaches more than 16,500 media pros, mostly in newspapers and magazines. Sign up for a free portal behind the scenes.

39. THE CREATIVE PENN
thecreativepenn.com
Indie author Joanna Penn’s site is massive, with more than 1,000 articles and 100 audio hours on writing, self-publishing, marketing and selling your books, and more.

40. THE WAYFINDER
hughhowey.com
Hugh Howey—touted as one of indie publishing’s great successes—tracks his lessons learned through both self- and traditional publishing, offering observations on the future of authorship.

41. THE INDEPENDENT PUBLISHING MAGAZINE
theindependentpublishingmagazine.com
Editor Mick Rooney launched this online magazine in 2007 to provide self-publishing information and resources and, most helpfully, detailed reviews of self-publishing service providers.

42. MASHABLE
mashable.com
With more than 40 million monthly visitors, Mashable is the go-to source for digital, tech, social media, business, entertainment and mobile news.

43. PUBLETARIAT
publetariat.com
Indie author champion April L. Hamilton curates news and tips from around the Web for small indie presses and self-published authors.

44. WINNING WRITERS
winningwriters.com
Winning Writers is a leading resource for poets and writers interested in contests. Sign up for the free e-newsletter and get immediate access to the site’s database of The Best Free Literary Contests. See also: the list of Contests and Services to Avoid.

45. WRITERCUBE
bookmarketingdb.com
“The little black book of publishing contacts and resources,” this fully vetted free database includes more than 20,000 listings for writers in the marketing stage. Find relevant bloggers, designers and media contacts.

46-54
JOBS & MARKETS

46. ALL INDIE WRITERS
allindiewriters.com
Formerly All Freelance Writing, this site allows you to browse its free jobs directory and offers education (content includes “101 Ways to Make a Living Writing” and “30 Ways to Build Your Writer Platform”). A biweekly podcast is devoted to making a living as a freelancer, professional blogger or indie author.
Brush up on the technical side of blogging with this coverage of plug-ins, software, themes and more. You’ll also find freelance job listings (bloggingpro.com/jobs) for bloggers, Web writers, editors and more.

Stay up-to-date on industry news, gossip, salaries, and freelance and full-time job openings (see the Find a Job section). Also find opportunities to meet fellow publishing professionals in your area.

Updated daily, this is one of the most comprehensive freelance job-listing sites. Find business, writing and job-hunting tips, as well as free downloads such as word processing programs and resume templates.

Author C. Hope Clark helps you find ways to fund your writing through markets, grants, competitions, awards, publishers, agents and jobs.

This site is one of the largest and most-visited resources for full-time, part-time and freelance jobs.

Check out these extensive, regularly updated market listings, including magazines, book publishers, agents, writing contests and websites.

You’ll also find freelance job listings (bloggingpro.com/jobs) for bloggers, Web writers, editors and more.

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A long-loved resource for full-timers and freelancers alike, Mediabistro keeps you up to date on industry news, job openings, workshops, contests and meetups. Take your pick of seven e-newsletters to receive the publishing scoop.

The brainchild of award-winning fiction writer Becky Tuch, this site reviews literary magazines with the goal of helping you make wiser decisions when submitting your work. Don’t miss the Calls for Submissions and Writing Contests.

“Part self-selecting magazine, part community network,” Fictionaut allows writers to discover new work, post their manuscripts for feedback, connect with fellow writers and participate in specific sub-communities.

Founded by the team who built ChuckPalahniuk.net, this site requires a fee ($9 monthly) to access certain features. But the free magazine offers myriad advice, including columns from lit coach Erin Reel and D4EO agent Bree Ogden, as well as author interviews, reviews and news. Sign up for the free e-newsletter to receive a download of “A Compendium of Top Advice From Contemporary Authors.”

With more than 60,000 members, the Water Cooler is one of the most active forums where writers can go to get input from peers on just about anything. Absolute Write also offers articles on relevant topics.

A project of HarperCollins Publishers Ltd., Authonomy allows writers to upload work for critique by community members and editors; every month, the HarperCollins staff selects five manuscripts to review for possible publication.

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This free poetry community allows you to create a My Café account to connect with poets, writers and publishers from around the world. Be sure to check out the site's many free contests for children and adults.

62. **MY WRITERS CIRCLE**
   [mywriterscircle.com](http://mywriterscircle.com)
   My Writers Circle is an active online community where you can post your work for feedback, participate in writing games and challenges, and ask and respond to questions writing and publishing related.

63. **NATIONAL NOVEL WRITING MONTH**
   [nanowrimo.org](http://nanowrimo.org)
   Every November, the NaNoWriMo challenge draws hundreds of thousands determined to write 50,000 words in a month, and Camp NaNoWriMo ([campnanowrimo.org](http://campnanowrimo.org)) hosts smaller challenges in April and July. Both sites allow you to track your progress and connect with fellow participants.

64. **REDDIT’S WRITING FORUM**
   [reddit.com/r/writing](http://reddit.com/r/writing)
   Among 156,000+ members, you’re sure to find a kindred soul when you want to talk about the craft. Ask questions, seek and provide feedback, recruit writing group members, share articles, get grammar help and more.

65. **SCRIBOPHILE**
   [scribophile.com](http://scribophile.com)
   This writing group works on a karma point system: Spend points to receive feedback, earn points by providing it. Hang out with other writers in the forum, follow the blog’s tips and tricks, and sit in on writing tutorials.

66. **THE YOUNG WRITERS SOCIETY**
   [youngwriterssociety.com](http://youngwriterssociety.com)
   Formed in 2004, this free community for writers age 13 and up aims to “promote creative writing as a pastime” and “prepare aspiring authors for future publication.” A home page spotlight displays the five new works with the highest number of likes.

67-95

### GENRES/ NICHES

#### CHILDREN’S/YA

67. **ADVENTURES IN YA PUBLISHING**
   [adventuresinyapublishing.com](http://adventuresinyapublishing.com)
   This group blog features advice from young adult authors, provides YA writing and publishing tips, delivers insider tidbits, and hosts YA book giveaways.

68. **KID LIT 411**
   [kidlit411.com](http://kidlit411.com)
   KidLit 411 is a well-organized repository for info related to writing and publishing picture books, middle-grade and YA. The Facebook group also hosts a Manuscript Swap.

69. **RACHELLE BURK’S RESOURCES FOR CHILDREN’S WRITERS**
   [resourcesforchildrenswriters.blogspot.com](http://resourcesforchildrenswriters.blogspot.com)
   Children’s author Rachelle Burk shares hundreds of links—scroll for articles on improving your children’s writing, finding an agent, getting published and networking.

70. **SOCIETY OF CHILDREN’S BOOK WRITERS & ILLUSTRATORS**
   [scbwi.org](http://scbwi.org)
   This respected organization offers free information on conferences, grants, awards, markets, publishers and agents for children’s book writers. Many visitors pay for a membership ($95 yearly) for access to *The SCBWI Bulletin*, discussion forums and more.

71. **YA HIGHWAY**
   [www.yahighway.com](http://www.yahighway.com)
   Navigate the Publishing Road Map to visit Cape Characterization, Agent Acres, Critique Creek, Book Deal Delta and so much more.

72. **JIM C. HINES’ BLOG**
   [jimchines.com/blog](http://jimchines.com/blog)
   Although fantasy author Jim C. Hines’ blog is at times personal and political, it gives readers a complete inside look at the life of an author, including posts detailing exactly how much money he has made at his craft and how. Read a few posts and you’ll quickly see why he has so many readers—and commenters.

73. **SCIENCE FICTION & FANTASY WRITERS OF AMERICA**
   [sfwa.org](http://sfwa.org)
   While some of SFWA’s content is free (news, book releases and writing tips), paid membership ($70–110 annually; with eligibility requirements that recently changed to include indie authors) gives you access to forums and a slew of personal support.
FREELANCE

74. FREELANCEWRITING
freelancewriting.com
Browse more than a thousand articles on how to become a profitable freelance writer, and check out the new video tutorial series on how to start a successful freelance career.

75. MAKE A LIVING WRITING
makealivingwriting.com
Award-winning writer Carol Tice is “obsessed with helping writers earn more from their work.” She shares how you can move past low-paying markets to higher-paying jobs.

76. THE RENEGADE WRITER
therenegadewriter.com
In free posts and downloads, freelance writers Linda Formichelli and Diana Burrell share their unconventional tips and tricks to succeeding in the freelance marketplace.

HORROR

77. DARK MARKETS
darkmarkets.com
Dark Markets helps horror writers find genre magazines, e-zines, book publishers, anthologies and contests.

78. HORROR WRITERS ASSOCIATION
horror.org/writetips.htm
The HWA offers free articles on crafting work in the genre. Paid membership ($48–69; eligibility requirements apply) opens doors to networking, mentoring, information trading and promotional resources.

MYSTERY/CRIME

79. JUNGLE RED WRITERS
jungleredwriters.com
Seven successful crime fiction authors post updates almost daily on all things related to their genre. They dub the site “The View. With bodies.”

80. MYSTERY WRITERS OF AMERICA
mysterywriters.org
This organization for aspiring and established mystery and crime writers offers free listings of publishers, as well as contests and classes related to the genre. Check out bestseller Nelson DeMille’s Benefits of a Membership for a long list of what a paid membership includes ($115 per term; eligibility requirements apply).

POETRY

81. POETRY FOUNDATION
poetryfoundation.org
From the publisher of Poetry magazine, this site offers podcasts, content for children, a Learning Lab, a place to browse poems and poets, and a blog for poetry and related news.

82. POETRY SOCIETY OF AMERICA
poetrysociety.org
The Poetry Society of America’s official site provides articles on poetry; links to contests, awards and fellowships (including the PSA Chapbook Fellowships); and interviews with editors of poetry journals.

83. POETS.ORG
poets.org
Tens of millions of visitors seek out the Academy of American Poets’ official website each year, and its e-newsletter delivers a new poem daily. Look for the updated list of writing programs and events in your area. Here teachers can also find free lesson plans for including poetry in their curriculum.

84. RATTLE
rattle.com
Rattle is published in several forms, primarily print. Much of the publication’s content is shared online, however, including audio archives and free PDF downloads. Receive a daily poem via email, and submit your work to Poets Respond, a series of poems inspired by the week’s news.

85. THE THE POETRY
thethepoetry.com
“THEthe is a forum for ideas on poetry and the poetic aspects of fiction, nonfiction, music, visual art, film. …” Check out Scattered Rhymes, where poets read and discuss their work.

ROMANCE

86. ROMANCE UNIVERSITY
romanceuniversity.org
With a dedication to empowering writers, entertaining readers and understanding men, Romance University offers free online lectures three days a week—Crafting Your Career (Mondays), Anatomy of the Mind (Wednesdays) and Chaos Theory of Writing (Fridays)—to help aspiring writers succeed and established writers advance.

87. ROMANCE WRITERS OF AMERICA
rwa.org
Founded in 1980, more than 10,000 members strong and home to 145 local and online chapters, RWA offers free online articles related to the genre. A membership ($95) provides access to the active discussion forum, the monthly trade publication Romance Writers Report, and information on contests and conferences.
Screenwriter John August, who’s written numerous movies (including the Tim Burton projects *Big Fish* and *Frankenweenie*), generously shares his expertise on the craft and business of scriptwriting. Once you can peel yourself away from the blog, check out his podcast series Scriptnotes, co-produced with screenwriter Craig Mazin.

**MOVIEBYTES**

With more than 23,000 registered users, MovieBytes provides the latest info on screenwriting markets and contests. Check out MovieBytes Interviews for free access to more than 600 Q&As with screenwriting contest winners.

**THE SCRIPT LAB**

A comprehensive screenwriting resource, The Script Lab covers everything from the basics of screenwriting to breaking into the field. Tune in to the site’s YouTube channel, which airs discussions with writers, filmmakers and film school educators weekly.

**THE SEEKERS**

This group blog of 13 published Christian writers offers free support and encouragement on the writing journey. The blog frequently includes contest updates as well.

**THE STEVE LAUBE AGENCY**

Four agents contribute to this blog, focused on publishing Christian fiction. Peruse the Top 25 Posts for the most popular topics covered.

**THRILLER**

**INTERNATIONAL THRILLER WRITERS**

With more than 3,000 members in 28 countries with nearly 3 billion books in print, ITW is the premier association for writers of thrillers. Be sure to sign up for the free monthly e-zine, *The Big Thrill*.

**THE KILL ZONE**

Visit daily for insight “into the thriller and mystery writer’s mind” from 11 of today’s best thriller writers, including bestselling writing instructor James Scott Bell (a regular WD contributor). Here they share craft tips and discuss topics that “inspire, anger, amuse and entertain.”

**MURDER BY 4**

MB4 is currently “MB3” (authors Kim Smith, Aaron Paul Lazar and Dora Machado), and the trio regularly posts honest thoughts on industry trends, writing tips, reviews, how-to articles and more. While initially focused on thrillers, the content has broadened.

