

### 1: Literary Agents Database | Poets & Writers

*The Guide to Literary Agents blog is also an excellent resource for news and views related to literary agents. What you should submit to a literary agent If you write fiction, the agent will want to see the full manuscript (assuming you're an unpublished or unproven fiction writer).*

Those authors that are featured in the debut authors feature? Oh, did I mention Angie Thomas? She found her agent through Twitter, after all! Trackers for Your Querying. Both are extremely helpful for anyone looking to break out, and needing to keep track of their work. I know, I know. No one likes writing a query letter. The Voices of Agents. Anyone searching for direction should make the Guide to Literary Agents their first stop. Andria Williams, author of *The Longest Night: A Novel* Random House: I went to the bookstore and got *Guide to Literary Agents*. I wrote a query letter and found my agent, and she got my book published for me. It felt like a fairy tale. I owe it in large part to GLA. I started with the *Guide to Literary Agents*, where I not only created my list of agents but received all sorts of excellent information in crafting my winning query letter. I recommend it to anyone starting out. The GLA was one of the best writing investments I ever made. I remember the bookstore, the time of day, and what the young cashier looked like who sold it to me, because she struck up a conversation, as she, too, hoped to get published one day. I read GLA from cover to cover! Darien Gee, author of *Friendship Bread: A Novel* Ballantine Books: I highly recommend it for any aspiring authorâ€™ in addition to a comprehensive listing of literary agents, it contains valuable information about the query and submission process. Richard Harvell, author of *The Bells Crown*: I found a great agent and my book has sold in 11 territories and counting. I always recommend GLA to writers. GLA is an invaluable guide to navigating the publishing world. I used it on my road to finding my agent, and would recommend it to any writer at the beginning of her own journey.

### 2: Writer's Digest's Guide to Literary Agents Blog | [www.enganchecubano.com](http://www.enganchecubano.com)

*Guide to Literary Agents The Most Trusted Guide to Getting Published (Market) [Cris Freese] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. No matter what you're writing--fiction or nonfiction, books for adults or children--securing a literary agent will help you get the best book deal possible from a traditional publisher.*

Literary representation will increase your chances with editors, who rely on agents to present manuscripts that are polished and marketable, and that match their interests. Visit our Literary Agents database to find the best agents who represent fiction and creative nonfiction. Note that agents typically do not represent poets. **What a Literary Agent Can Do for You** As your representative in the literary market, your agent may perform a range of tasks, including offering editorial guidance, establishing contacts for you with editors and publishers, explaining the language of contracts and negotiating contract terms, selling the rights to your work, and helping you find new opportunities for publishing. **Finding the Right Literary Agent** The first step in finding a literary agent who is right for you and your work is to put together a list of recent books that you admire or that you think are similar to your work. Then, find out who represents the authors of those books. Many authors list their agents on the acknowledgments page in the front or back of their books, or on their website. Once you have a list of agents you are familiar with, send a query letter to each one. A good practice is to send out five letters at a time, with each letter tailored to the specific agent you are querying. An interested agent will ask to see a few chapters or your full manuscript. As you send out your letters, consider noting each one in our Submissions Tracker to keep track of all your correspondence with publishing professionals. **Back to Top** **The Query Letter** A query letter to an agent should be extremely well written and very brief—three paragraphs that take up less than one page. In the first paragraph of the letter, explain why you are contacting the agent and why him or her specifically. In the second paragraph, give a three-to-four-sentence synopsis of your book. Avoid going into detail about the twists and turns of the plot. In the third paragraph, include a short bio, offering information about yourself that pertains to your work or your writing skills. Also, be sure to find out about the contractual obligation between author and agent: Are you required to sign a contract? Where will the agent send the book? To how many publishers? Most poets, after building up several publishing credits in respected literary journals, send out manuscript submissions to small presses on their own. If you are submitting individual poems to literary magazines, an agent is unnecessary. For a collection of poetry, be sure to follow the submission guidelines of the individual publishers you want to send your collection to. **Back to Top** **Fee-Charging Agents** Legitimate literary agents do not charge writers for the opportunity to represent them. If an agent asks for a reading fee up front or a fee to edit your work, you should seek representation elsewhere. None of the agents in our Literary Agents database charge fees. **Other Resources** Each literary agent has individual tastes and interests, so be sure to research appropriate agencies before submitting your query. Our Literary Agents database includes areas of focus, tips for submitting, client lists, and contact information for literary agents who represent literary writing. These interviews provide timely, insider advice on what agents look for in books and clients and how authors can best navigate publishing. Other useful websites are [Agent Query](#) , [Publishers Marketplace](#) , and, of course, the websites of individual literary agencies.

