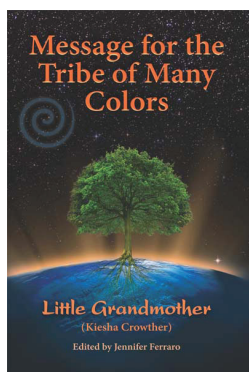


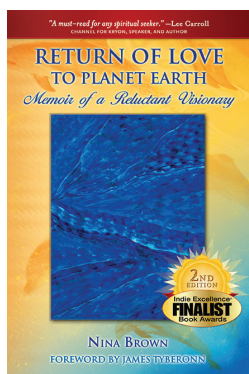
BLESSINGWAY AUTHORS' SERVICES is very pleased to send you our first bi-monthly newsletter, *BlessingNews*. We plan to feature marketing, publicity, rights, eBook, sales, and distribution news plus pass along success stories that will help all of us succeed in this ever-changing book world. We may even throw in a little gossip along the way.

If you are looking for assistance in a particular area, please let us know so we can research it and do our best to address your needs.



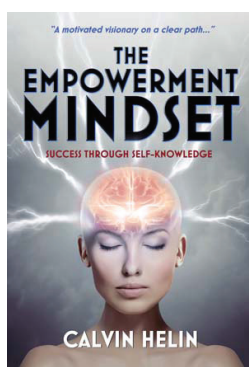
Exciting news about Blessingway authors and publishers

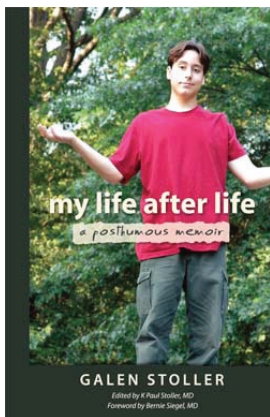
- Kudos to Little Grandmother (Kiesha Crowther), whose *Message for the Tribe of Many Colors* has attracted 14 foreign rights deals in 9 months—12 for her book and 2 more for her DVD. Within the coming year, her book will be published in German, Dutch, Polish, Czech, Italian, Complex Chinese, Simple Chinese, Lithuanian, Hebrew, French, Japanese, and Turkish, while her DVD will be released in German and Slovak.
- Cheers to Nina Brown, author of *Return of Love to Planet Earth: Memoir of a Reluctant Visionary* and in demand as a speaker. Nina will be setting out on three author tours this fall—to Northern California, Las Vegas, and Hawaii—as well as giving a book talk locally this month at La Tienda .



Congratulations to the new award winners from Blessingway

- Calvin Helin, author of *The Economic Dependency Trap: Breaking Free to Self-Reliance*, gold medalist in the IPPY Awards, Self-Help category; finalist in the Next Generation Indie Book Awards, General Nonfiction category; finalist in the USA Best Books Awards, Self-Help category; and finalist in the COVR Visionary awards, General Interest/Self-Help category
- Stan Biderman and Kathryn Minette, author and photographer of *Bullet Trains to Yaks: Glimpses into Art, Politics, and Culture in China and Tibet*, bronze medalist in the IPPY Awards, Travel Essay category
- Jeremy Spiegel, MD, author of *Art Healing: Visual Art for Emotional Insight and Well-Being*, finalist in the Next Generation Indie Book Awards, Self-Help category
- Nina Brown, author of *Return of Love to Planet Earth: Memoir of a Reluctant Visionary*, finalist in the Indie Excellence Awards, New Age Nonfiction category
- Galen Stoller, with K Paul Stoller, MD, author and editor of *My Life after Life: A Posthumous Memoir*, silver medalist Nautilus Award, Grieving/Death & Dying category; Winner, Pinnacle Book Achievement Award, Memoir category; winner, Indie Excellence Awards, Death & Dying category; finalist in the ForeWord Book of the Year Awards, Body, Mind, and Spirit category; finalist in the International Book Awards, Health: Death & Dying category; and finalist in the USA Book Awards, Death & Dying category

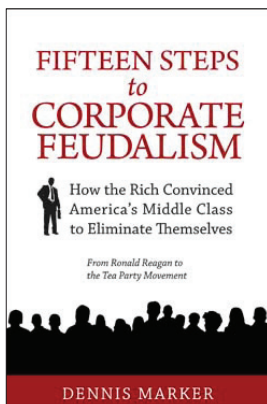




LIBRARY SALES

When it comes to book sales, bookstores are the obvious venue to approach, yet more emphasis needs to be placed on the number one nonreturnable market: libraries. Currently in the US, there are over 122,000 libraries of all kinds—public, academic, and school libraries, plus museum, armed forces, government, and special libraries (law, medical, corporate, religious, culinary, etc). This market is wide open to all authors and publishers, so check with your distributor to make sure they sell to libraries, and if they don't, sign on with a library wholesaler as well. Some interesting facts to know about libraries and their sphere of influence in the general marketplace are the following:

- Power patrons, who visit the library at least weekly, drive much of the library's circulation, are active consumers—and buyers—of all media, including eBooks, and vote at a higher rate than other patrons.
- eBook patrons, a small but highly engaged group who prefer reading eBooks, are active users of social networks, and utilize the library's full range of digital offerings more than other patrons. Overall, eBook patrons demonstrate strong loyalty to digital formats.
- Library users in general impact retail environments. More than 50 percent of all library users go on to purchase books by an author they were introduced to in the library.

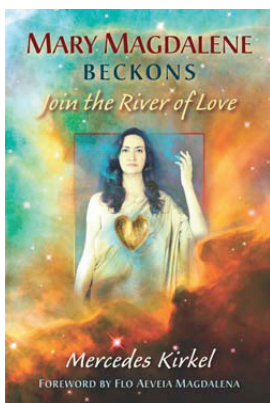


OVERSEAS SALES

Did you know that . . .

- US trade publishers earned a net sales revenue of \$357.4 million from export sales in 2011. This reflected a 7.2 percent increase from the net sales revenue earned in 2010, according to a new report from the Association of American Publishers (AAP).
- About 90 percent of US publishers export English-language print books to more than 200 countries worldwide, with eBook sales abroad growing even faster, according to the same report.
- Total eBook net sales revenue overseas for 2011 was \$21.5 million—representing 3.4 million eBook units sold—a gain of 332.6 percent over 2010. By comparison, print formats (hardcover, paperback, and mass market paperback) increased 2.3 percent to \$335.9 million in 2011. In 2011, eBook sales grew 218.8 percent in Continental Europe, 1316.8 percent in the UK, 201.6 percent in Latin America, and 636.8 percent in Africa.

These figures are not based on foreign rights sales (for translation and publication rights) but on exporting English-language books through US distributors and wholesalers who have contact with overseas distributors, chains, and independents. If you have a book that you think would sell abroad, be sure to see if your distributor or wholesaler offers such a service.

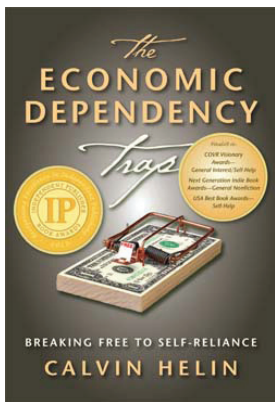


BOOK COVERS TALK

You can't judge a book by its cover—Nonsense! You most certainly can, and people do. It's the first thing, after the spine, that consumers look at, unless you're lucky to have your book face out on the shelf or face up on a table. Because this is so, the front cover is an intricate marketing tool that should never be overlooked.

Alfred A. Knopf has won numerous cover design awards because of the work of Chip Kidd, probably the best book designer in the business. Here are some tips from Chip to consider while thinking about the cover design for your book:

- A book cover is a distillation—a “haiku”—of the story inside. Ask yourself: What does the story look like?
- The book designer, having read the text, then has to be an interpreter and a translator.
- Finished books need a “face”—and that's the job of the cover. A book's cover provides the first impression of what the reader is about to get into. In this sense, a book designer “gives form to content.”



- The book designer's responsibility is threefold: to the reader, to the publisher, and most of all, to the author.
- Even though we love publishing as an art, we very much know it's a business too—and that if we do our jobs right and get a little lucky, great art can be great business.

The latest requirement of a book cover: To satisfy online shoppers, book covers now must have impact when seen as a 1-inch square.

MAKE SURE THE PRICE IS RIGHT

Your book may be impeccably edited and beautifully designed, but unless it is priced right sales will suffer. Book marketing specialist Brian Jud offers eight tips for pricing your book profitably.

1. When establishing the retail price, consider trim size, page count, the competition, the unit manufacturing cost, and the market for your book.
2. Pricing your book is an art. Once your costs, distribution fees, and expected profits are determined, apply intuition to your pricing recipe.
3. Price your book based on its value. The price for a book that is not needed is always too high. Price is a feature; value is a benefit.
4. Avoid pricing your book based on an "X-time-cost" formula. Printing costs vary widely depending on the technique used and quantity printed.
5. Price your book based on the number you have to sell to net \$1,000.
6. Know your discount structure and your costs whether using print-on-demand, a printing press, or buying books from your publisher. How much will you make on each book you sell?
7. Price is not the same as cost. The price is listed on the book, but the cost is related to the personal value the reader receives from buying it. In corporate sales, the cost of your book is related to how well your content helps the buyers reach their companies' goals.
8. When deciding between a high vs. low price, choose a low price for a mass-produced book with a simple distribution channel if there is fast title turnover, if the content has extended usefulness, and if you desire a large market share. Choose a higher price if the opposite is true.