**JUST FOR FUN**

**BO’S CAFÉ LIFE**

This comic strip on the novel writing life, by Wayne E. Pollard (the artist behind WD’s own “Furst Drafts” cartoons), will leave you LOL.

**BOOKMOOCH**

Give away books you no longer need, receive books you want. Brilliant.

**DAILYLIT**

Read literary classics and new fiction in short installments.

**INDIEBOUND**

Founded by members of the American Booksellers Association, IndieBound is a community of readers, booksellers, local business alliances and more in the indie business movement.

**KIRKUS REVIEWS**

Founded in 1933, Kirkus has long been “an authoritative voice in book discovery.” Sign up for a free weekly e-newsletter for unbiased book reviews and announcements of the best new releases. For a fee, Kirkus also offers a full suite of author services, including indie reviews, editing and marketing.

**SHAWGUIDES**

Thinking of attending a writing conference or retreat? Search here by location or keyword, or check out the calendar of upcoming writing events. YB

**101 WEBSITES OF 2015**

Don’t see one of your favorite sites here? Wish we’d add a new category? Send your comments and nominations for next year’s list to writersdigest@fwmedia.com with “101 Websites” in the subject line between now and Dec. 1, 2015.
Thank you
for attending
the Writer’s Digest
Annual Conference!

Are you ready to experience the magic again next year? Or did you miss your chance to come to New York? Either way, we’ve got you covered. Plans for a bigger and better Writer’s Digest Annual Conference are already underway for 2016!

Be among the first to hear the latest news—including the scoop on our new location, Early-Bird discounts and speaker updates—by signing up for our newsletter.

SIGN UP FOR THE E-NEWSLETTER:
WRITERSDIGESTCONFERENCE.COM
Let us help take the guesswork out of your submissions so you can get back to doing what you do best—writing.

BY HANNAH HANEY

If you’re looking to get published—whether you’re pursuing your first or your 81st magazine byline or book spine—you’ve come to the right place. We’re about to make your market search infinitely easier.

With the help of Writer’s Market (the annual guide from Writer’s Digest Books, also online and updated year-round at WritersMarket.com), we’ve culled thousands of market listings and selected the top 100 venues where the odds for breaking in—and the contract terms once you do—are most in your favor.

First, we’ll introduce you to 50 book publishers (of fiction, nonfiction or both) open to working with unagented authors, new and established alike. All accept simultaneous submissions and all pay advances. For your convenience, you’ll find them listed alphabetically.

Then, you’ll discover 50 wide-ranging magazines that meet our stringent criteria: They get at least 50 percent of their content from freelance writers, are currently open to submissions, and pay a fair rate. To make your search easier, we’ve grouped them by subject matter. (Want to write about your passion for health and wellness? There’s a magazine for that. Is archeology more your thing? We’ve got one of those, too.)

While these listings were current at press time, the publishing industry changes constantly, so it’s always advisable to check the magazine or publisher’s website for the most updated guidelines and info before you submit.

So grab your pen and paper and let your words fill the pages—there’s an audience out there waiting.

MARKET LINGO

BIO: Author biography briefly highlighting your credentials

CIRC: The number of copies a magazine distributes

CLIPS: Samples of a writer’s published work

KILL FEE: Fee for a complete article that was assigned and later canceled

MS(S): Manuscript(s)

QUERY: A letter that pitches a book or article you’d like to write (typically for nonfiction) or have written (typically for fiction)

SASE: Self-addressed stamped envelope
BOOK PUBLISHERS

1. Algora Publishing
“Algora Publishing is an academic-type press, focusing on works by North and South American, European, Asian and African authors for the educated general reader.” 222 Riverside Drive, 16th Floor, New York, N.Y. 10025. (212) 678-0232.
FAX: (212) 202-5488.
CONTACT: Martin DeMers, editor (sociology/philosophy/economics) or Claudiu A. Secara, publisher (philosophy/international affairs).
NONFICTION NEEDS: Academic, current affairs, history, economics, political science, education, international relations.
RECENT TITLES: Ain’t Nobody Be Learnin’ Nothin’ by Caleb Stewart Rossiter; Abe Lincoln’s Secret War Against the North by John Chodes; Eighteen Hundred and Froze to Death by John V.H. Dipple.
TIPS: “We welcome first-time writers and help craft an author’s raw manuscript into a literary work. We do not handle self-help, recovery or children’s books.”

2. Arbordale Publishing
“We are particularly interested in manuscripts that address physical science, engineering, or include a social studies aspect alongside science/math. All books should subtly convey an educational theme through a warm story that is fun to read and will grab a child’s attention.” 612 Johnnie Dodds, Suite A2, Mt. Pleasant, SC 29464. (843) 971-6722.
FAX: (843) 216-3804.
EMAIL: katie@arbordalepublishing.com.
CONTACT: Katie Hall, associate editor.
NONFICTION NEEDS: Science, math.
FICTION NEEDS: Picture books (animal, folktales, nature/environment, math-related), no more than 1,500 words.
RECENT TITLES: Amphibians and Reptiles: A Compare and Contrast Book by Katharine Hall; Hungriest Mouth in the Sea by Peter Walters; The Lucky Litter: Wolf Pups Rescued From Wildfire by Jennifer Keats Curtis.
TIPS: “Please make sure that you have looked at our website to read our complete submission guidelines and to see if we are looking for a particular subject. Mss must meet all four of our criteria stated online. We want the children excited about the books. We envision the books being used at home and in the classroom.”

3. Arte Publico Press
“Arte Publico Press is the oldest and largest publisher of Hispanic literature for children and adults in the United States.” University of Houston, 4902 Gulf Freeway, Building 19, Room 100, Houston, TX 77204.
FAX: (713) 743-2847.
EMAIL: submapp@uh.edu.
CONTACT: Nicolas Kandellos, editor.
NONFICTION NEEDS: Ethnic, language, literature, regional, translation, women’s issues, women’s studies, Hispanic civil rights issues.
FICTION NEEDS: Contemporary, ethnic, literary mainstream—“written by U.S. Hispanics.”
RECENT TITLES: Bendición: The Complete Poetry of Tato Laviera by Tato Laviera; Cecilia and Miguel Are Best Friends by Diane Gonzales Bertrand; These Hands: My Family’s Hands by Samuel Caraballo.
TIPS: “Include a cover letter in which you ‘sell’ your book—why should we publish the book, who will want to read it, why does it matter, etc. Use our ms submission online form.”

4. Autumn House Press
“We are a nonprofit literary press specializing in high-quality poetry, fiction and nonfiction.” 87½ Westwood Street, Pittsburgh, PA 15211. (412) 381-4261.
EMAIL: info@autumnhouse.org.
WEBSITE: autumnhouse.org.
CONTACT: Christine Stroud, senior editor; Alison Taverna, managing editor.
NONFICTION NEEDS: All nonfiction subjects (including personal essays, memoirs, travel writing, historical narratives, nature or science writing.)
FICTION NEEDS: All fiction subgenres (short stories, short-shorts, novellas or novels) or any combination of subgenres.
POETRY NEEDS: All full-length collections of poetry 50–80 pages in length.
RECENT TITLES: Our Portion: New and Selected Poems by Philip Terman; Sugar Run Road by Ed Ochester; Twin of Blackness: A Memoir by Clifford Thompson.
TIPS: “The competition to publish with Autumn House is very tough. Submit only your best work.”

5. Avalon Travel Publishing
“Avalon travel guides feature practicality and spirit, offering a traveler-to-traveler perspective perfect for planning an afternoon hike, around-the-world journey, or anything in between.” 1700 4th Street, Berkeley, CA 94710. (510) 595-3664.
FAX: (510) 595-4228.
EMAIL: avalon.acquisitions@perseusbooks.com.
CONTACT: Acquisitions editor.
NEEDS: Regional, travel. “We are not interested in fiction, children’s books and travelogues/travel diaries.”
RECENT TITLES: Moon Death Valley National Park by Jenna Blough; Moon Sarasota & Naples by Jason Ferguson; Rick Steves Europe Through the Back Door by Rick Steves.
TIPS: “Our main areas of interest are North America, Central America, South America, the Caribbean and the Pacific. Check online guidelines for our current needs, and follow the guidelines closely.”

6. BOA Editions, Ltd.
“BOA Editions, Ltd. is a not-for-profit publisher of poetry and other literary works which fosters readership and appreciation of contemporary literature.” 250 North Goodman Street, Suite 306, Rochester, N.Y. 14607. (585) 546-3410.
FAX: (585) 546-3913.
EMAIL: contact@boaeditions.org.
WEBSITE: boaeditions.org.
CONTACT: Peter Conners, publisher; Melissa Hall, development director/office manager; Jenna Fisher, director of marketing and production.

RECENT TITLES: Fanny Says by Nickole Brown; Shame I Shame by Devin Becker; Why God Is a Woman by Nin Andrews.

TIPS: “While aesthetic quality is subjective, our poetry and fiction catalogs continue to feature authors who are more concerned with art and craft than the twists and turns of plot. We strongly advise you to read publications within all four [of our] series to gain a better sense of BOA’s classic literary style.”

7. Cedar Fort, Inc.

“As one of the largest book publishers in Utah, we have the capability and enthusiasm to make your book a success, whether you are a new author or a returning one. We want to publish uplifting and edifying books that help people think about what is important in life, books people enjoy reading to relax and feel better about themselves, and books to help improve lives.” 2373 W. 700 S, Springville, UT 84663. (801) 489-4084.

FAX: (801) 489-1097.


NONFICTION NEEDS: Agriculture, Americana, animals, anthropology, archeology, business, child guidance, communications, cooking, crafts, creative nonfiction, economics, education, foods, gardening, health, history, hobbies, horticulture, house and home, military, nature, recreation, regional, religion, social sciences, spirituality, war, women’s issues, young adult.

FICTION NEEDS: Adventure, contemporary, fantasy, historical, humor, juvenile, literary, mainstream, military, multicultural, mystery, regional, religious, romance, science fiction, spiritual, sports, suspense, war, western, young adult.

RECENT TITLES: Power Parenting in the LDS Home by Randal A. Wright.

TIPS: “Our audience is rural, conservative, mainstream. Good writing and plot are what keep us reading.”


“Since 1984, Chelsea Green has been the publishing leader for books on the politics and practice of sustainable living.”

85 N. Main Street, Suite 120, White River Junction, VT 05001. (802) 295-6300.

FAX: (802) 295-6444.

EMAIL: submissions@chelseagreen.com.


CONTACT: Editorial Department.

NONFICTION NEEDS: Agriculture, alternative lifestyles, ethical and sustainable business, environment, foods, organic gardening, health, green building, progressive politics, science, social justice, simple living, renewable energy, and other sustainability topics.

RECENT TITLES: The Art of Natural Cheesemaking by David Asher; The Permaculture City by Toby Hemenway; Beyond the War on Invasive Species by Tao Orion.

TIPS: “Our readers and our authors are passionate about finding sustainable and viable solutions to contemporary challenges in the fields of energy, food production, economics and building. It would be helpful for prospective authors to have a look at several of our current books, as well as our website.”

9. Chronicle Books for Children

“Chronicle Books for Children publishes an eclectic mixture of traditional and innovative children’s books. Our aim is to publish books that inspire young readers to learn and grow creatively while helping them discover the joy of reading.” 680 Second Street, San Francisco, CA 94107. (415) 537-4200.

FAX: (415) 537-4460.

EMAIL: submissions@chroniclebooks.com.


CONTACT: Submissions editor.

NONFICTION NEEDS: Animals, art, architecture, multicultural, nature, environment, science.

FICTION NEEDS: Mainstream, contemporary, multicultural, young adult, picture books.

RECENT TITLES: Darth Vader and Friends by Jeffrey Brown; Boats Go by Steve Light; Every Little Thing Board Book by Cedella Marley and Bob Marley.

TIPS: “We are interested in projects that have a unique bent to them—be it in subject matter, writing style or illustrative technique. As a small list, we are looking for books that will lend our list a distinctive flavor. Primarily we are interested in fiction and nonfiction picture books for children ages up to 8 years, and nonfiction books for children ages up to 12 years.”


“Our readers are lovers of high-quality books that are sold as direct sales, in bookstores, gift shops and placed in libraries and schools.” P.O. Box 12506, Durham, N.C. 27709.

EMAIL: crystalspiritinc@gmail.com; submissions@crystalspirinc.com.


CONTACT: Vanessa S. O’Neal, senior editor.

NONFICTION NEEDS: Business, creative nonfiction, economics, ethics, memoirs, multicultural, religion, sex, spirituality, young adult, inspirational, Christian romance, autobiography, biography, booklets, children’s, coffee table books, general nonfiction, gift books, how-to, humor, illustrated books, juvenile, multimedia, self-help.