### 3: WritersMarket - Find a Literary Agent

*A GIVEAWAY: Send me an email at [www.enganchecubano.com](http://www.enganchecubano.com)@[www.enganchecubano.com](http://www.enganchecubano.com), with the subject line "What I Love About GLA" and tell me the thing you enjoy the most about the Guide to Literary Agents blog and/or the print edition of Guide to Literary Agents.*

Any bits of wisdom imparted to the masses is wonderful. Reply Samantha Evans February 4, at The word count, target audience and platform are all mentioned briefly in the cover letter. Should they also be reiterated more in-depth in the proposal? Just trying to line up my wayward ducks. Erin Kohler September 21, at 8: It helps to have every aspect broken down so well. Ryan A January 20, at No other chapters instead? And if you have a prelude, I would assume that would not be counted as the first chapter, particularly if it is only a few pages? One last question please: Thank you so much for making things clear and God bless you. Reply Steve Laube January 20, at Always the first pages. Include a prelude or a preface if applicable. The idea for the limitation is to keep what you send under 50 pages of text. Some chapters are very short, some are long. As for the cover letter? But they can be used if appropriate. Reply Ryan A January 20, at 1: Thank you again and one absolutely necessary and final question please: Is that a problem? Should I just cut the story off at page 50? Cut your chapter length by thinking in terms of scenes. Make chapter breaks more frequent. To be even safer, consider hiring a good freelance editor [click here](#) for a list to give you help and advice before ever sending it to us. If a manuscript is pretty good, we will reject it. It has to be magnificent and nearly ready for market. Felton Dixon March 20, at Reply Ryan A January 20, at 7: My work is Christian fiction, so a few of the chapters are for world-building so that is why some of the chapters may be a little longer. I have plenty of chapters that are 8 or 11 or 14 pages long, but the third one in particular is 27 pages. I suppose I will have to split that up of course, and I do think in terms of scenes as in a movie €"So be it then. Reply Ryan A January 21, at 1: Steve Laube January 21, at 1: It is usually a good idea, when submitting a trilogy, to have at least a half page worth of synopsis included in the proposal. A publisher needs to have something they can see in order to buy. Ray Strobo March 16, at 4: I have a project encompassing 5 books on the religious beliefs of the Founding Fathers which uses the historical record to refute the Internet claim that the FF were deists and atheists. There are over separate cited sources in the first book, two-thirds of which are in the public domain. Thanks very much for your help. Ryan A January 21, at 9: Karen Kolbu February 15, at 4: I do have a question, though. What kind of pages do I submit? The book or the final draft of the ms before it went to print? I appreciate your time and attention. Reply Ryan A February 19, at It just is not clear from what I have read on here. Thank you for clearing this up! I spent the night finishing my proposal and cover letter to your specifications and sent out my package today. Faithfully, Reply Jane Mohline August 19, at 8: While my goal was to stay with twenty pages per chapter, some are a couple of pages longer. And how many lines per page do you suggest? Reply Steve Laube August 20, at Also use one inch margins on all four sides. And use a Times Roman 12 point font. Whatever you do, do NOT try to squeeze more lines on a page. That will only irritate a reviewer. In general, when using the above formatting you will end up with about words on a page€"which is very similar to the word count on a finished book. A chapter that runs to 20 pages is probably going to feel long, depending on the action and dialogue included. That is over 6, words in a chapter. I personally tend to stay away from most Biblical fiction. The Story of Eve. But you may find that our other two agents may be more interested. And be aware that if your novel is based on the life of Jesus you will need to compare it to the classic novels by Marjorie Holmes and the novel by Walter Wangerin€"all of which are still in print. Reply Heather Riggelman October 2, at 7: In order to put your best foot forward, a writer needs to know what is expected. Reply Jodi Kozan October 8, at 8: I in preparing the proposal to send off, I am grateful for your graceful bluntness of what you are looking for. Saves us both time and energy when communicating. Reply C Bishop October 20, at What are you wanting from the author in this statement; what are you seeking to know? Is this statement really necessary, or could a cover letter open with the second part, the sound bite? Thank you for taking the time to clarify this matter. Christina November 5, at Thank you for posting this information about the cover letter. It is a huge help! Reply Marge November 25, at 4:

### 4: I Need an Agent

*With listing information for more than 1, agents who represent writers and their books, Guide to Literary Agents will be your go-to resource. This updated edition of GLA includes: A one-year subscription to the literary agent content on [www.enganchecubano.com](http://www.enganchecubano.com)*

