

Tips, Tricks, and General Guidelines

Manuscript Appearance - Publishers and Agents receive dozens, if not hundreds, of submissions every day. Getting fancy with your submission only takes an editor's attention away from your writing. To keep your manuscript from rejection hell, follow these standards:

- Computer print (preferable) or type your manuscript up. No handwriting will be considered.
- Print your manuscript on plain, white, 20 lb. paper. No colors, no onion-skin, no fancy texture to the paper. The writing will attract a publisher, not the appearance.
- Print with fresh, black ink. No colors, and no Econofast/Draft/Inksaver printing. If you're printing a novel, be prepared to use the majority of the cartridge. Light print is hard on an editor's eyes.
- Use a standard font such as Courier (which this packet is printed in) for submissions. Fancy scripts that look like handwriting won't impress your prospective agent or editor.
- Manuscripts should be absolutely free of spelling and other errors. We're not talking about grammar here, but CAPITAL LETTERz,, punCtuation? ANd the missig letters, are unacceptable. Think about it: would you read a sloppy manuscript? What's this mean? PROOFREAD BEFORE YOU SUBMIT.
- At the top of the first page, left-justified, put your name, full address, and any phone numbers you can be contacted at. Then, centered both across and top-to-bottom, type the title (underlined for novels, in quotations for shorter works), move down two lines, and type your name. Also, put the page number in the upper right corner.
- For all proceeding pages, type: *YourName/Title/(page#)* right-justified at the top of the page. The easiest way to do this is through the use of a header in your word processing document; ask the Computer Lab for help if you need help here.
- Leave you manuscript unstapled. A paper clip is acceptable to keep pages from sliding around.
- Do your research. Editors switch houses all the time. Check current editions of books like Writer's Market to see who you're sending to. "Editor" is not acceptable. Neither is Ms. Beamann when the editor is actually Mr. Randall Beamann.

Other Issues - Keep these thoughts in mind when readying your submission

The SASE

If you're rejected, chances are you'll want your manuscript back. That way you can get it out in the mail again right away, before depression and suicidal thoughts set in. But how do you get it back? Will the prospective publisher pay for it?

No. This is where the SASE (Self-Addressed, Stamped Envelope) comes in.

What is it? Well, it's as simple as it sounds: an envelope that you address to yourself, slap enough postage on to cover your manuscript, and then include that SASE with your submission. Yes, it's going to double your cost. Yes, you're almost broke, but no, nobody in New York (or wherever you're submitting) will have pity and send your work back without a SASE.

To find you how much postage to put on, go to your local post office and get your manuscript weighed. Then buy stamps (no meter strips that the clerks print) and affix those.

Packaging and Mailing

Use an envelope or mailing box large enough to contain your manuscript without letting it rattle all over the place. Seal the envelope, then tape any flaps and loose ends. Don't go overboard, but realize that one loose edge can easily become a gaping hole that could spill your manuscript across the post office floor. Don't take the chance.

And speaking of the post office...well, let's just say that any horror stories you've heard about lost and misdirected mail are probably true. Protect yourself. Spend the extra money on certified mail when it comes to full manuscript submissions. Query letters might become too costly, and it might unnerve an editor, but with your body of work it's better to be safe than sorry. With certified mail, someone on the receiving end has to sign for your manuscript. There will be a record of that on file in the post office, so you can see if your package has arrived. In short, don't trust that your local mail service is hunky-dory. It's probably not.

In Closing...

We know this sounds harsh and constrictive, but realize that this is the way things really are. In a perfect world everyone would publish everything they wanted to. Financial and logistical issues prevent that utopia, which means editors are selective to begin with, and downright intolerant of sloppy appearances. Be professional. Act the part, even if your apartment looks like the aftermath of a tornado in a garbage dump. It's your writing life. Don't make it harder than it needs to be.

Questions or comments can be sent to Nik V. Markevicius via snick211@hotmail.com

PINDER LANE & GARON - BROOKE ASSOCIATES, LTD.
Literary and Media Representation

Re: Representation

Dear Author:

Thank you for your recent query and for your interest in our agency.