FICTION NEEDS: Confession, contemporary, erotica, ethnic, feminist, humor, juvenile, literary, mainstream, multicultural, religious, romance, short story collections, spiritual, young adult, inspirational, Christian romance, LGBT.

RECENT TITLES: Touched by the Power of God’s Love by L.D. Schumacher; Spring Cleaning: Mental Dusting for the Pollen in Your Life by Vanessa S. O’Neal; The Chrysalis Diaries by Traci Marie Brower.

TIPS: “Submissions are accepted for publication throughout the year. Submitted works should be positive and pleasant. Typed pages only—non-typed entries will not be reviewed or returned.”

11. Dawn Publications

“Dawn Publications is dedicated to inspiring in children a sense of nature awareness and appreciation that promotes a relationship with the natural world.” 12404 Bitney Springs Road, Nevada City, CA 95959. (53) 274-7775.

FAX: (503) 274-7778.

EMAIL: nature@dawnpub.com.


CONTACT: Glenn Hovemann, editor.
We publish original and well-written fiction and are looking for picture books expressing nature awareness, with inspirational quality leading to enhanced self-awareness. We do not publish anthropomorphic works.

12. Farrar, Straus & Giroux
“We publish original and well-written material for all ages.” 18 W. 18th Street, New York, NY 10011. (212) 741-6900.
EMAIL: childrens.editorial@fsgbooks.com.
WEBSITE: us.macmillan.com/fsg.
CONTACT: Editorial Department.
NEEDS: Juvenile, picture books, young adult.
POETRY NEEDS: All forms.
RECENT TITLES: The Eight Limbs of Yoga by Stuart Ray Sarbacker and Kevin Kimple; The Way Things Were by Aatish Taseer; The Iron Road by James Mawdsley.

“Fernwood’s objective is to publish critical works which challenge existing scholarship.” 32 Ocenavista Lane, Black Pointe, NS, B0J 1B0, Canada. (902) 857-1388.
EMAIL: errrol@fernpub.ca; editorial@fernpub.ca.
WEBSITE: fernwoodpublishing.ca.
CONTACT: Errol Sharpe, publisher.
NEEDS: Agriculture, anthropology, archeology, business, economics, education, ethnic, gay, lesbian, government, politics, health, medicine, history, language, literature, multicultural, nature, environment, philosophy, regional, sex, sociology, sports, translation, women’s issues, women’s studies, contemporary culture, world affairs.
RECENT TITLES: An Act of Genocide by Karen Stote; Generation Rising by Shawn Katz; Wake the Stone Man by Carol McDougall.
TIPS: “Our main focus is in the social sciences and humanities, emphasizing labor studies, women’s studies, gender studies, critical theory and research, political economy, cultural studies, and social work—for use in college and university courses.”

14. Goose Lane Editions
“Goose Lane publishes literary fiction, nonfiction and poetry from well-read and highly skilled Canadian authors.” 500 Beaverbrook Court, Suite 330, Fredericton, NB, E3B 5X4, Canada. (506) 450-4251.
EMAIL: submissions@gooselane.com.
CONTACT: Production editor.
NONFICTION NEEDS: Art, architecture, history, language, literature, nature, environment, regional, women’s issues, women’s studies.
FICTION NEEDS: Literary, novels, short story collections, contemporary. Does not want children’s, young adult, mainstream, mass market, genre, mystery, thriller, confessional or science fiction.
RECENT TITLES: For Better or Worse by Lynn Johnston; Sir John’s Table by Lindy Mechefiske; The Hunter and the Wild Girl by Pauline Holdstock.
TIPS: “Writers should send us outlines and samples of books that show a very well-read author with highly developed literary skills. Our books are almost all by Canadians living in Canada. We consider submissions from outside Canada only when the author is Canadian and the book is of extraordinary interest to Canadian readers. We do not publish books for children or for the young adult market.”

15. High Plains Press
“High Plains Press is a regional book publishing company specializing in books about the American West, with special interest in things relating to Wyoming.” P.O. Box 123, 403 Cassa Road, Glendo, WY 82213. (307) 735-4370.
FAX: (307) 735-4590.
EMAIL: editor@highplainspress.com.
CONTACT: Nancy Curtis, publisher.
NONFICTION NEEDS: Agriculture, Americana, environment, history, horticulture, memoirs, nature, regional. “We consider only books with strong connection to the West.”
POETRY NEEDS: “We consider poetry in August and publish one poetry volume a year. Requires connection to the West.”
RECENT TITLES: On My Ass by Lou Dean; Reshaw: The Life and Times of John Baptiste Richard by Jefferson Glass; The Day the Whistle Blew by Marilyn Nesbit Wood.
TIPS: “Our audience comprises general readers interested in history and culture of the Rockies.”

“Houghton Mifflin Harcourt gives shape to ideas that educate, inform and above all, delight.” Imprint of Houghton Mifflin Trade & Reference Division, 9205 Southpark Center Loop, Orlando, FL 32819. (800) 225-3362.
EMAIL: tradecustomerservice@hmhpub.com.
WEBSITE: houghtonmifflinbooks.com
NONFICTION NEEDS: Animals, anthropology, archeology, art, architecture, ethnic, history, language, literature, music, dance, nature, environment, science, sports.
FICTION NEEDS: Adventure, ethnic, historical, humor, juvenile, early readers, literary, mystery, picture books, suspense, young adult.
RECENT TITLES: The Ire of Iron Claw: Gadgets and Gears, Book 2 by Keresten and James Hamilton; You and Me and Him by Kris Dinnison; Escape From Baxters’ Barn by Rebecca Barn.
TIPS: “Interested in innovative books and subjects about which the author is passionate. Does not respond to or return mss unless interested.”

17. InterVarsity Press
“InterVarsity Press publishes a full line of books from an evangelical Christian perspective targeted to an open-minded audience.” P.O. Box 1400, Downers Grove, IL 60515.
EMAIL: email@ivpress.com.
WEBSITE: ivpress.com/submissions.
CONTACT: Cindy Bunch, editorial director; David Congdon, associate editor (academic, reference); Dan Reid, senior editor (academic); Al Hsu, senior editor (IVP Books); Andy Le Peau, associate
publishers (academic); Helen Lee, associate editor (IVP Books, IVP Praxis); David McNutt, associate editor (academic).

**NONFICTION NEEDS:** Business, child guidance, contemporary culture, economics, ethnic, history, multicultural, philosophy, psychology, religion, science, social sciences, sociology, spirituality, autobiography, booklets, general nonfiction, reference, scholarly, self-help, textbook.

**RECENT TITLES:** Effective Discipling in Muslim Communities by Don Little; Mapping Your Academic Career by Gary M. Burge; Rediscovering Jesus by David B. Capes, Rodney Reeves and E. Randolph Richards.

**TIPS:** “The best way to submit to us is to go to a conference where one of our editors are. Networking is key. We’re seeking writers who have good ideas and a presence/platform where they’ve been testing their ideas out (a church, university, on a prominent blog). We need authors who will bring resources to the table for helping to publicize and sell their books.”

### 18. Innovative Publishers Inc.

“Innovative Publishers is a broad-based publisher with experience in literary and commercial fiction, business books, children’s books, cookbooks, mystery, romance, reference, religious and spiritual books.” P.O. Box 300446, Boston, MA 02117. (617) 963-0886.

**EMAIL:** pub@innovative-publishers.com.

**WEBSITE:** innovative-publishers.com.

**NONFICTION NEEDS:** Americana, anthropology, archeology, architecture, art, business, career guidance, child guidance, communications, community, contemporary culture, cooking, counseling, crafts, creative nonfiction, economics, education, entertainment, finance, foods, games, gardening, government, health, history, hobbies, house and home, humanities, language, law, literary criticism, literature, memoirs, money, multicultural, music, New Age, philosophy, photography, psychology, real estate, religion, science, social sciences, sociology, spirituality, translation, transportation, travel, women’s issues, women’s studies, world affairs, young adult.

**FICTION NEEDS:** Adventure, comic books, confession, contemporary, erotica, ethnic, experimental, fantasy, feminist, gothic, historical, horror, humor, juvenile, literary, mainstream, multicultural, mystery, picture books, plays, poetry, religious, romance, science fiction, short story collections, spiritual, suspense, translation, young adult.

**POETRY NEEDS:** Innovative styles.

“Especially seeking emerging ethnic poets from Asia, Europe and Spanish-speaking countries.”

**RECENT TITLES:** Love Is … by S.D. Webb.

**TIPS:** “Primarily seeking artists that are immersed in their topic. If you live, eat and sleep your topic, it will show. Our focus is a wide demographic. We want books from dedicated writers and not those who are writing on the latest trend.”

### 19. Insomniac Press

“Insomniac always strives to publish the most exciting new writers it can find. Celebrated authors like Natalie Caple, Stephen Finucan and A.F. Moritz either got their start at Insomniac or have published important books with us.” 520 Princess Avenue, London, ON N6B 2B8, Canada.

**EMAIL:** mike@insomniacpress.com.

**WEBSITE:** insomniacpress.com.

**CONTACT:** Mike O’Connor, publisher.

**NONFICTION NEEDS:** Business, creative nonfiction, gay, lesbian, government, politics, health, medicine, language, literature, money, finance, multicultural, religion, true crime. “Very interested in areas such as true crime and well-written and well-researched nonfiction on topics of wide interest.”

**FICTION NEEDS:** Comic books, ethnic, experimental, gay, lesbian, humor, literary, mainstream, multicultural, mystery, poetry, suspense. “We publish a mix of commercial (mysteries) and literary fiction.”

**POETRY NEEDS:** “Our poetry publishing is limited to 2-4 books per year and we are often booked up a year or two in advance.”

**RECENT TITLES:** From Mindless to Mindful—How to Create Memorable Service Experiences by Draj Fozard and Jesse Otta; Hypocritic Days by David Fiore; The Women of Skawa Island by Anthony Bidulka; Makarska by Jim Bartley; Squarehead by Brian Davis; Under Her by Alexei Perry Cox.

**TIPS:** “We envision a mixed readership that appreciates up-and-coming literary fiction and poetry as well as solidly researched and provocative nonfiction. Peruse our website and familiarize yourself with what we’ve published in the past.”

### 20. Kar-Ben Publishing

“With over 300 titles in print, Kar-Ben publishes 12-18 new, high-quality children’s titles with Jewish content each year.” Lerner Publishing Group, 241 First Avenue North, Minneapolis, MN 55405. (612) 215-6229.

**FAX:** (612) 332-7615.

**EMAIL:** editorial@karben.com.

**WEBSITE:** karben.com.

**CONTACT:** Joni Sussman.

**NONFICTION NEEDS:** Picture books, young readers, biography, careers, concept, cooking, history, how-to, multicultural, religion, social issues, special needs; all must be of Jewish special interest.

**FICTION NEEDS:** Juvenile, Jewish content, picture books.

**RECENT TITLES:** Sadie, Ori and Nuggles Go to Camp by Jamie Korngold; And Then Another Sheep Turned Up by Laura Geh; Alef Is for Abba by Rebecca Kafka.

**TIPS:** “Authors: Do a literature search to make sure a similar title doesn’t already exist.”

### 21. Kregel Publications

“Our mission as an evangelical Christian publisher is to provide—with integrity and excellence—trusted Biblically based resources that challenge and encourage individuals in their Christian lives. Works in theology and Biblical studies should reflect the historic orthodox Protestant tradition.” 2450 Oak Industrial Drive NE, Grand Rapids, MI 49505. (616) 451-4775.

**FAX:** (616) 451-9330.

**EMAIL:** kregelbooks@kregel.com.
22. Lee & Low Books
“Our goals are to meet a growing need for books that address children of color, and to present literature that all children can identify with.” 95 Madison Avenue, #1205, New York, NY 10016. (212) 779-4400.
EMAIL: general@leeandlow.com.
CONTACT: Louise May, vice president/editorial director (multicultural children’s fiction/nonfiction); Jessica Echeverria, associate editor; Samantha Wolf, editorial assistant.
NONFICTION NEEDS: Middle-grade biography, history, multicultural, science and sports, biography, contemporary nonfiction, photo essays with a multicultural focus.
FICTION NEEDS: Contemporary and historical fiction featuring people of color, thematic or narrative poetry collections with a multicultural focus. “We do not publish folklore or animal stories.”
RECENT TITLES: Poems in the Attic by Nikki Grimes; Ink and Ashes by Valynne Maetani; Sunday Shopping by Sally Derby.
TIPS: “Check our website to see the kinds of books we publish. Do not send mass that don’t fit our mission.”