In this chapter, I show you what agents do, help you decide whether or not you really need one, and give you info on how to find one. But oh, how times have changed. Definition A literary agent acts on your behalf, selecting and writing to publishers with your manuscript, negotiating with the publisher, and generally going to bat for you. Some also work with you to help you develop your career. What does an agent do? Agent Jennie Dunham of Dunham Literary notes three main functions: Submit material to publishers--Agents can submit manuscripts to any publisher and know who to submit to from their full-time, firsthand experience. Negotiate contracts--Agents understand the terms and may have the clout to get a better deal than an individual author can do. Collect monies and distribute them--Agents handle payments from multiple publishers and check royalty statements. They typically make sure the right publishers see your work with several sample mailings per year and annual personal visits with art directors and editors. When asked, they follow up with more print samples and books or suggest possible artists for a manuscript or program need. They also negotiate your contracts and handle invoicing and payments from publishers. For this work, an agent or a rep gets a commission from you. Agents typically charge 15 percent, although a few still charge what used to be the standard 10 percent. They share in the cost of buying directory pages and pay for printing and postage on mailings. To Agent or Not to Agent? Indeed, agents open doors. Finding someone to represent you can be more difficult than finding a publisher, because the established, reputable agents and reps are as selective about new clients as publishers are with new authors, if not more so. They have to be selective because usually they represent all of your work, while you might work with two, three, or even more publishers over the course of a few years. If an individual has the time, desire, and savvy to research potential publishers, make the contracts, and submit in accordance with guidelines, many publishers still can be approached without an agent. Before you start to feel irritated with this apparent lack of helpfulness, consider the sad fact that most agents and reps have as many clients as they can handle and may receive thousands of contacts annually, partly the result of closed doors at publishers. The situation is somewhat different for authors and illustrators, so consider the following before you decide what to do. Your ability to find an agent might depend on the kind of writing you do. Nonfiction, especially for the institutional market, does not earn large advances and get high sales numbers, so many authors in this area represent themselves. Picture book authors, because they split royalties with an illustrator, are also less likely to have an agent. Conversely, good fiction writers are relatively more attractive to an agent, especially if their work is strong enough to garner interest from multiple editors--possibly leading to an auction, which agents love. Do you have several publishable manuscripts complete and ready for submission? Agents want to represent someone with a career in front of them, not a one-shot wonder. Are you ready to commit to working with an agent over the course of several years? They want to help you build a career and to share in the fruits of that effort. Info for Illustrators Illustrators might need to be represented more than authors do, and more published illustrators do seem to have reps. The main reason for this is the overall market for illustrators is different from the market for writers. Both work on trade books, but the textbook market is a much larger one for illustrators than it is for writers. Writing in textbooks is often done in-house or by teachers on a for-hire basis. And sometimes, excerpts from existing trade books are used. However, textbook publishers, when working on a major new textbook program, may want literally hundreds of pieces of new, high-quality illustration, done to often quite precise specifications, in a short period of time. When this work is available, it keeps a lot of illustrators busy. Can You Keep a Secret? In the textbook market, SRO is a hot term. Do not contact them, however, unless you are ready for them. Can you draw and paint well? Is your work quality truly professional and competitive with what you are seeing in good picture books and educational program books? Do you have a style that reproduces well and easily? Are your characters uniquely yours, but also potentially appealing to the art

buyers and the public? Can you afford to do your style for industry-norm pay scales? If your approach is too time-consuming, you may not be able to make a living with it. Do you have published work to show? Reps get discounted prices and contribute something as well. Do you have a fax and e-mail essential and can you send JPEG samples to the agent or buyers? This is becoming more essential. Are you good with specs, directions, and deadlines? Can you really listen to and accept criticism and revisions of your work and concepts? Why do they do that? As one of them told me, "I write as well as illustrate. Agents deal with editors, reps often deal only with art directors [el]. Second is the potential for secondary rights and reversions to be sold through an agent. If you can answer yes to all those questions, you may be ready for a rep. Whatever you decide, remember that the time you spend trying to find an agent or rep, a search that may not succeed, could be time spent on trying to find a publisher. Getting to Solla Sollew Looking for an agent or a rep can be like the Dr. In that book, a very determined and angry character overcomes enormous obstacles to get to a place where there are no problems, "or at least, very few. Your agent may not be any more successful at placing your manuscript or finding you illustration work than you are. You may not agree with the approach the rep is taking, or the rep may offer you too little guidance with your work, or too much. Be sure to have a written contract with them. Most will offer this as a matter of routine. Do your homework before you contact them and be prepared to ask questions. Find out not only their commission structures but what costs they pass on to you. Agents can legitimately pass on some expenses, but those charging reading fees are not living on their commissions, which is what you want them to do. Of course, you should also talk to other writers and artists, attend conferences, and follow other paths that may lead you toward finding the rep you want. That may be the only way to get in touch with an agent whose doors are otherwise closed. Carefully consider whether you need or are ready for an agent before trying to find one. Use book and Internet resources to help you with your search for an agent or rep.