While your proposal is not without merit, we are forced to give serious consideration to the realities of the publishing marketplace when deciding which writers to represent. In order to maintain the quality of service our clients deserve, we must regrettably decline to take on some authors from time to time.

We wish you every success with this and all your literary endeavors.

Sincerely,


Robert Thixton

159 West 53rd Street, New York, N.Y. 10019

Ph. 212 489-0880

Fax 212 489-7104

The better I do my job, the less likely that anyone will notice I've done it at all.

Give Me Some Credit

As an editor, my best work is invisible

BY ELLEN GARRISON

In one of the first books I assisted in editing, there is a neat metaphor that sums up a complicated notion. It's something I suggested to the author, who accepted it a bit reluctantly. When the book was published, this magazine quoted my line. I called my mother and pointed it out to her: "That's me! I wrote that." I was delighted. I was delighted again when the next review quoted the same line. But when a few weeks later yet another review summed up the book's premise with my metaphor I started to feel irritated. These reviewers, naturally, credited the author. No one recognized my cleverness.

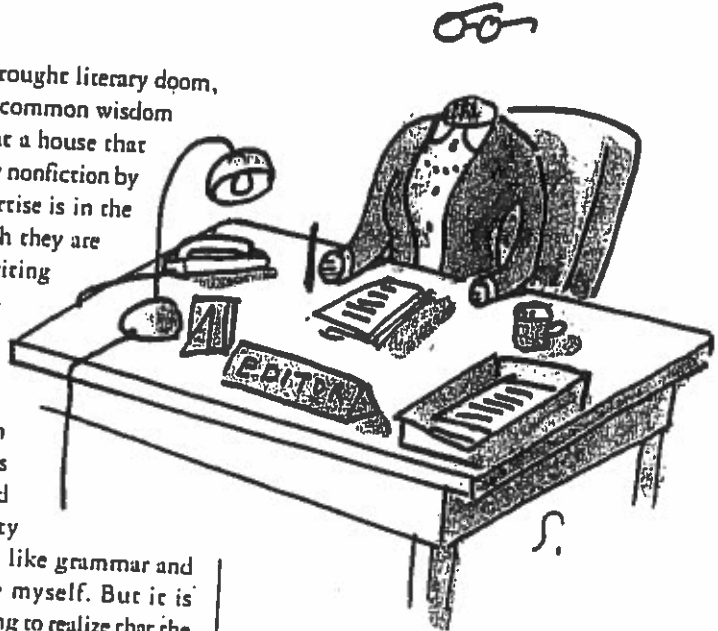
The craving for credit is a common enough affliction. Anyone who works in an office is susceptible to the lures of tallying up: hours logged, tasks accomplished, battle scars won. There's a perverse satisfaction in documenting one's own masochism—peering over a manuscript late at night, rushing to accomplish tasks for a boss, withstanding outraged phone calls from a recently edited writer—and never asking for credit (but seething at its absence).

It's worse for book editors, whose best work is invisible. No one reads a moving novel or riveting exposé and remarks, "What brilliant editing." In fact, common wisdom holds that editors don't really edit anymore, that the days of Maxwell Perkins, that godfather of American editors who skillfully guided Fitzgerald and Faulkner away from the

precipice of overwrought literary doom, are long past. But common wisdom is wrong. I work at a house that publishes primarily nonfiction by people whose expertise is in the subject about which they are writing—not in writing itself. I have witnessed my mentors' efforts to pull something like literature from minds that tend toward statistics. And I have felt pretty ardent about things like grammar and narrative structure myself. But it is occasionally depressing to realize that the better I do my job, the less likely that anyone will notice I've done it at all.

Maybe that's why so much importance is attached to acquisitions. We may not get credit for actually editing books, but kudos (and blame) go to the editor who discovers a new talent or outbids a competitor—this despite the fact that, unlike editing, acquiring a book is never a solitary undertaking. As I began to acquire books of my own I quickly learned that it's always a group endeavor; I doubt that I will ever be the only person standing bravely by an otherwise despised and neglected book. But occasionally I dream of just such a scenario, one that would allow me to claim sole spiritual ownership over a publishing success: "That was me. I saw it, no one else did." How exciting to be among the enlightened few who knew greatness when they saw it. The nostalgia for *New Yorker* editor William Shawn, who keeps popping up in memoirs, novels and films, stems in part from his genius for recognizing talent that others failed to see.