23. Milkweed Editions
“Milkweed Editions publishes distinctive voices of literary merit in handsomely designed, visually dynamic books, exploring the ethical, cultural and aesthetic issues that free societies need continually to address.” 1011 Washington Avenue South, Suite 300, Minneapolis, MN 55415. (612) 332-3192.
FAX: (612) 215-2550.
WEBSITE: milkweed.org.
CONTACT: Patrick Thomas, editor and program director.
NONFICTION NEEDS: Agriculture, animals, archaeology, art, contemporary culture, creative nonfiction, environment, gardening, gay, government, history, humanities, language, literature, multicultural, nature, politics, literary, regional, translation, women’s issues, world affairs.
FICTION NEEDS: Experimental, short story collections, translation, young adult. No romance, mysteries, science fiction.
POETRY NEEDS: Poetry manuscripts of high quality that embody humane values and contribute to cultural understanding. Open to writers with previously published books of poetry or a minimum of six poems published in nationally distributed commercial or literary journals.
RECENT TITLES: Bright Dead Things by Ada Limón; Double Jinx by Nancy Reddy; The Silenced by James Devita.
TIPS: “We are looking for excellent writing with the intent of making a humane impact on society. Please read submission guidelines before submitting and acquaint yourself with our books in terms of style and quality before submitting.”

24. Motorbooks
“Motorbooks is one of the world’s leading transportation publishers, covering subjects from classic motorcycles to heavy equipment to today’s latest automotive technology.” Quayside Publishing Group, Motorbooks, 400 First Avenue North, Suite 400, Minneapolis, MN 55401. (612) 344-8100.
FAX: (612) 344-8691.
EMAIL: zmiller@quartous.com.
CONTACT: Zack Miller, publisher.
NONFICTION NEEDS: Americana, history, hobbies, military, war, photography, translation, general nonfiction.
RECENT TITLES: RAF Chinook Owners’ Workshop Manual by Chris McNab; Steve McQueen: Full-Throttle Cool by Dwight Zimmerman, art by Greg Scott; Zagato Milano 1919-2014 by various authors.
TIPS: “State your qualifications for doing transportation-related subjects.”

25. New Horizon Press
“New Horizon publishes adult nonfiction featuring true stories of uncommon heroes, true crime, social issues and self-help. We also publish two children’s books per year.” P.O. Box 669, Far Hills, NJ 07931. (908) 604-6311.
FAX: (908) 604-6330.
EMAIL: nhp@newhorizonpressbooks.com.
CONTACT: Dr. Joan S. Dunphy, publisher.
NONFICTION NEEDS: Child guidance, creative nonfiction, government, politics, health, medicine, nature, environment, psychology, true crime, women’s issues, women’s studies.
RECENT TITLES: A Privileged Witness by Ted Mahler; Healing Traumatized Children by Faye L. Hall, Jeff L. Merkert and John A. Biever, MD, DFAPA; The Vaccination Debate by Chris Spinelli, DO, and Maryann Karinch.
TIPS: “We are a small publisher, thus it is important that the author/publisher have a good working relationship. The author must be willing to promote his book.”

“No Starch Press publishes the finest in geek entertainment—unique books on technology, with a focus on open source, security, hacking, programming, alternative operating systems, Lego, science and math.” 245 8th Street, San Francisco, CA 949103. (415) 863-9900.
FAX: (415) 863-9950.
EMAIL: info@nostarch.com.
WEBSITE:nostarch.com.
CONTACT: William Pollock, publisher.
NONFICTION NEEDS: Science, technology, computing, Lego.
RECENT TITLES: Clojure for the Brace and True by Daniel Higginbotham; Book of GN53 by Jason C. Neumann; Smart Girl’s Guide to Privacy by Violet Blue.
TIPS: “Books must be relevant to tech-savvy, geeky readers.”

CONTACT: Dennis R. Hillman, publisher.
FICTION NEEDS: Religious, children’s, general, inspirational, mystery/suspense, relationships, young adult. Fiction should have fast-paced contemporary story lines presenting a strong Christian message in an engaging, entertaining style.
RECENT TITLES: For the Love of God’s Word by Andreas J. Köstenberger and Richard D. Patterson; Letters From My Father’s Murderer by Laurie A. Coombs; Off the Wall Bible Tales by Bob Hartman and Woody Fox.
TIPS: “Our audience consists of conservative, evangelical Christians including pastors and ministry students.”
27. **Paladin Press**

“Paladin Press publishes the action library of nonfiction in military science, police science, weapons, combat, personal freedom, self-defense, survival.” 5540 Central Avenue, Suite 200, Boulder, CO 80301. (303) 443-7250. FAX: (303) 442-8741. EMAIL: editorial@paladin-press.com. WEBSITE: paladin-press.com. CONTACT: Editorial Department. NONFICTION NEEDS: Survival, sniping, firearms, self-defense. RECENT TITLES: *Primal Combatives* by Lee Morrison; *The FN FAL/SLR Owner’s Guide* by Robert B. Cashner. TIPS: “We need lucid, instructive material aimed at our market and accompanied by clear, relevant illustrations and photos. As we are primarily a publisher of ‘how-to’ books, a manuscript that has step-by-step instructions, written in a clear and concise manner (but not strictly outline form) is desirable. No fiction, first-person accounts, children’s, religious or joke books. We are also interested in serious, professional videos and video ideas.”

28. **Pants on Fire Press**


29. **Popular Woodworking Books**

“Popular Woodworking Books is among the largest publishers of woodworking titles in the world.” 8469 Blue Ash Road, Suite 100, Cincinnati, OH 45223. (513) 531-2690. EMAIL: scott.francis@fwcommunity.com. WEBSITE: popularwoodworking.com. CONTACT: Scott Francis, content editor. NONFICTION NEEDS: Hobbies, woodworking/wood crafts. RECENT TITLES: *Mid-Century Modern Furniture* by Michael Crow, *Build It With Dad* by A.J. Hamler. TIPS: “We offer how-to books for all levels of woodworkers, from beginning to advanced. Our books are typically heavily illustrated to show—rather than tell—readers how to accomplish their woodworking goals.”

30. **Potomac Books, Inc.**

“Potomac Books specializes in national and international affairs, history (especially military and diplomatic), intelligence, biography, reference and sports. We are particularly interested in authors who can communicate a sophisticated understanding of their topic to general readers, as well as specialists.” 111 Lincoln Mall, Lincoln, NE 68588. (402) 472-3581. FAX: (402) 472-6214. EMAIL: achristereson6@unl.edu. WEBSITE: nebraskapress.unl.edu. CONTACT: Alicia Christensen. NONFICTION NEEDS: Government, politics, history, military, national and international affairs, war, sports, world affairs. RECENT TITLES: *She Can Bring Us Home* by Diane Kiesel; *Clean Bombs and Dirty Wars* by Robert H. Gregory Jr.; *Desert Diplomat* by Robert W. Jordan. TIPS: “When submitting nonfiction, be sure to include sufficient biographical information (e.g., track records of previous publications), and make clear in the query letter how your work might differ from other such works already published and with which yours might compete. Our audience consists of general nonfiction readers, as well as students, scholars, policymakers and the military.”

31. **Prometheus Books**

“Prometheus Books is a leading independent publisher in philosophy, social science, popular science and critical thinking. We publish authoritative and thoughtful books by distinguished authors in many categories.” 59 John Glenn Drive, Amherst, NY 14228. (716) 691-0133. FAX: (716) 691-0137. EMAIL: editorial@prometheusbooks.com. WEBSITE: prometheusbooks.com. CONTACT: Steven L. Mitchell, editor-in-chief. NONFICTION NEEDS: Contemporary issues, education, government, politics, health, medicine, history, language, literature, New Age, critiquing of philosophy, psychology, religion. RECENT TITLES: *Simple Lessons for a Better Life* by Charles E. Dodgen; *Functional Inefficiency* by Peter S. Wenz; *Voltaire’s Revolution* by G.K. Noyer. TIPS: “Audience is highly literate with multiple degrees and we try to provide them with new information on topics of interest to them.”

32. **Salina Bookshelf**

“Salina Bookshelf is an independent publisher of multicultural materials which includes textbooks, children’s picture books, children’s chapter books, informational texts, reference books, audiobooks and language learning materials.” 1120 W. University Ave., Suite 102 Flagstaff, AZ 86001. (877) 527-0070. FAX: (928) 526-0386. WEBSITE: salinabookshelf.com. CONTACT: Editorial Department. NONFICTION NEEDS: Education, ethnic, science. FICTION NEEDS: Juvenile. RECENT TITLES: *The Navajo Year, Walk Through Many Seasons* by Nancy Bo Flood; *Keeping the Rope Straight* by Carolyn Niethammer; *Frog Brings Rain* by Patricia Hruby Powell. TIPS: “We specialize in dual language books in Navajo/English and Hopi/English, as well as textbooks used to teach Navajo language in schools.”
33. Santa Monica Press, LLC
“At Santa Monica Press, we’re not afraid to cast a wide editorial net. Our eclectic list of lively and modern nonfiction titles includes books in such categories as popular culture, film history, photography, humor, biography, travel and reference.”
P.O. Box 850, Solana Beach, CA 92075. (858) 793-1890.
FAX: (858) 777-0444.
EMAIL: books@santamonicapress.com.
CONTACT: Jeffrey Goldman, publisher.
NONFICTION NEEDS: Americana, architecture, art, contemporary culture, creative nonfiction, education, entertainment, film, games, humanities, language, literature, memoirs, regional, social sciences, sports, travel, biography, coffee table books, general nonfiction, gift books, humor, illustrated books, reference.
RECENT TITLES: 10,000 Steps a Day in L.A. by Paul Haddad; The Brown Agenda by Richard Fuller with Damon DiMarco; The Disneyland Book of Lists by Chris Strodder.
TIPS: “Visit our website before submitting to view our author guidelines and to get a clear idea of the types of books we publish. Carefully analyze your book’s competition and tell us what makes your book different—and what makes it better. Also let us know what promotional and marketing opportunities you bring to the project.”

34. Sasquatch Books
“Sasquatch Books publishes books for and from the Pacific Northwest, Alaska and California, and is the nation’s premier regional press. Sasquatch Books’ publishing program is a veritable celebration of regionally written words.”
1904 Third Avenue, Suite 710, Seattle, WA 98101. (206) 467-4300.
FAX: (206) 467-4301.
EMAIL: custserv@sasquatchbooks.com.
CONTACT: The editors.
NONFICTION NEEDS: Animals, art, architecture, business, economics, cooking, foods, nutrition, gardening, history, nature, environment, recreation, regional, sports, travel, women’s issues, women’s studies, outdoors.
FICTION NEEDS: Adventure, animal, concept, contemporary, humor, nature/environment.
TIPS: “We sell books through a range of channels in addition to the book trade. Our primary audience consists of active, literate residents of the West Coast.”

35. Seal Press
“Seal Press is an imprint of the Perseus Book Group, a feminist book publisher interested in original, lively, radical, empowering and culturally diverse nonfiction by women addressing contemporary issues with the goal of informing women’s lives.”
1700 4th Street, Berkeley, CA 94710. (510) 595-3664.
EMAIL: emma.rose@perseusbooks.com.
CONTACT: Acquisitions editor.
NONFICTION NEEDS: Contemporary culture and current affairs, creative personal nonfiction, ethnic, LGBTQ, memoirs, travel, sex and relationships, humor, women’s issues, business and personal finance, popular culture, politics, domestic violence, sexual abuse.
RECENT TITLES: Snap Strategies for Couples by Dr. Pepper Schwartz and Dr. Lana Staheli; Gorge by Kara Richardson Whitely; Brokenomics by Dina Gachman.
TIPS: “Seeking empowering and progressive nonfiction that can impact a woman’s life across categories.”

36. Seven Stories Press
“Seven Stories Press publishes works of the imagination and political titles by voices of conscience, encompassing both innovative debut novels and National Book Award–winning poetry collections as well as prose and poetry translations from the French, Spanish, German, Swedish, Italian, Greek, Polish, Korean, Vietnamese, Russian and Arabic.”
140 Watts Street, New York, NY 10013. (212) 226-8760.
FAX: (212) 226-1411.
EMAIL: info@sevenstories.com.

37. Soho Press, Inc.
“Soho Press publishes primarily fiction, as well as some narrative literary nonfiction and mysteries set abroad.”
835 Broadway, New York, NY 10003.
EMAIL: soho@sohopress.com.
WEBSITE: sohopress.com.
CONTACT: Editorial Department.
NONFICTION NEEDS: Creative nonfiction, ethnic, memoirs, autobiography, general nonfiction. No self-help, how-to, or cookbooks.
FICTION NEEDS: Ethnic, historical, humor, literary.
RECENT TITLES: Scrapper by Matt Bell; The Devil and Winnie Flynn by Michel and David Ostow; Those We Left Behind by Stuart Neville.
TIPS: “Before submitting, look at our website for an idea of the types of books we publish, and read our submission guidelines.”