Another tip: Ensure that your book is priced right for its genre.

DISTRIBUTION SOLUTIONS

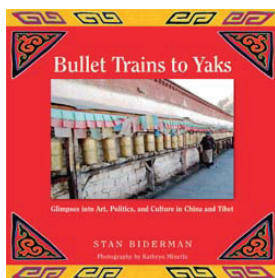
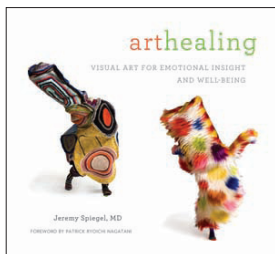
When looking for the best distribution for your book, consider these insights from Brian Jud:

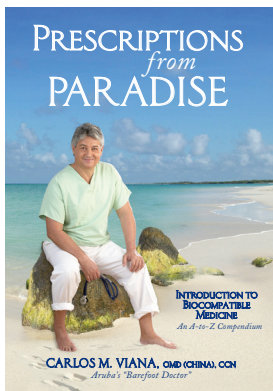
Do seek bookstore sales as they still make up 31.5 percent of all book sales; also target other retail outlets to increase the volume and velocity of your revenue. These include discount stores, airport stores, supermarkets, gift shops, specialty stores, pharmacies, and many others. Each of these types of outlets has a preordained distribution network, and it is necessary to work within that structure to get your book on the stores' shelves.

Once you have distribution in place, rather than becoming just another one of their clients make sure your title stands out and is sold. Getting the distributors representatives to actively sell your book requires special effort. Performing well in the following areas will help increase the number and speed of your books moving through the pipeline to bookstores and other retail outlets.

1. Fulfill your distributor's needs

A successful distribution partnership is a two-way street. The distributor chooses books that fit with its product line, competitive titles, and retail customers. Publishers provide quality content priced properly and supported by a marketing plan calling for targeted and frequent promotion.





2. Utilize your distributor's expertise

When your book is in the final stages of production, ask your distributor for opinions about the cover design, page layout, pricing, and your promotion plans. Listen well and adapt your efforts to reflect their experience. If you intend to sell your children's book through supermarkets, should the cover look more like a box of kid's cereal? Will the retailers discount your book heavily (as a warehouse club might do) or sell it at list price (such as in airport stores or museums)? What are the best promotional techniques to reach each market segment?

3. Educate your distributor about your book and its target and potential readerships

Your distributor knows retail distribution better than you do. But you know your content, competitors, and unique buyers better than they do. Help them become more successful by educating them in what you know best.

- When describing your content, remember that prospective readers do not buy 320 perfect-bound pages of words. They purchase what the content of those pages does for them.
- When identifying your competition, avoid projecting the unlikely perception that your book has no competition, because the distributor will not believe you. Conduct a search on Amazon to find your top competitive titles and explain your book's unique points of difference.
- When defining your target audience, use objective terms such as age, income, and education. Rather than presenting your target audience as between the ages of 25 and 45 with an income of \$50,000 or more, it is more useful to define them in general terms, such as working women, college educated and in their 40s.
- Describe your potential buyers in subjective terms. If your book is about increasing wealth, readers may have a variety of objectives. Your distributor could sell it to a younger adult audience saving up to buy a new home or setting aside money for their children's college fund. Use a different appeal to empty nesters saving to buy a boat, a second home, or an exotic vacation.

4. Target your promotion to each rung of the distribution ladder

- Distributors want quality books that are supported by a creative and well-implemented marketing plan. Retailers want a product that will increase store traffic and move off the shelf quickly and profitably. Consumers want information that will help them in some way. Your job is to make each level of this supply chain aware of your book's unique value and how it will support their mission.
- Providing value does not require a huge investment. It simply calls for knowing what your distributor, retailers, and consumers want and showing them how you can supply it. Provide each rung of your distribution ladder with current, practical solutions to their problems and you will graduate to the level of trusted partner with your distributor. Then watch your sales increase.

The October/November issue of *BlessingNews* will concentrate on tips for promoting your book during the critical holiday selling season.

Enjoy the remaining weeks of summer. See you in October!

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