If you happen to enjoy martyrdom it's an almost pleasurable role: the noble helper, the wise voice of reason, the one



who wins all for an author and so tragically little for herself. But in the publishing world this morality play is hindered by one uncomfortable fact: the entire industry is based on taking credit for other people's work. "Literary agents succeed when books they did not write get published. Publicists are promoted when books they did not write find a wide audience. And yes, editors advance when books they did not write are widely recognized for their literary brilliance."

I wish it were more helpful to remember this whenever I hear someone else complimented for my work (for the record, a "well-structured book" is a well-edited book) or when an author neglects to thank me lavishly in the acknowledgements. But it is not. I can only grit my teeth and hope that everyone around me is just as watchful, tallying and credit-obsessed as I.*

*Thanks to Erin Edmison for the "culture makers and culture brokers" line; to David Patterson for reminding me who Maxwell Perkins was; and to Stephen Bottum for the central idea of this essay.

Ellen Garrison is an assistant editor at *Battic Books and Counterpoint*.

Literary Agents and Agency Agreements

BY TAD CRAWFORD AND KAY MURRAY

HAVING a literary agent can mean the difference between success and disappointment in your writing career. A good literary agent gives you the best chance to counter the disadvantages most authors face on the business side of their craft.

Finding a publisher, especially the right publisher, can be a monumental challenge. Even if authors succeed in this search, they often lack the experience, business knowledge, contacts, and ability to negotiate effectively with would-be licensees of their work. Experienced agents have a superior ability to locate the right publisher, negotiate the best possible contract, and collect and police the fees, advances and royalties due. As a liaison between writers and editors, an agent simplifies the search for a publisher. A good agent can often tell quickly whether a book will sell in its present form. Knowledge of the market for different categories and genres of literature helps agents decide where to shop particular works or authors. Good agents have developed relationships with publishers and editors over time, and they should know which publishers are buying which kinds of books.

For their part, editors rely on agents to screen manuscripts. Many editors, especially those with the major houses, rarely consider unsolicited manuscripts that were not brought to them by agents. Major trade publishers reportedly license more than 80 percent of the titles they publish through literary agents, and they often return unsolicited submissions with a form letter explaining that the house does not consider unsolicited materials. Smaller houses read through the "slush pile" more often, but are apt to make quick and superficial decisions because they lack the manpower of the larger houses. Often an agent will have to make twenty to thirty submissions before a book will find an appropriate publisher; independently, any author might have given up hope long before then.

Once a publishing company expresses interest, agents are better situated than authors to negotiate good deals without jeopardizing the author-publisher relationship. They can conduct auctions for specific

rights that an author could never set up alone. With their experience and clout, agents are at least theoretically able to negotiate the narrowest grant of rights, the most generous royalties and subsidiary rights splits, and the most liberal delivery and satisfaction terms possible with a given publisher. The unwary author, negotiating for herself, is more likely to grant unduly broad rights, accept lower pay, and retain less control over her book's fate. Although authors of poetry, magazine articles and short fiction might find they are quite capable of placing their work with a publisher, and textbook authors and other non-trade book authors commonly sell their own work to publishers, many trade book authors believe that finding a good agent means the difference between a manuscript's publication and life in a drawer.

Finding an Agent

Given the close relationship that often develops between author and agent, and an author's need to trust in the agent's loyalty and business acumen, the process of selecting an agent closely resembles the search for a doctor or a lawyer. First, talk to other authors whose work and judgment you respect and ask for referrals. Follow up by consulting some of the

The process of selecting an agent closely resembles the search for a doctor or a lawyer.

many additional resources for writers just starting out. Foremost among these is the Association of Authors' Representatives (AAR) (www.aar-online.org). Membership in the AAR is restricted to agents whose primary professional activity for the two years preceding their application for membership has been as an authors' or playwrights' representative. To qualify for membership, literary agents must have been principally responsible for executed agreements concerning the grant of publication, translation or performance rights in ten different literary properties during the eighteen-month period preceding application. To qualify as a playwrights' agent in the AAR, the agent must have been principally responsible for executed agreements for the grant of rights for at least five stage