38. Sourcebooks, Inc.
“Sourcebooks publishes many forms of fiction and nonfiction titles, including books on parenting, self-help/psychology, business and health. Focus is on practical, useful information and skills. It also continues to publish in the reference, New Age, history, current affairs and humor categories.”
1935 Brookdale Road, Suite 139, Naperville, IL 60563. (630) 961-3900.
FAX: (630) 961-2168.
EMAIL: editorialsubmissions@sourcebooks.com.
CONTACT: The editors.
NONFICTION NEEDS: Biography, gift books, how-to, illustrated books, multimedia, reference, self-help, business, economics, child guidance, history, military, war, money, finance, psychology, science, sports, women’s issues, women’s studies, contemporary culture.
FOR YOUR REFERENCE

FICTION NEEDS: Romance, children’s, young adult.
TIPS: “Our market is a decidedly trade-oriented bookstore audience. Our list is a solid mix of unique and general audience titles and series-oriented projects. We are looking for products that break new ground either in their own areas or within the framework of our series of imprints.”

39. Strategic Media Books
“Strategic Media Books is an independent U.S. publisher that aims to bring extraordinary true-life stories to the widest possible audience.” 782 Wofford Street, Rock Hill, SC 29730. (803) 366-5440.
CONTACT: Ron Chepesiuk, president.
NONFICTION NEEDS: Americana, contemporary culture, environment, ethnic, government, history, memoirs, military, multicultural, nature, politics, regional, war, world affairs, true crime.
FICTION NEEDS: Mystery, suspense.
RECENT TITLES: Murder Inc. by Christian Cipollini; Dos Angeles by Michael O’Hara.
TIPS: “We are very selective in our publication of fiction. If writers want to submit, make sure mss fits the mystery or suspense genres.”

40. Storey Publishing
“The mission of Storey Publishing is to serve our customers by publishing practical information that encourages personal independence in harmony with the environment.” 210 MASS MoCA Way, North Adams, MA 01247. (413) 346-2100.
CONTACT: Deborah Balmuth, editorial director.
NEEDS: Animals, gardening, nature, environment, home, mind/body/spirit, birds, beer and wine, crafts, building, cooking, poetry.

41. ThunderStone Books
“At ThunderStone Books, we aim to publish children’s books that have an educational aspect. We want to help children to gain a love for other languages and subjects so that they are curious about the world around them.”
EMAIL: info@thunderstonebooks.com.
WEBSITE: thunderstonebooks.com.
CONTACT: Rachel Noorda, editorial director.
NONFICTION NEEDS: Creative nonfiction, education, language, literature, multicultural, regional, science, translation, children’s, illustrated books.
FICTION NEEDS: Multicultural, picture books, regional.
RECENT TITLES: Monkey Gains His Powers by Will Strong; Meh by Deborah Malcom.
TIPS: “Looking for engaging educational materials, not a set curriculum, but books that teach as well as have some fun. Open to a variety of educational subjects, but specialty and main interest lies in language exposure/learning, science, math and history. Interested in multicultural stories with an emphasis on authentic culture and language (these may include mythology).”

42. Tightrope Books
“Tightrope Books is currently seeking high-quality literary fiction submissions from Canadian citizens or permanent Canadian residents.”
EMAIL: tightropeasst@gmail.com.
CONTACT: Jim Nason, publisher.
NONFICTION NEEDS: Alternative lifestyles, architecture, art, contemporary culture, creative nonfiction, ethnic, gay, language, lesbian, literary criticism, literature, multicultural, women’s issues.
FICTION NEEDS: Contemporary, ethnic, experimental, feminist, gay, lesbian, literary, multicultural, poetry, short story collections, translation, young adult.
RECENT TITLES: A Token of My Affliction by Janell Plata; Ghost Sick by Emily Pohl-Weary; The Kingdom and After by Megan Fernandes.
TIPS: “Audience is young, urban, literary, educated, unconventional.”

43. Top Publications, Ltd.
“Top Publications is a small press located in Dallas, Texas. It was founded in 1999 and publishes primarily mainstream fiction.” 12221 Merit Drive, Suite 950, Dallas, TX 75251. (972) 628-6414.
EMAIL: info@toppub.com, submissions@toppub.com.
CONTACT: Editorial Department.
FICTION NEEDS: Mystery, science fiction, fantasy, romance, suspense, thrillers, mainstream.
RECENT TITLES: The Ghosts of Orozimbo by H.J. Rajles; Deadly Dining by William Manchee.
TIPS: “We recommend that our authors write books that appeal to a large mainstream audience to make marketing easier and increase the chances of success. We publish only a few titles a year so ... if we don’t offer you a contract it doesn’t mean we don’t like your submission. We have to pass on a lot of good material each year simply by the limitations of our time and budget.”

44. Tradewind Books
“Tradewind Books publishes juvenile picture books and young adult novels.”
CONTACT: R. David Stephens, senior editor.
FICTION NEEDS: Juvenile, multicultural, picture books, poetry.
RECENT TITLES: Where I Belong by Tara White; The Sphere of Septimus by Simon Rose; Caravaggio: Signed in Blood by Mark David Smith.
TIPS: Young adult novels by Canadian authors only; Chapter books by U.S. authors considered. “We recommend previously unpublished authors join the Society of Children’s Book Writers.”
and Illustrators (SCBWI). There are chapters everywhere in North America and internationally in many countries around the world.”

45. Tuttle Publishing
“Tuttle is America’s leading publisher of books on Japan and Asia.” 364 Innovation Drive, North Clarendon, VT 05759. (800) 526-2778.

CONTACT: Editorial Acquisitions.

NEEDS: Asian cultures, language, martial arts, textbooks, art and design, craft books and kits, cookbooks, religion, philosophy, poetry and more.

RECENT TITLES: North Korea Confidential by Daniel Tudor and James Pearson; The Café Spice Cookbook by Hari Nayak; Vietnamese Children’s Favorite Stories by Tran Thi Minh Phuc.

TIPS: “Familiarize yourself with our catalogue and/or similar books we publish.”

46. Voyager Press
“Voyager Press (and its sports imprint MVP Books) is internationally known as a leading publisher of quality music, sports, country living, crafts, natural history and regional books.” Quayside Publishing Group, 400 First Avenue North, Suite 400, Minneapolis, MN 55401. (612) 344-8100.

FAX: (612) 344-8691.

EMAIL: jeff.serena@quartous.com.


CONTACT: Jeff Serena, publisher.

NONFICTION NEEDS: Americana, cooking, environment, history, hobbies, music, nature, regional, sports, collectibles, country living, knitting and quilting, outdoor recreation.

RECENT TITLES: Railway Depots, Stations & Terminals by Brian Solomon; Star Trek: The Complete Unauthorized History by Robert Greenberger; Dylan: Disc by Disc by Jon Bream.

TIPS: “We publish books for an audience interested in regional, natural and cultural history on a wide variety of subjects. We seek authors strongly committed to helping us promote and sell their books.”

47. Whitecap Books, Ltd.
“Whitecap Books is a general trade publisher with a strong focus on food and wine titles.” 210-314 W. Cordova Street, Vancouver, BC, V6B 1E8, Canada. (604) 681-6181.

FAX: (905) 477-9179.

EMAIL: nickr@whitecap.ca.

WEBSITE: whitecap.ca.

CONTACT: Nick Rundall, publisher.

NONFICTION NEEDS: Animals, cooking, food, nutrition, gardening, history, nature, environment, recreation, regional, travel.

FICTION NEEDS: See guidelines. Do not want children’s picture books or adult fiction.

RECENT TITLES: Per la Famiglia: Memories and Recipes of Southern Italian Home Cooking by Emily Richards; Scared Wheatless by Mary Jo Eustace; The Spinbuster of Smoky Burn by Hugh W. McKervill.

TIPS: “We want well-written, well-researched material that presents a fresh approach to a particular topic.”

48. Albert Whitman & Company
Albert Whitman & Company publishes books for the trade, library and school library market. Interested in reviewing the following types of projects: Picture book manuscripts for ages 2-8, novels and chapter books for ages 8-12, young adult novels, nonfiction for ages 3-12, and young adult. 250 S. Northwest Highway, Suite 320, Park Ridge, IL 60068. (800) 255-7675.

FAX: (847) 581-0039.

EMAIL: submissions@awhitmanco.com.


CONTACT: Submissions.

NONFICTION NEEDS: Picture books up to 1,000 words.

FICTION NEEDS: Picture books (up to 1,000 words), middle grade (up to 35,000 words), young adult (up to 70,000 words).

RECENT TITLES: A Different Me by Deborah Blumenthal; Abby Spencer Goes to Bollywood by Varsha Bajaj; Around the World: A Colorful Atlas for Kids by Anita Ganeri.

TIPS: “We are no longer reading unsolicited queries and manuscripts sent through the U.S. mail. We now require these submissions to be sent by e-mail. You must visit our website for our guidelines, which include instructions for formatting your email. Emails that do not follow this format may not be read.”

49. Wisdom Publications
“Wisdom Publications is dedicated to making available authentic Buddhist works for the benefit of all. We publish translations, commentaries, and teachings of past and contemporary Buddhist masters and original works by leading Buddhist scholars.” 199 Elm Street, Somerville, MA 02144. (617) 776-7416 ext. 28.

FAX: (617) 776-7841.

EMAIL: editors@wisdompubs.org.

WEBSITE: www.wisdompubs.org.

CONTACT: Laura Cunningham, editor.

NONFICTION NEEDS: Buddhism, meditation, mindfulness, history, psychology.

RECENT TITLES: Zen: The Authentic Gate by Koun Yamada; Buddhism for Dudes by Gerry Stribling; Shantideva by Dominique Townsend and Tenzin Norbu.

TIPS: “Wisdom Publications is the leading publisher of contemporary and classic Buddhist books and practical works on mindfulness. Please see our catalogue or our website before you send us anything to get a sense of what we publish.”

50. Woodbine House
“Woodbine House publishes books for or about individuals with disabilities to help those individuals and their families live fulfilling and satisfying lives in their homes, schools and communities.” 6510 Bells Mill Road, Bethesda, MD 20817. (301) 897-3570.

FAX: (301) 897-5838.

EMAIL: emailinfo@woodbinehouse.com.

WEBSITE: woodbinehouse.com.

CONTACT: Acquisitions editor.

NONFICTION NEEDS: Specific issues related to a given disability (e.g., communication skills, social sciences skills, feeding issues) and practical guides to
issues of concern to parents of children with disabilities (e.g., autism and cerebral palsy.)

**RECENT TITLES:** *Getting From Me to We* by Shonna L. Tuck, M.A., SLP; *Boyfriends & Girlfriends* by Terri Couwenhover, M.S.; *Blue Skies for Lupe* by Linda Kurtz Kingsley, M.A.

**FICTION NEEDS:** Picture books, children’s. Receptive to stories re: developmental and intellectual disabilities, (e.g., autism and cerebral palsy.)

**TIPS:** “Do not send us a proposal on the basis of this description. Examine our catalog or website and a couple of our books to make sure you are on the right track. Put some thought into how your book could be marketed (aside from in bookstores).”

**MAGAZINES**

**ART & ARCHITECTURE**

**51. Metropolis**
61 W. 23rd Street, 4th Floor, New York, NY 10010. (212) 627-9977.
FAX: (212) 627-9988.
EMAIL: edit@metropolismag.com.
80 percent freelance written. Monthly magazine (combined issue July/August) for consumers interested in architecture and design. Circ. 45,000. Accepts queries by email.

**NEEDS:** Essays, design, architecture, urban planning issues and ideas, interviews with multi-disciplinary designers/architects. No profiles on individual architectural practices, information from public relations firms or fine arts. Send query via email, no mss. Include clips/links to recent stories.

**LENGTH:** 1,500-4,000 words. Pays $1/word.

**TIPS:** “Metropolis examines the various design disciplines (architecture, interior design, product design, graphic design, planning and preservation) and their social/cultural context. We’re looking for the new, the obscure or the wonderful.”

**52. Southwest Art**
10901 W. 120th Avenue, Suite 340, Broomfield, CO 80021. (303) 442-0427.
EMAIL: southwestart@fwmedia.com.
60 percent freelance written. Monthly magazine directed to art collectors interested in artists, market trends and art history of the American West. Circ. 60,000. Accepts queries by mail and fax.

**NEEDS:** Book excerpts, interviews. No fiction or poetry. Query with published clips.

**LENGTH:** 1,400-1,600 words. Pays on acceptance.

**TIPS:** “Research the Southwest art market, send slides or transparencies with queries, and send writing samples demonstrating knowledge of the art world.”

**ASSOCIATIONS**

**53. Hadassah Magazine**
40 Wall Street, 8th Floor, New York, NY 10005. (212) 451-6286.
FAX: (212) 446-9521.
EMAIL: magazine@hadassah.org.
WEBSITE: hadassahmagazine.org.
90 percent freelance written. Bimonthly Jewish general-interest magazine. Circ. 255,000. Query by email.