### 5: The Actor's Guide to Agents | Samuel French

*Writer's Digest's Guide to Literary Agents Blog* This excellent blog is dedicated to sharing the latest and greatest instruction and information on literary agents, literary agencies, query letters, submissions, publishing, author platform, book marketing, and more.

Right here is a good place to start. Browse by location or by topic or search through our directory of agents to find the right agent for you. Remember, it is important to approach agents that deal with the type of book you intend to publish. Finding a Literary Agent can be the making of a writing career. There is more to being a writer than stringing words together. Even great writers have to do more than write. Unless you can persuade someone to publish the words you slave over, your writing will remain unknown and unread and writing will drain rather than fill your bank account. Your literary agent is the book-marketing expert who can sell your crafted words to jaded publishing professionals. He or she can turn a manuscript gathering dust in your desk drawer into a published book paying the bills. A reputable agent will go to work for you to make sure that your writing pays what it should. An agent will give your work a much better chance of escaping the slush piles that threaten to overwhelm the office space of all successful publishers. The WritersNet Directory of Literary Agents may include agents who charge a reading fee for reviewing a manuscript. This is often considered an indicator of a disreputable agent. For this reason, agents who charge a reading fee are required to include this fact in their WritersNet profile. Since agents enter themselves into our database, you cannot assume that every literary agent in our directory is reliable or fair. For advice about a particular agent, try posting a question in our discussion forums. Both organizations have stringent membership requirements which exclude the dubious practices which are a sad fact of the publishing industry. There are reputable agents who do not belong to these organisations. But any agent whose terms do not fall within the bounds of what these organizations consider acceptable practice should be approached with caution. Science Fiction and Fantasy Writers of America, Inc maintains a very useful resource for writers, which describes what writers should beware of and offers case studies and warnings regarding untrustworthy agents.

### 6: Literary agents directory - find an agent on WritersNet

*Attributed to P.R. Randall--National Union Catalog pre imprints Filmed from a copy of the original publication held by the Metropolitan Toronto Library, Canadian History Department*

### 7: Hints for a Great Cover Letter -

*Get this from a library! No. 1 hints to the agents and friends of assurance offices by the spirits of Robert Christie manager of the Scottish Equitable Assurance Company, and William Newmarch secretary to the Globe Insurance Office.*

### 8: Jeff Herman Agency - Literary Agent Specializing in Non-Fiction Books

*Aside from our Literary Agents database and our long-running series Agent Advice, in which agents answer writers' questions, another useful resource for finding detailed information on how to find and obtain an agent is Jeff Herman's Guide to Book Publishers, Editors, and Literary Agents (New World Library, ).*

### 9: Guide to Literary Agents The Most Trusted Guide to Getting Published by Chuck Sambuchino

*Jeff Herman's Guide to Book Publishers, Editors, and Literary Agents. This is an annual publication targeted at writers, published by the owner of the Jeff Herman Agency. This is an annual publication targeted at writers, published by the owner of the Jeff Herman Agency.*

*Bicentennial series Unlocker 2.0.0 build 2 Connect with your kids for a lifetime An Egyptian childhood The Logan Topographies (Karen and Michael Braziller Books) Can you delete part of a with mac New atkins food list Narrative report for ojt in information technology Douglas hulick among thieves Jackie collins chances A textbook of surgical physiology Angels and demons illustrated edition Angel fire la weatherly Josephine A life of the Empress Reconstructing Theory Divesting from South Africa Sample sop for mechanical engineering On the eve of change Julian rotter locus of control theory Two Women Boxing Grass Starionery Portfolio Cooking with Christian Kids 3.3.1 First-order stochastic dominance. Pharmacology kd tripathi 7th edition 2. Lent and Eastertide. Somatoform disorders in adolescents Getting creative in a required course : variable grading, learning logs, and authentic testing Barbara A. Platinum Vignettes: Internal Medicine CD-ROM PDA Software Alabama Gardeners Almanac More Than a Father A Dylan Thomas Companion New voices on the Harlem Renaissance Kate Chopin on fashion in a Darwinian world Katherine Joslin Seven cs of history Cognos metric studio tutorial Calculus laron edwards 8th edition Hazardous and industrial solid waste minimization practices Whatever happened to Hegel? Iris recognition project using matlab Funny boy critical analysis The death of Beowulf*