Adapted from the new *Third Edition of The Writer's Legal Guide: An Authors Guild Desk Reference*, by Tad Crawford and Kay Murray.

that are ready to be shopped. If you have never been published before, do not waste an agent's time by describing the great idea you have for a novel. A respectable agent will most likely ignore first-time authors with great ideas but nothing tangible to market to editors. By the same token, never send an entire manuscript. If someone referred you to the agent, mention that person's name—it might get an agent's attention if someone she knows and respects has referred you to her. As an accommodation to an agent's busy calendar and to hasten a favorable reply, enclose a self-addressed stamped envelope.

Once you have received an agent's statement of interest, you may send a manuscript or sample chapter(s)—policies vary from agency to agency. Agents do not like to consider simultaneous submissions, so the best approach is to submit to one agent at a time and withdraw the submission if the agent does not respond within a reasonable time (such as three or four weeks). You might also inquire up front how long an agent is likely to take to read submissions from potential new clients. If you are thinking of sending work (not just a simple query) to more than one agent at a time, you should clarify that fact to each agent with whom you deal. The industry is very small, and the agents could learn about your multiple submissions even if you do not mention it. Agents are unlikely to take on as clients anyone they think has not been honest with them.

Be very wary of anyone who asks for money from you in exchange for reading your manuscript ("reading fees"), or who gives your manuscript to a third party (who then asks you for money for "editorial services"), or who suggests a publishing deal is imminent, if only you will pay for some "insider's" way to break into the business or to "fix" your manuscript. Aspiring authors have been victimized many times by schemes set up to exploit their hopes by people who are not legitimate agents, editors or publishers, with the sole object of separating the authors from their money. In 1996, the AAR rejected the practice of charging reading fees by its member agents. That was done because while a few respected agencies did charge reading fees—which can cost upwards of several hundred dollars—many self-styled "agencies" charge reading fees but do little more than cash the author's check. An agency's income should be overwhelmingly comprised of commission fees for placing their client's intellectual property rights with publishers. Be sure to research thoroughly any agency that charges a fee and ask for a list of recent titles placed. If you are unsure about a practice or statement, ask an experienced author, another agent, trusted editor, or a writers' group or forum to which you belong.

If an agent expresses interest in representing you, arrange a personal meeting if possible, or at least a telephone conference. One of the best ways to find out about an agent is to talk with her current clients and professional colleagues. Interested agencies should be happy to put you in touch with some of them. Be diligent about doing so. Prior to signing on with a new agent, do not be afraid to ask questions:

- How long has the agent been in the business? What is her track record in placing works similar to yours? What size is the agency?
- Are there specialists in the agency who handle specific subsidiary rights?
- How are clients informed of the agent's activities in their behalf?
- Are all offers brought to the client? If not, which ones aren't?
- What is the agency commission for placing primary and subsidiary rights?
- How and when are client funds distributed?
- What expenses are charged to clients?
- Does the agent have a standard author-agent agreement, or will a simple handshake cement your business relationship?
- How may the agency agreement be terminated, and on what terms?
- Specifically what services will the agent perform for you?
- How many other clients will this agent represent in addition to representing you? (If there are too many, you might not get the individualized attention that your career deserves; if too few, your prospective agent might lack the contacts needed to place your book expeditiously with a publisher.)

Another question to consider is whether you want to work with a large agency, such as ICM or William Morris, or one of the numerous smaller agencies. The differences are comparable to attending a small college versus a large university. At a small agency, you should receive more personal attention, calls could be returned faster, and there should be more direct access to agency staff. Representation by a large agency lends clout when dealing with a publisher or subsidiary rights licenses, both in the placement stage and in the negotiating stage. The downside is that you are one of many authors represented, so your concerns will not always be foremost on your agent's mind. He or she might be trying to place more than just your work in the same market.

Continued on page 49

ing any contracts, to take reasonable care of your materials, and to forward royalty payments and correspondence to the author promptly.