**NEEDS:** Ethnic-multicultural (Jewish) fiction.

**LENGTH:** 1,500-2,000 words. Pays $500-800.

**TIPS:** “Stories on a Jewish theme should be neither self-hating nor schmaltzy.”

**54. Scouting**
Boy Scouts of America, 1325 West Walnut Hill Lane, P.O. Box 152079, Irving, TX 75015.
WEBSITE: scoutingmagazine.org.
80 percent freelance written. Magazine published five times/year covering Scouting activities for adult leaders of the Boy Scouts, Cub Scouts and Venturing. Circ. 1 million. Query through online submission form.

**NEEDS:** Inspiration, interview.

**LENGTH:** 500-1,200 words. Pay for columns: $350-500. For features: Varies.

**TIPS:** “Scouting magazine articles are mainly about successful program activities conducted by or for Cub Scout packs, Boy Scout troops and Venturing crews. We also include features on winning leadership techniques and styles, profiles of outstanding individual leaders and inspirational accounts (usually first person) of Scouting’s impact on an individual, either as a youth or while serving as a volunteer adult leader.”

**55. The Toastmaster**
Toastmasters International, P.O. Box 9052, Mission Viejo, CA 92690. (949) 858-8255.
EMAIL: submissions@toastmasters.org.
WEBSITE: toastmasters.org.
50 percent freelance written. Monthly magazine on public speaking, leadership and club concerns. Circ. 235,000. Queries accepted by email.

**NEEDS:** Interviews with well-known speakers and leaders, communications, leadership, language use.

**LENGTH:** 700-1,800 words. “Compensation for accepted articles depends on whether submission guidelines are followed, the amount of research involved and the article’s general value to us.”

**TIPS:** “We are looking primarily for how-to articles on subjects from the broad fields of communications and leadership which can be directly applied by our readers in their self-improvement and club programming efforts. Our readers are knowledgeable and experienced public speakers, therefore we accept only authentic, well-researched and well-crafted stories.”

**GENERAL INTEREST**

**56. AARP Magazine**
c/o Editorial Submissions, 601 E. Street NW, Washington DC, 20049.
EMAIL: aarpmagazine@aarp.org.
WEBSITE: aarp.org/magazine.
50 percent freelance written. Bimonthly magazine covering issues that affect...
people over the age of 50. Circ. 19.8 million. Offers 25 percent kill fee. Queries accepted by mail and email. 

**NEEDS:** Money, health and fitness, food and nutrition, travel, consumerism, general interest, relationships, personal essays. Query with published clips. 

**LENGTH:** Up to 2,000 words. Pays $1/word. 

**TIPS:** “The most frequent mistake made by writers in completing an article for us is poor follow-through with basic research. The outline is often more interesting than the finished piece. We do not accept unsolicited manuscripts.” 

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**57. The American Legion Magazine**  
700 N. Pennsylvania St., P.O. Box 1055, Indianapolis, IN 46206. (317) 630-1200. 
**FAX:** (317) 630-1223.  
**EMAIL:** magazine@legion.org, mgrills@legion.org, hsoria@legion.org. 
**WEBSITE:** legion.org. 
70 percent freelance written. Monthly magazine that focuses on the American flag, national security, foreign affairs, business trends, social issues, health, education, ethics and the arts. Circ. 2.3 million. Queries accepted by mail, email and fax.  

**NEEDS:** General interest and interview. No regional topics or promotion of partisan political agendas. No personal experiences or war stories. Query with SASE.  

**LENGTH:** 300-2,000 words. Pays $0.40/word and up.  

**TIPS:** “Queries by new writers should include clips/background/expertise, no longer than 1 1/2 pages. Submit suitable material showing you have read several issues. The American Legion Magazine considers itself ‘the magazine for a strong America.’” 

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**58. gradPsych**  
**FAX:** (202) 336-6123.  
**EMAIL:** gradpsych@apa.org. 
**WEBSITE:** apa.org/gradpsych. 
50 percent freelance written. Quarterly magazine covering issues of interest to psychology graduate students. Circ. 60,000. Offers $200 kill fee. Queries accepted by email.  

**NEEDS:** General interest, how-to, interviews, journalism for grad students. Query with published clips.  

**LENGTH:** 300-2,000 words. Pays $1/word. 

**TIPS:** “Check out our website and pitch a story on a topic we haven’t written on before or that gives an old topic a new spin. Also, have quality clips.” 

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**59. Harper’s Magazine**  
666 Broadway, 11th Floor, New York, NY 10012. (212) 420-5720. 
**EMAIL:** letters@harpers.org; readings@harpers.org.  
**WEBSITE:** harpers.org.  
90 percent freelance written. Monthly magazine for well-educated, socially concerned, widely read men and women who value ideas and good writing. Circ. 230,000. Offers negotiable kill fee. Query by mail.  

**NEEDS:** Humorous fiction and nonfiction. Query with SASE. Will not consider unsolicited poetry.  

**LENGTH:** Nonfiction: 4,000-6,000 words. Fiction: 3,000-5,000 words. Pays $0.50-$1/word. 

**TIPS:** “Some readers expect their magazines to clothe them with opinions in the way that Bloomingdale’s dresses them for the opera. The readers of Harper’s Magazine belong to a different crowd. They strike me as the kind of people who would rather think in their own voices and come to their own conclusions.” 

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**60. Mad Magazine**  
DC Entertainment, 1700 Broadway #7, New York, NY 10019. (900) 462-3624. 
**WEBSITE:** madmag.com.  
100 percent freelance written. Quarterly magazine always on the lookout for new ways to spoof and to poke fun at hot trends. Circ. 139,648. Queries accepted through online submissions form.  

**NEEDS:** Dating, family, school and work, celebrities, sports, politics, news, social trends. Query with no more than three article ideas per submission.  

**LENGTH:** Varies. Pays minimum of $500 per page.  

**TIPS:** “Know what we do! MAD is very specific. Everyone wants to work for MAD, but few are right for what MAD needs.” 

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**61. The Old Farmer’s Almanac**  
Yankee Publishing, Inc. P.O. Box 520, Dublin, NH 03444. (603) 563-8111. 
**WEBSITE:** almanac.com. 
95 percent freelance written. Annual magazine covering weather, gardening, history, oddities and lore. Circ. 3.1 million. Offers 25 percent kill fee. Queries accepted by mail. 

**NEEDS:** General interest, historical, how-to, garden, cooking, humor, weather, natural remedies, obscure facts, history, popular culture. No personal recollections/accounts, personal/family histories.  

**LENGTH:** 800-2,500 words. Pays $0.65/word. Query with SASE and three published clips. 

**TIPS:** “The Old Farmer’s Almanac is a reference book. Our readers appreciate obscure facts and stories. Read it. Think differently. Read [our] writer’s guidelines [on our website].” 

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**62. Parade**  
2451 Atrium Way, Nashville, TN 37214. (615) 327-0747. 
**WEBSITE:** parade.com. 
95 percent freelance written. Weekly magazine for a general-interest audience. Circ. 22 million. Offers variable kill fee. Queries accepted by mail and online submission form. 

**NEEDS:** “Spot news events aren’t accepted, as Parade has a two-month lead time. No fiction, fashion, travel, poetry, cartoons, nostalgia, regular columns, personal essays, quizzes or fillers. Unsolicited queries concerning celebrities, politicians or sport figures are rarely assigned.” Query with published clips.  

**LENGTH:** 1,200-1,500. Pays “very competitive amount.” 

**TIPS:** “If the writer has a specific expertise in the proposed topic, it increases the chances of breaking in. Send a well-researched, well-written one-page proposal and enclose a SASE. Do not submit completed manuscript.”
63. Smithsonian Magazine
600 Maryland Ave. SW Suite 6001, Washington, DC 20024. (202) 633-6090.
EMAIL: lettersed@si.edu.
90 percent freelance written. Monthly magazine for associate members of the Smithsonian Institution, 85 percent with college education. Circ. 1.8 million. Offers 33 percent kill fee. Accepts queries through online submission form only.
NEEDS: Cultural history, physical science, travel, innovation, art and natural history. Query with supporting material or clips of previously published work with links. Submit 250-300-word proposal with a cover letter.
LENGTH: Features up to 5,000 words: pay rates vary. Columns of 500-600 words: pay up to $1,500.
TIPS: “Send proposals through online submission form only. No email or mail queries, please.”

HEALTH & FITNESS

64. Arthritis Today
Arthritis Foundation, 1330 W. Peachtree Street, Suite 100, Atlanta, GA 30309. (404) 872-7100.
WEBSITE: arthritistoday.org.
50 percent freelance written. Bimonthly magazine covering living with arthritis and the latest in research treatment. Circ. 700,000. Offers kill fee. Queries accepted by mail and online submission form.
NEEDS: General interest, how-to, tips, inspirational, new products, arthritis-related, opinion, personal experience, photo features, technical, travel, tips, news, service, nutrition, general health, lifestyle.
LENGTH: 150-2,500 words. Pays $100–2,500.
TIPS: “We need ideas and writers that give in-depth, fresh, interesting information that truly adds to [our readers’] understanding of their condition and their quality of life. Quality writers are more important than good ideas.”

65. Vibrant Life
Review and Herald Publishing Association, P.O. Box 3535, Nampa, ID 83653. (208) 465-2579.
FAX: (208) 465-2531.
EMAIL: vibrantlife@pacificpress.com.
80 percent freelance written. Bimonthly magazine covering health articles (especially from a prevention angle and with a Christian slant). Circ. 30,000. Offers 50 percent kill fee. Queries accepted by mail, email and fax.
NEEDS: Health, exercise, nutrition, self-help, family, spiritual balance, challenges and triumphs, environmental stewardship, informational, interviews and profiles. Send complete ms.
LENGTH: 450-1,000 words. Pays $100-300.
TIPS: “Vibrant Life is published for young professionals aged 40–55. Articles must be written in an interesting, easy-to-read style. Information must be reliable, no faddism. We are more conservative than other magazines in our field. Request a sample copy, and study the magazine and writer’s guidelines.”

66. Vim & Vigor
1010 East Missouri Avenue, Phoenix, AZ 85014. (602) 395-5850.
WEBSITE: comhs.org/vim_vigor.
90 percent freelance written. Quarterly magazine covering health and healthcare. Circ. 800,000. Queries accepted by mail and email.
NEEDS: Health. Query with published clips.
LENGTH: 500-1,200 words. Pays $0.90-81/word.
TIPS: “Writers must have consumer healthcare experience.”

HISTORY

67. Air & Space Magazine
Smithsonian Institution, P.O. Box 37012, MRC 951, Washington DC 20013. (202) 633-6070.
FAX: (202) 633-6085.
EMAIL: editors@si.edu.
NEEDS: Book excerpts, essays, general interest, historical, humor, photo features, technical aviation/aerospace. Query with published clips.
LENGTH: 1,500-3,000 words. Pays $1/word.
TIPS: “We continue to be interested in stories about space exploration. Also, writing should be clear, accurate and engaging. It should be free of technical and insider jargon, and generous with explanation and background.”

68. American History
Weider History Group, 19300 Promenade Drive, Leesburg, VA 20176.
EMAIL: americanhistory@historynet.com.
WEBSITE: historynet.com/american-history.
60 percent freelance written. Bimonthly magazine of cultural, social, military, and political history published for a general audience. Circ. 95,000. Queries accepted by mail or email.
NEEDS: General interest, history.
LENGTH: 2,000-4,000 words. Payment varies.
TIPS: “We feel that the best guidelines for writing for our magazines are our magazines themselves. If you are interested in submitting a query or writing for our magazines, please pick up several issues from the past few months and read through them.”

69. Civil War Times
Weider History Group, 19300 Promenade Drive, Leesburg, VA 20176.
EMAIL: civilwartimes@historynet.com.
WEBSITE: historynet.com/civil-war-times.
90 percent freelance written. Magazine published six times a year covering the history of the American Civil War. Circ. 108,000. Queries accepted by mail and email.
NEEDS: Interviews, photo features, Civil War historical material. Query with published clips.
LENGTH: Up to 2,000 words. Pays $75–800.
TIPS: “We’re very open to new submissions. Send query after examining writer’s guidelines and several recent issues. Include photocopies of photos
that could feasibly accompany the article. Confederate soldiers’ diaries and letters are especially welcome.”

**HOBBY & CRAFT**

**70. American Craft**
**EMAIL:** query@craftcouncil.org.
**WEBSITE:** americancraftmag.org.
75 percent freelance written. Bimonthly magazine covering art, craft, design. Circ. 40,000. Offers 25 percent kill fee. Queries accepted by mail and email.
**NEEDS:** Craft artist profiles and stories, craft shows, craft theory or history. Query with images. Include medium (glass, clay, fiber, metal, wood, paper, etc.).
**LENGTH:** 1,200-3,000 words. Pays 30 days after acceptance.
**TIPS:** “Keep pitches short and sweet, a paragraph or two at most. Please include visuals with any pitches.”

**71. Bead & Button**
Kalmbach Publishing, P.O. Box 1612, 21027 Crossroads Circle, Waukesha, WI 53187.
**EMAIL:** editor@beadandbutton.com.
**WEBSITE:** bnb.jewelrymakingmagazines.com.
50 percent freelance written. Bi-monthly magazine “devoted to techniques, projects, designs and materials relating to making beaded jewelry.” Circ. 100,000. Offers $75 kill fee. Queries accepted by email and online submission form.
**NEEDS:** Beaded jewelry history, how to make beaded jewelry and accessories, humor, inspiration, interviews. Email complete ms as a Word document attached or through postal mail.
**LENGTH:** 1,000-2,000 words. Pays $75-400.
**TIPS:** “Our readership includes bead and button makers, hobbyists and enthusiasts who find satisfaction in making beautiful pieces. Our beading designers are skilled artisans (not necessarily skilled writers) who are willing to share what they know.”

**72. Popular Mechanics**
**EMAIL:** editor@popularmechanics.com.
**WEBSITE:** popularmechanics.com.
50 percent freelance written. Publishes 10 issues a year on technology, science, automotive, home, outdoors. Circ. 1.2 million. Offers 25 percent kill fee. Queries accepted by mail.
**NEEDS:** Automotive, home journal, science/technology/aerospace, boating/outdoors, electronics/photography/telecommunications, general interest articles, science, chemistry, bio, science research, how-to, DIY.
**LENGTH:** Varies section to section. Pays $300-1,000 for features.
**TIPS:** “Before you submit a query, do a little homework. Check with the Readers’ Guide To Periodical Literature and/or our own website to research previous editorial features.”

**HOME & GARDEN**

**73. Backwoods Home Magazine**
P.O. Box 712, Gold Beach, OR 97444. (541) 247-8900.
**FAX:** (541) 247-8600.
**EMAIL:** editor@backwoodshome.com; article-submission@backwoodshome.com.
**WEBSITE:** backwoodshome.com.
90 percent freelance written. Bimonthly magazine covering self-reliance, producing independent energy, growing your own food, and making a living outside the city. Circ. 38,000. Queries accepted by mail and email.
**NEEDS:** General interest, how-to, humor, personal experience, technical. Send complete ms via email, no attachments.
**LENGTH:** 500 words. Pays $40-200.
**TIPS:** “We print articles by people who are doing things. Your subject must be something you have actually done, not just researched.”

**74. Mountain Living**
**FAX:** (303) 248-2066.
**EMAIL:** greatideas@mountainliving.com.
**WEBSITE:** mountainliving.com.
50 percent freelance written. Magazine published seven times a year covering architecture, interior design, and lifestyle issues for people who live in, visit or hope to live in the mountains. Circ. 40,000. Offers 15 percent kill fee. Queries accepted by email only.
**NEEDS:** Photo features, travel, home features. Query with published clips.
**LENGTH:** 200-600 words. Payment varies by project.
**TIPS:** “Mountain Living is an image-driven magazine and selects its featured homes for their exceptional architecture and interior design. The editorial staff will not consider queries that are not accompanied by professional or scouting photos. Story angles are determined by the editorial staff and assigned to freelance writers. To be considered for freelance assignments, please send your resume and four published clips. Before you query, please read the magazine to get a sense of who we are and what we do.”

**JUVENILE**

**75. Boys’ Life**
Boy Scouts of America, P.O. Box 152401, 1325 West Walnut Hill Lane, Irving, TX 75015.
**WEBSITE:** boysscouts.org.
75 percent freelance written. A monthly general interest magazine for boys 7-18, most of whom are Cub Scouts, Boy Scouts or Venturers. Circ. 1.1 million. Queries accepted by mail.
**NEEDS:** Scouting activities and general interest. Query senior editor with SASE. No phone or email queries.
**LENGTH:** 500-1,500 words. Pay ranges from $400-1,500.
**COLUMNS:** science, nature, earth, health, sports, space and aviation, cars, computers, entertainment, pets, history, music, all 600 words. Pays $100-400.
**TIPS:** “We strongly recommend reading at least 12 issues of the magazine before submitting queries. Write for a boy you know who is 12. Our readers demand punchy writing in relatively
short, straightforward sentences. The editors demand well-reported articles that demonstrate high standards of journalism.”

76. Highlights for Children
803 Church Street, Honesdale, PA 18431. (570) 253-1080.
EMAIL: highlights@upperroom.org.
80 percent freelance written. Monthly magazine for children ages 6-12.
Circ. 2 million. Queries accepted by mail.
NEEDS: Nonfiction, adventure, fantasy, historical, humorous, animal, contemporary, folktales, multicultural, problem-solving, sports. No stories glorifying war, crime or violence.
LENGTH: Nonfiction: 800 words maximum; pays $25 for craft ideas, puzzles, and fingerplays, $150 and up for articles. Fiction: 100-800 words; pays $150 and up.
TIPS: “Know our publication’s standards and content by reading sample issues, not just the guidelines. Avoid tired themes, or put a fresh twist on an old theme so that its style is fun and lively. Write what inspires you, not what you think the market needs.”

77. Pockets
P.O. Box 340004, Nashville, TN 37203.
(615) 340-7333.
EMAIL: pockets@upperroom.org.
WEBSITE: pockets.upperroom.org.
60 percent freelance written. Christian devotional magazine for children ages 6-12 published 11 times a year. Queries accepted by mail.
NEEDS: Picture-oriented, young reader, middle readers, cooking, games/puzzles, biographical sketches, multicultural, fiction, poetry.
LENGTH: 600-1,000 words. Pays $0.14/word. Up to 20 lines of poetry. Submit complete ms by mail. No email submissions.
TIPS: “Theme stories, role models and retold scripture stories are most open to freelancers. Poetry is also open. It is very helpful if writers read our writers’ guidelines and themes on our website.”

LITERARY

78. Asimov’s Science Fiction
Dell Magazines, 44 Wall Street, Suite 904, New York, NY 10005.
EMAIL: asimovs@dellmagazines.com.
98 percent freelance written. Published 10 times a year with two double issues. “Magazine consists of science-fiction and fantasy stories for adults and young adults. Publishes the best short science fiction available.” Circ. 28,348. Query by online submission form.
NEEDS: Fantasy, science fiction, hard science, soft sociological. No horror or psychic/supernatural, sword and sorcery, explicit sex or violence that isn’t integral to the story.
LENGTH: 1,000-20,000 words. Pays $0.08-$0.10/word.
TIPS: “In general, we’re looking for ‘character-oriented’ stories, those in which the characters, rather than the science, provide the main focus for the reader’s interest. Serious, thoughtful, yet accessible fiction will constitute the majority of our purchases, but there’s always room for the humorous as well.”

79. Ellery Queen’s Mystery Magazine
Dell Magazines, 44 Wall Street, Suite 904, New York, NY 10005.
EMAIL: elleryqueenmm@dellmagazines.com.
WEBSITE: themysteryplace.com/eqmm.
100 percent freelance written. Publishes 10 times a year with two double issues. Covers mystery fiction. Circ. 100,000. Queries accepted through online submission form.
NEEDS: Mystery, suspense, poetry. Does not want explicit sex or violence, gore or horror. “We do not want true detective or crime stories.”
LENGTH: 2,500-8,000 words. Pays $0.05-$0.08/word.
TIPS: “We have a Department of First Stories to encourage writers whose fiction has never before been in print. We publish an average of 10 first stories every year. Mark subject line [of email]: Attn: Dept. of First Stories.”

80. Glimmer Train Stories
Glimmer Train Press, Inc., P.O. Box 80430, Portland, OR 97280.
FAX: (503) 221-0837.
EMAIL: eds@glimmertrain.org.
WEBSITE: glimmertrain.org.
100 percent freelance written. Triannual magazine of literary short fiction. Circ. 12,000. Queries accepted through online submissions form.
NEEDS: Short stories.
LENGTH: 500-20,000 words. Pays $700 for standard submissions, up to $2,500 for contest-winning stories.
TIPS: “In the last two years over half of the first-place stories have been their authors’ very first publications.”

81. The Magazine of Fantasy & Science Fiction
P.O. Box 3447, Hoboken, NJ 07030.
(201) 876-2551.
EMAIL: fandsf@aol.com.
100 percent freelance written. Bimonthly magazine “devoted to articles about science fiction, a science column, book and film reviews, cartoons and competitions.” Circ. 40,000. Accepts queries through SASE and online submission form.
NEEDS: Adventure, fantasy, horror, space fantasy, sword and sorcery, dark fantasy, futuristic, psychological, supernatural, science fiction, hard science/technological, soft/sociological.
LENGTH: Up to 25,000 words. Pays $0.07-$0.12/word.
TIPS: “Good storytelling makes a submission stand out. Regarding manuscripts, a well-prepared manuscript stands out more than any gimmicks. Read an issue of the magazine before submitting. New writers should keep their submissions under 15,000 words—we rarely publish novellas by new writers.”

NATURE, ECOLOGY & CONSERVATION

82. Backpacker Magazine
5720 Flatiron Parkway, Boulder, CO 80301.
EMAIL: dlewon@backpacker.com
83. National Parks Magazine
National Parks Conservation Association, 777 Sixth Street NW, Suite 700, Washington DC, 20001. (800) 628-7275. (GPS tracks, how-to video, audio, technical, travel. 70 percent freelance written. Monthly magazine for a largely unscientific but highly educated audience interested in preservation of National Park System units, natural areas and protection of wildlife habitat. Circ. 340,000. Queries accepted via email.

NEEDS: Exposés on threats, wildlife problems in national parks, descriptive articles about new or proposed national parks and wilderness parks. No poetry, philosophical essays or first-person narratives.

LENGTH: 1,500 words. Pays $1,300.

TIPS: “Articles should have an original slant or news hook and cover a limited subject, rather than attempt to treat a broad subject superficially.”

84. American Baby
Meredith Corp. 125 Park Avenue, 16th Floor, New York, NY 10017. (704) 335-7181. EMAIL: abletters@americanbaby.com. WEBSITE: americanbaby.com. 70 percent freelance written. Monthly magazine covering health, medical and childcare concerns for expectant and new parents, particularly those having their first child or those whose child is between the ages of birth and 2 years old. Circ. 2 million. Offers 25 percent kill fee. Queries accepted by mail.

NEEDS: Book excerpts, essays, general interest, how-to, some aspect of pregnancy or childcare, humor, new products, personal experience, fitness, beauty, health. Send complete ms.

LENGTH: 50-2,000 words. Pays $800-1,000 for unsolicited articles.

TIPS: “Get to know our style by thoroughly reading a recent issue of the magazine. Our readers want to feel connected to other parents, both to share experiences and to learn from one another. They want reassurance that the problems they are facing are solvable and not uncommon.”

85. Today’s Parent
Rogers Media, Inc., One Mt. Pleasant Road, 8th Floor, Toronto, ON M4Y 2Y5, Canada. (416) 764-2445. EMAIL: editors@todaysparent.com. WEBSITE: todaysparent.com. 100 percent freelance written. Magazine published three times a year to help, encourage and support “expectant and new parents with news and features related to pregnancy, birth, human sexuality and parenting.” Circ. 190,000. Queries accepted by mail.

NEEDS: Parenting, how-to, general interest, food, exercise, family, newborn care, toddler, preschool, development, activities.

LENGTH: 1,000-2,500 words. Pays up to $1/word.

TIPS: “Our writers are professional freelance writers with specific knowledge in the childbirth field. P&B is written for a Canadian audience using Canadian research and sources.”

86. Charlotte Magazine
Morris Visitor Publications, 214 W. Tremont Avenue, Suite 303, Charlotte, NC 28203. (704) 335-7181. EMAIL: richard.thurmond@charlottemagazine.com. 75 percent freelance written. Monthly magazine covering Charlotte life. Circ. 35,000. Offers 25 percent kill fee. Queries accepted by mail and email.

NEEDS: Book excerpts, exposé, general interest, interviews, photo features, travel. Query with published clips.

LENGTH: 200-3,000 words. Pays $0.20-$0.40/word.

TIPS: “A story for Charlotte magazine could only appear in Charlotte magazine — the story and its treatment are particularly germane to this area. Because of this, we rarely work with writers who live outside the Charlotte area.”

87. Chicago Magazine
435 North Michigan Avenue, Suite 1100, Chicago, IL 60611. (312) 222-8999. EMAIL: letters@chicagomag.com. WEBSITE: chicagomag.com. 50 percent freelance written. Monthly magazine for a Chicago audience, college-educated, upper-income, with interests in the arts, politics, dining and good life in the city and suburbs. Circ. 150,000. Query by email.

NEEDS: Exposé, personal experience, humor, think pieces, profiles, spot news, historical articles.

LENGTH: 200-6,000 words. Pays $100-3,000 and up.

TIPS: “Submit detailed queries, be businesslike and avoid cliche ideas.”