The agent should get your approval for miscellaneous expenses greater than a certain amount (usually \$50 to \$100 per single expense), and your reimbursement obligation should be limited to expenses that are specifically listed. Agents who charge a commission of 15 percent often handle ordinary office expenses (postage, telephone, copying, and so on). If you agree to be responsible for such expenses, find out if you can undertake tasks that could save you money, such as providing photocopies of your manuscripts and proposals.

Most contracts and agency clauses provide that the agent will collect all the proceeds for your work from the publisher and oversee the publisher's compliance with the contract. This allows you to avoid administrative chores and spend more of your time writing. The agent's standard practice should be to deduct commissions and expenses, if any, and promptly pay the balance to the writer. According to the Association of Authors' Representatives, to avoid commingling of funds, agencies should segregate payments received for a client from the agency's funds and remit them to the client from a separate bank account.

The agent should examine your royalty statements and, if necessary, obtain corrected versions and payments due from publishers. Royalties can arrive from other sources as well, and the writer should be able to rely upon the agent to check these accountings. Most authors are usually satisfied with receiving the statements sent through the agent from various income-yielding sources. You should have the right to receive an accounting from the agent with respect to funds received and, on reasonable notice, the right to inspect the agent's records relating to your works. As the Association of Authors' Representatives advises, you can expect the agent to keep your financial affairs confidential.

Termination of the Agency Relationship

If the relationship is terminated, the agency clause in a signed publishing contract should not be affected, because the agent generally continues to collect her commission on contracts already negotiated, executed or earning money before (or within a short time after) termination of the agency. The terms governing termination should be set forth in a separate author-agent contract, if you choose to have a written contract. They will not usually appear in the publishing contract. The

agency agreement could allow you to limit the number of years following termination that the agent may collect commissions for contracts negotiated during the period of representation. Without such a time limit, the agent will argue that you remain obligated to the agent indefinitely for commissions on income from sales she negotiated before termination. Most agents will strenuously object to having any time period placed on their right to receive commissions on contracts they have procured. They point out that the effort expended in placing works is not worth their while if a time limit is imposed on their right to receive commissions. In many cases of agency termination, commissions might be renegotiated if another agent is retained and further work is required of the new agent to exploit certain rights. The best person to help you with this negotiation is naturally the new agent. After the agency terminates, you should not be liable to it for commissions on income from sales and licenses negotiated by someone else.

Separate Payments

If you can persuade your agent to agree, add a statement in the "Agency" paragraph in your publishing contract that if either the agent or the author requests, the publisher will send separate checks directly to the author and the agent. This option can give you control over your own earnings and peace of mind, which is especially important if the relationship ends with hard feelings between you and the agent. But be forewarned that this option is currently quite controversial among agents and publishers. Some publishers object because they fear liability to the agent if they send only the commission to the agent and the author currently owes the agent money (agents routinely subtract amounts owed for expenses from authors' royalty checks). Publishers also complain about having to send two checks and statements when they can satisfy their legal obligation by sending just one. But some publishers do agree to add this clause, especially if the agent asks for it. Agents have raised a number of concerns about the issue of separate payments. Some agents have implemented the clause in their own agency contracts, but others object to what they see as having their hands tied when they are owed for expenses. They have also questioned its effect on the author-agency relationship, which is ideally built on trust. Further, the agent probably has more clout when it comes to demanding late payment from publishers than do individual authors. It is wise to keep all these considerations in mind when deciding whether to ask for a separate payments clause. ♦

Successful Query

Overall: the tone is positive and for me, inviting—if a query catches my interest, the article most likely will also.

9034 Foxhunter Lane
Published, PA 18555
January 5, 1996

Rosalie Baker,
Editor
Calliope
Cobblestone Publishing, Inc.
7 School Street
Peterborough, NH 03458

The compactness of phrases and the fact that each is accurate and to-the-point caught my attention immediately.

Dear Ms. Baker:

Shows research which is important for Calliope.

Clearly tells me that the author has given thought to article and what she will write.

This tells me activity is accessible to wide audience and that it is practical.

Reinforces my feeling that author strives for accuracy.

Important—this information clearly tells me Janeen enjoys writing and is willing to spend time researching and preparing material.