88. Oregon Quarterly
5228 University of Oregon, Eugene, OR 97403. (541) 346-5046, (541) 346-5047. EMAIL: jgraham@uoregon.edu. WEBSITE: oregonquarterly.com. 85 percent freelance written. Quarterly magazine covering people and ideas at the University of Oregon and the Northwest. Circ. 294,000. Offers 20 percent kill fee. Queries accepted by email (email preferred).

NEEDS: General interest, state, regional, issues, positive impact of university on the state. Query with published clips.

LENGTH: 1,500-3,000 words. Pay varies: $0.75-$1 per word.

TIPS: “Query with pitches appropriate to the magazine’s mission, character, and focus, with strong, colorful writing..."
on clear display. And please, demonstrate you have a familiarity with our publication.”

89. 417 Magazine
Whitaker Publishing, 2111 South Eastgate Avenue, Springfield, MO 65809. (417) 883-7417.
FAX: (417) 889-7417.
EMAIL: editor@417mag.com.
50 percent freelance written. Monthly magazine “serving southwest Missouri.” Circ. 130,000. Queries accepted by email.

NEEDS: Essays, exposé, general interest, how-to, humor, inspirational, interviews, new products, personal experience, photo features, travel, local book reviews. Query with published clips.
LENGTH: 300-3,500 words. Pays $30-500.
TIPS: “Read the magazine before contacting us. Send specific ideas with your queries. Submit story ideas of local interest. Send published clips. Be a curious reporter, and ask probing questions.”

90. Live
FAX: (417) 862-0416.
EMAIL: rl-live@gph.org.
100 percent freelance written. Weekly magazine for weekly distribution covering practical Christian living. Circ. 35,000. Queries accepted by mail or email.

NEEDS: Inspirational fiction and nonfiction, religious fiction and nonfiction, prose poems, free verse poems, haiku, light verse poems, traditional poems.
LENGTH: 450-1,200 words, or 3-25 lines for poetry. Pay $0.07-$0.10/word for fiction/nonfiction; $35-$60 for poetry.
TIPS: “Don’t moralize or be preachy. Provide human-interest articles with Biblical life application. Stories should consist of action, not just thought life; interaction, not just insight. Heroes and heroines should rise above failures, take risks for God, prove that scriptural principles meet their needs. Conflict and suspense should increase to a climax! Avoid pious conclusions. Characters should be interesting, believable and realistic. Avoid stereotypes.”

91. Mature Living
EMAIL: matureliving@lifeway.com.
WEBSITE: lifeway.com/magazines.
90 percent freelance written. Monthly magazine for senior adults 55 and older featuring Christian content. Circ. 750,000. Queries accepted by email.

NEEDS: Crafts, general interest, historical, how-to, humor, inspirational, interviews, personal experience, travel.
TIPS: “Our magazine is distributed mainly through churches (especially Southern Baptist churches) that buy the magazine in bulk and distribute it to members in this age group.”

92. American Archaeology
The Archaeological Conservancy, 1717 Girard Boulevard, NE, Albuquerque, NM 87106. (505) 266-1540.
EMAIL: tacmag@nm.net.
WEBSITE: americanarchaeology.org.
60 percent freelance written. Quarterly magazine covering archaeology. Circ. 35,000. Offers 20 percent kill fee. Queries accepted by mail, email and fax.

NEEDS: Important digs, prominent archaeologists. Query with published clips.
LENGTH: 1,500-3,000 words. Pays $1,000-2,000.
TIPS: “Read the magazine. Features must have a considerable amount of archaeological detail.”

93. Analog Science Fiction & Fact
Dell Magazines, 44 Wall Street, Suite 904, New York, NY 10005.
EMAIL: analog@dellmagazines.com.

100 percent freelance written. Published 10 times/year (two double issues), covering science, technology and fiction. Circ. 50,000. Query accepted through online submission form.

NEEDS: Fact articles, science fiction, hard science/technological fiction, soft/sociological fiction, novellas, serials, poetry. Send complete ms.
LENGTH: 4,000 words. Pay varies: $0.08-$0.10/word.
TIPS: “I’m looking for irresistibly entertaining stories that make me think about things in ways I’ve never done before. Read several issues to get a broad feel for our tastes, but don’t try to imitate what you read.”

94. Popular Science
Bonnier Corporation, 2 Park Avenue, 9th Floor, New York, NY 10016.
EMAIL: queries@popsci.com, bown@bonniercorp.com.
50 percent freelance written. Monthly magazine for the well-educated adult interested in science, technology, new products. Circ. 1.25 million. Offers 25 percent kill fee. Queries accepted by email.

LENGTH: Query first. Payment and length will be agreed upon after query is accepted.
TIPS: “Probably the easiest way to break in here is by covering a news story in science and technology that we haven’t heard about yet. We prefer a vivid, journalistic style of writing, with the writer taking the reader along with him, showing the reader what he saw, through words.”

95. Chesapeake Bay Magazine
601 6th Street, Annapolis, MD 21403. (410) 263-2662.
FAX: (410) 267-6924.
EMAIL: editor@chesapeakeboating.net.
WEBSITE: chesapeakeboating.net.
60 percent freelance written. Monthly

LENGTH: Query first. Payment and length will be agreed upon after query is accepted.
TIPS: “Probably the easiest way to break in here is by covering a news story in science and technology that we haven’t heard about yet. We prefer a vivid, journalistic style of writing, with the writer taking the reader along with him, showing the reader what he saw, through words.”
magazine covering boating and the Chesapeake Bay. Circ. 46,000. Queries accepted by email.

**NEEDS:** Nonfiction, boating, sailing, fishing, history of Chesapeake and the Bay. Query with published clips.

**LENGTH:** 300-3,000 words. Pays $100-$1,000.

**TIPS:** “Send us unedited writing samples (not clips) that show the writer can write, not just string words together. We look for well-organized, lucid, lively, intelligent writing.”

**96. Field & Stream**

2 Park Avenue 9th Floor, New York, NY 10016. (212) 779-5000.

**FAX:** (212) 779-5108.

**EMAIL:** fsletters@bonniercorp.com.

**WEBSITE:** fieldandstream.com.

50 percent freelance written. Monthly service magazine for the hunter and fisherman. Circ. 1.2 million. Queries accepted by mail.

**NEEDS:** Hunting, fishing, humor, personal essays, profiles on outdoor people, conservation, sportsmen’s insider secrets, tactics and techniques, adventures.

**LENGTH:** Varies.

**TIPS:** “Writers are encouraged to submit queries on article ideas. These should be no more than a paragraph or two, and should include a summary of the idea, including the angle you will hang the story on, and a sense of what makes this piece different from all others on the same or a similar subject. Pieces that depend on writing style—such as humor, mood and nostalgia, or essays—often can’t be queried and may be submitted in ms form. All submissions to Field & Stream are on an on-spec basis.”

**97. Fur-Fish-Game**

2878 East Main Street, Columbus, OH 43209. (614) 231-9595.

**EMAIL:** subs@furfushgame.com.

**WEBSITE:** furfishgame.com.

65 percent freelance written. Monthly magazine for outdoorsmen of all ages who are interested in hunting, fishing, trapping, dogs, camping, conservation and related topics. Circ. 118,000. Queries accepted by mail.

**NEEDS:** How-to, gun dogs, ginseng usage, do-it-yourself, technique, instructional.

**LENGTH:** 500-3,000. Pays $50-250 or more for features depending upon quality, photo support, and importance to magazine. Query by SASE.

**TIPS:** “An assortment of photos and/or sketches greatly enhances any manuscript, and sidebars, where applicable, can also help. No phone queries, please.”

**98. Skiing Magazine**

5720 Flatiron Parkway, Boulder, CO 80301. (303) 253-6300.

**FAX:** (303) 448-7638.

**EMAIL:** editor@skimag.com.

**WEBSITE:** skinet.com/ski/

60 percent freelance written. Published eight times a year. “An online ski-lifestyle publication written and edited for recreational skiers.” Circ. 300,000. Offers 15 percent kill fee. Queries accepted by mail and email.

**NEEDS:** Essays, historical, how-to, humor, interviews, personal experience. Send complete ms.

**LENGTH:** Up to 500 words. Pays $300-700.

**TIPS:** “Writers must have an extensive familiarity with the sport and know what concerns, interests and amuses skiers. Start with short pieces (‘Home-town Hills,’ ‘Dining Out,’ ‘Sleeping In’). Columns are most open to freelancers.”

**WOMEN’S**

**99. Country Woman**

1610 North 2nd Street, Suite 102, Milwaukee, WI 53212.

**EMAIL:** editors@countrywomanmagazine.com.

**WEBSITE:** countrywomanmagazine.com.

75-85 percent freelance written. Bimonthly magazine for contemporary rural women of all ages and backgrounds and from all over the U.S. and Canada. Queries accepted by mail. Circ. 360,000.

**NEEDS:** General interest, historical, how-to, crafts, community projects, decorative, antiquing, humor, inspirational, interviews, personal experience, photo features, packages profiling interesting country women, women’s fiction, poetry. Query nonfiction.

Submit complete fiction ms. Submit no more than six poems.

**LENGTH:** 750-1,000 words, or 4-24 lines for poetry. Payment varies.

**TIPS:** “Write as clearly and with as much zest and enthusiasm as possible. We love good quotes, supporting materials (names, places, etc.) and strong leads and closings. Readers relate strongly to where they live and the lifestyle they’ve chosen.”

**100. Oxygen**

Robert Kennedy Publishing, 24900 Anza Dr., Unit E, Santa Clarita, CA 91355. (800) 951-2259.

**FAX:** (905) 507-2372.

**WEBSITE:** oxygenmag.com. 70 percent freelance written. Monthly magazine covering women’s health and fitness. Circ. 340,000. Offers 25 percent kill fee. Queries accepted by mail and fax.

**NEEDS:** Expose, how-to, training and nutrition, humor, inspirational, interviews, new products, personal experience, photo feature. No poorly researched articles that do not genuinely help the readers toward physical fitness, health and physique. Send complete ms with SASE and $5 for return postage.

**LENGTH:** 1,400-1,800 words. Pays $150-1,000.

**TIPS:** “Every editor of every magazine is looking, waiting, hoping and praying for the magic article. The beauty of the writing has to spring from the page, the edge imparted has to excite the reader because of its unbelievable information.”

Hannah Haney served as an editorial intern at Writer’s Digest. She is a senior at Taylor University in Indiana.
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I met Berry about a year ago, when my life was in something of a shambles. I was struggling to start a freelance writing career and had just moved back in with my parents. As an excuse to get out of the house, I swam laps at the local community center in the afternoons. Berry did, too.

Berry swam with the help of a kickboard, slowly traversing the length of the pool. He swam up to me and introduced himself, announcing that he was 80 years old and had lived his whole life in our town. Then he asked about me.

When he learned that I was a writer looking for work, he became excited and shared that he, too, was a writer. That he had written for Reminisce magazine and had, in fact, won a car for his article.

“A car?” I asked. “I must be querying the wrong magazines,” I thought.

“Yep, it was a story about the summer I spent pulling gooseberry bushes in Idaho. ‘Gooseberry Patrol,’ that’s what they titled it.”

I swam a lap, all the while pondering his incredible success, and found Berry waiting for me at the start of my lane.

“It was a ’66 Chevy, the car,” he said. “I’ll bring you a copy of that magazine if you don’t mind. I’m not bothering you, am I?”

I said no and then headed for another lap. But talking to Berry definitely wasn’t helping my freelance career woes.

When I swam back, there was Berry, still waiting.

“Best thing I ever did. Otherwise I just worked for Harvester Works. But, I wrote a column for Stars and Stripes, you know. I was a vet, and they asked me to do it. Andy Rooney sent me a signed copy of his book because of that column.”

I decided I was underestimating Berry—maybe he was a genius, a born writer.

The next time I went to the community center to swim, waiting for me at the front desk was a copy of Reminisce with my name carefully printed on it. I paged through it—the articles were all by readers, stories of what they wore to college in 1956 and where they went on their honeymoons. It was a sweet magazine. Berry’s article was in it—along with a photo of him and a group of guys who worked for the U.S. Forest Service, pulling out gooseberry bushes to prevent them from poisoning the pine trees. Berry must have been about 17. He was handsome in a startling way—beautiful, really. The story was somewhat hard to follow, with short choppy sentences, but I could see why he was proud of it.

As I flipped to the back of the magazine, I came across the submission guidelines and payment information. And that’s when I learned about the car. The rules stated that not all writers would receive a car—a 12-inch plastic Chevy coin bank—as compensation. Only the truly best writers would merit one. And Berry had.

I entered the pool area, and there was Berry, breaststrok ing in the middle of his lane. I got in the water and swam over to him and told him I had found the magazine. I thanked him.

“I’ve been thinking about you,” he said. “If you’re going to be a writer, I just want you to know, you’re setting off to have a great life. Writing is a great thing.”

As I swam I held on to those simple words and was buoyed. Funny where you find inspiration.

Paula Carter is a freelance writer living in Chicago.
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