Color of kings, symbol of highest office, and the hue indelibly linked with their great city, Tyrian purple is one of the more fascinating notes in the Phoenicians' extensive history. The little murex sea-snail—source of the purple dye—provided Phoenicia with a source of wealth and acclaim. In my 800-word article, Calliope readers can learn just how Tyrian purple was produced, and discover the dyes' importance to the people of Phoenicia.

Shows author is aware of and will keep age of our audience in mind.

To accompany this article, I'll also provide you with directions on how your readers can safely and easily make their own purple dye, using just a few ingredients from the supermarket. This activity, based on information from a dyeing workshop instructor, will run about 300 words.

I last wrote for you in December 1990, when "Spoken Music" appeared in Cobblestone. Since then I've also written for Highlights and Spider magazines and am the author of Accessible Gardening for People with Physical Disabilities (Woodbine House, 1994).

I appreciate your consideration and look forward to hearing from you.

Sincerely,

Janeen R. Adil

Enc.

Janeen R. Adil's query to Calliope resulted in a sale. Since her piece appeared in the September/October 1996 issue, Adil's work has appeared in at least a dozen subsequent issues of Calliope. Comments on successful letter provided by Editor Rosalie Baker.

Very Bad Query

if you don't have credits, it's not necessary to mention it.

Editorial Department
Only Nonfiction Publications
6574 Hardcover Street
New York NY 10021

Don't send them a picture book!
Shows she didn't do her homework.

Find a name. (Also note that
the majority of children's book
editors are female.)

Dear Sir:

Evidence she's not familiar
with the genre.

Enclosed is my 5,000-word picture book *Murray the Helper Monkey*. I've read it to my grandson's kindergarten class and some kids in my neighborhood and they all think it should be published. It's a rhyming story that's a lot like Dr. Seuss's books. I also sent it to 45 other publishers.

Don't say this—
it simply won't
matter to an
editor.

Although it's
not mention sub-
mitting multi-
this shows she
didn't research
publishers.

I haven't been published anywhere except my church bulletin, but I've been writing for a year in my spare time. I've been married for 32 years, and I have 3 children and 7 grandchildren, so I've been reading books to kids for years! I also love to garden. Last year I grew a tomato that look an awful lot like Beverly Cleary. (Maybe that would make a good book.)

She should be
"except." Not
grammar, an
usage.

Please don't call in the next two weeks because I will be out of town. If I don't hear from you after that, I'll call you.

Another ops!
sure to prove
well.

I know you'll love *Murray the Helper Monkey*!

Bad, bad, bad

Sincerely,

Leave out impertinent
personal information.

Follow-up with a postcard in
a few months if you haven't
gotten a response; don't call
in two weeks.

Wilma Wannabe-Published
1982 No Way Lane
Shushville KY 46555

Not a good closing—don't make assumptions.
Thank editor for considering your work and
mention that you enclosed a SASE.

One idea at
time.

Forget phone number (and
e-mail if you have them).
Make it as easy as possible for the
editor to contact you.

The cliché bad query—it's what not to do when submitting. Avoid these pitfalls that scream

sums owed by the Author under this Paragraph from further sums due the Author or may require that the Author, upon request, immediately pay such sums directly. In the interest of assuring prompt publication of the Work, the Publisher shall have the right to reject any alterations, other than the correction of factual errors, which exceed five percent of the total cost of original composition and preparation of the artwork for production.

4. PUBLICATION

The Publisher agrees to publish the Work at its own expense except as set forth in this Agreement, within _____ months of acceptance, under such title and in such style and manner (including prices, discounts, date of publication, punctuation, capitalization, spelling, grammar, typography, design, advertising and other forms of promotion, and the number and distribution of free copies) as it shall deem appropriate.

5. COPYRIGHT

The Publisher agrees to register the Work for copyright with the US Copyright office within three months of first publication of the Work and to print on the copyright page of each copy of the Work a copyright notice in the name of the Author. Any inadvertent failure to do so shall not be deemed a breach of this Agreement.

6. ADVANCE

Subject to the provisions of this Agreement, Publisher shall pay to the Author as a non-returnable advance against all moneys accruing to the Author under this Agreement, the total sum of _____, according to the following schedule:

- _____ upon execution of this Agreement;
- _____ upon Publisher's acceptance of the complete manuscript for the Work.
- _____ upon first publication of the Work but no later than _____ months after acceptance.

7. ROYALTIES

(a) The Publisher shall pay to the Author royalties on sales, less returns, of copies of the Publisher's editions of the Work as follows:

- (1) on all hardcover copies sold through ordinary channels of trade in the United States (except as otherwise provided below), the following percentages of the amounts received by the Publisher less shipping, sales tax, and similar fees::

- (A)(optional escalations)
- (B)
- (C)

Curbside Splendor

Chicago Independent Publishing

(<http://www.curbsidesplendor.com/>)

Curbside Splendor is currently accepting submissions for the following projects:

Monthly E-Zine: Submit your short fiction, poetry, photography and art for our monthly E-Zine, published at curbsidesplendor.com

Empty Bottle Book: Submit your short essays or photography about our favorite venue for live music, The Empty Bottle.

GUIDELINES:

- Include work as a .doc, .rtf, or .jpg file attachment
- All documents should be double-spaced.
- Feel free to let us know how you heard of Curbside Splendor.

TAKE NOTE:

We're fond of gritty, urban stories, and we like realism that is slightly off-balance. As always, the best way to know if your work might be what we're looking for is to read one of our books (<http://curbsidesplendor.com/books>), or a previous issue of our E-Zine (<http://http://www.curbsidesplendor.com/e-zine/>).

We do *not* consider previously published work.

We try to respond as soon as possible. Please allow 60 days before inquiring on the status of your submission.

Simultaneous submissions are fine, but please inform us immediately if you need to withdraw your work.

All other guidelines are below.

[Home \(http://www.curbsidesplendor.com/\)](http://www.curbsidesplendor.com/)

[View Your Submissions \(/login?ReturnUrl=%2Fuser%2Fsubmissions\)](/login?ReturnUrl=%2Fuser%2Fsubmissions)

Fiction: Monthly E-Zine (/submit/12184)

[+ Show Guidelines](#)

[SUBMIT \(/submit/12184\)](/submit/12184)

Poetry: Monthly E-Zine (/submit/4978)

[+ Show Guidelines](#)

[SUBMIT \(/submit/4978\)](/submit/4978)

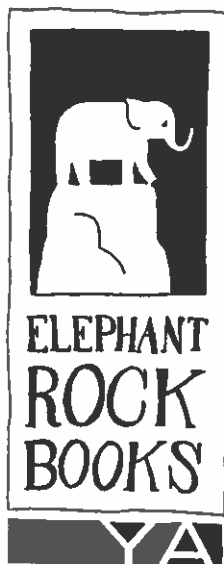
Photo / Art: Monthly E-Zine (/submit/4979)

[+ Show Guidelines](#)

[SUBMIT \(/submit/4979\)](/submit/4979)



BOOKS ABOUT APPEARANCES ROAR ERBYA



Helen Sheehan Book Prize

Elephant Rock launched our YA imprint in 2014. We acquire YA manuscripts through our Helen Sheehan YA Book Prize. So who was Helen Sheehan and how come I can't find her online? Helen Sheehan was a modest woman. She attended Normal school in Tiverton, Rhode Island in the 1920s, and taught elementary school for many years, eventually becoming a principal. She was also our publisher's revered great aunt Hiya. The prize honors her love of education and young people.

We award the book prize every other year. We designed that snazzy seal ourselves. A panel of three judges reads and reviews the top manuscripts, and selects the winner. Then our internal team edits and designs a lovely piece of literary art. Thanks to thousands of readers, we've had great success.

Our next open submission period will be summer 2017.

Past winners:

2014: *The Carnival at Bray* by Jessie Ann Foley

2016: *The Art of Holding on and Letting Go* by Kristin Bartley Lenz

Judge Hall of Fame:

Emil Ostrovski, Louise Brueggmann, Becky Quiroga Curtis, Kelly Jensen, Anne Rouyer and Meghan Dietsche Goel.



ELEPHANT ROCK BOOKS Stories You Won't Forget



CONTACT

BACK TO TOP