

An Overview

These guidelines are intended to assist TCC researchers and writers with the process of writing, publishing and printing scholarly work in the field of British transferware.

The publisher has to negotiate the following steps:

1. Edit the manuscript. This is often seen simply as checking the author's text for errors such as typing mistakes and grammatical errors, but in practice each publisher has a "house style" and the basic text will often need changes to conform. In addition, a good editor will spend some time making sure that the text is clear, easy to read and free of any errors or potential confusion.
2. Lay out the pages for the book. This is, in theory, a straightforward task of taking the edited text and positioning it on pages alongside any relevant illustrations. In practice there is likely to be a lot of cross checking at this stage and major decisions are required to cover page size and layout, number of columns, text size and font, size of illustrations, etc, etc. It is normal practice for an author to be supplied with page proofs at the end of this stage to make sure that he or she is happy and to enable a final check on content.
3. Pass the page layouts to the printer. In earlier times this would always require the creation of physical printing plates but these days it is all handled by computer.
4. Print the various pages arranged onto large sheets, often showing eight pages on each side. The layout of pages onto sheets is dependent on the final layout (or imposition) of the book, particularly taking into account colour pages and their position in the finished book.
5. Fold the large sheets in

such a way that they form a section of pages (often 16 and always a multiple of 4) in the correct order.

6. Assemble the various sections necessary to make up the final book and join them together. In the case of good hard-back books the sections would traditionally be sewn together but these days there is increasing use of adhesive fixing, particularly for paperbacks and other cheaper books.

7. Bind the assembled sections (the pages of the book) into the chosen cover. The cover itself may also be printed. Hard cover books are significantly more expensive than paperbacks.

8. Fit the book with its dust jacket (usually only for hard covers).

9. Transport and store the finished books.

10. Market and sell the book.

11. Pack and ship the books as sold against orders.

12. Provide a support service to cover returns (note that in the book trade it is quite normal for shops to order books but to be allowed to return unsold copies and to claim credit for them).

13. Accounting, not only all the costs of production but invoicing purchasers, keeping track of sales, paying the author (if appropriate) and all the usual financial problems.

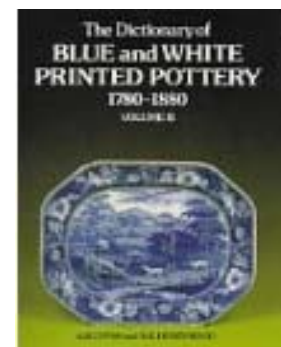
It may be thought from all this that the author has a relatively easy task and all the hard work is done by the publisher. This might be a debatable point!

The relationship between the author and the publisher usually takes the form of a legal contract. This can vary hugely. The author owns the copyright of his work and could potentially just sell it to a publisher, but most contracts take the form of a licensing agreement. The publisher might pay a fixed sum for this licence but the main alternative is a royalty, usually expressed in percentage terms, payable against sales. Thus the publisher keeps track of the number of copies sold and calculates the appropriate royalty sum to be paid to the author. Royalties are usually accounted for over some fixed period, six-monthly or annually for example.

It should be pointed out that the publisher has to invest a considerable sum in producing a new book. There are always difficult decisions to be made as to how many copies will be sold and what the selling price should be. If the publisher underestimates, additional print runs may be necessary, each involving further if lesser risk. If the publisher overestimates, unsold books will languish in store, incurring storage costs, and a subsequent decision might be made to sell off such "remainders" at a cheap price through specialist outlets, just to recoup some of the costs.

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About the Author

Dick Henrywood is the author of landmark books on transferware like *The Dictionary of Blue and White Printed Pottery Volumes I & II*, and a long-standing member of the Transferware Collectors Club.



Self Publishing

While the entire industry may appear very glamorous, most of the actual publishing work is tedious and (again) time consuming. Volumes have been written encouraging authors to self-publish, a process that is feasible but usually dilutes the creative effort of writing. However, since getting published by a major house usually requires a well-known name or a previously published bestseller, many authors are forced to either self-publish badly or discontinue their efforts.

In addition, self-publishing is a costly endeavor, one that immediately discourages many writers from even attempting the effort. Should one choose to continue, he or she can best be aided by removing many of the details of the process, enabling concentration on the creative aspect. While the majority of the costs remain the author's, they can be minimized and concern for the bothersome details removed.

In the event an interested publisher is found – usually a small publisher – the personal involve-

ment required of the author is enormous in cost *and* effort. (Self-publishing guru Dan Poynter stresses writing the book is just 25% of the effort required, with publishing and marketing occupying the other 75%.) The first question a publisher asks an author is, "How much do you intend to spend marketing this book?" In most cases, the publisher can ill afford (in time, expertise *or* money) to accept any additional works that do not *promise* success. Often, a company was originally established in order to produce a single author's book or books,

The Transferware Collectors Club Pattern and Source Print Database

This database is an invaluable resource for the study of British Transferware. It provides members with easy online access to a valuable source of information about transfer-printed patterns and source prints. Patterns can be searched under Pattern (and Series) Name, Maker's Marks and Factory Name, Border, and Predominant Features, along with the source prints that inspired many of the transfer-printed patterns. Members are able to access the full database with their logon and password.



Economics for the Author

A professional author relies on royalties to pay for the work writing a book. The royalty rates vary tremendously, depending on where a book is sold (overseas rates usually being much lower), to whom it is sold (sales to book clubs, for example, having low rates), and the price at which it is sold (sales of "remainders" for example often pay very little or no royalty). Twenty years ago a royalty rate of 10% of the full retail price for a non-fiction book was possible on domestic sales. Nowadays, an equivalent offer would be 5% of the publisher's net receipts. The net receipts are effectively the price received by the publisher after discounts have been allowed to the trade. An ordinary bookshop would typically receive a discount of 30-35%, giving an equivalent royalty to the author

of 3.25-3.5% of the retail price. The large chains demand large discounts, as much as 55%, yielding an effective royalty rate for the author of 2.25% of the retail price. It can be seen from this that authors are now receiving as little as one quarter of the royalty they would have received twenty years ago.

Some authors have now taken the step of publishing their own work. Others have used professional firms that offer the service (this would previously have been described as "vanity publishing"). Self-publishing is costly and although it is possible with modern computer techniques to print very small runs, say 250 copies, the cost is such as to make the unit cover price very high. The author also then has the problem of selling the book,

storing the copies safely (they are **very** heavy and must be kept in a dry atmosphere), and packing and shipping against orders. All of this is time consuming and most of the self-published authors I have spoken to have made no money for their efforts.

The Paul and Gladys Richards Research Grant Program for Studies in British Transferware

Launched in 2009, the Paul and Gladys Richards Charitable Foundation grant is dedicated to supporting research focused on British transferware produced from 1760 to 1900. Paul and Gladys Richards were avid transferware collectors, and a charitable foundation was established in their memory in 1995. A long-time supporter of the Transferware Collectors Club, the Richards Charitable Foundation also provided a generous grant to aid in the establishment of the club in 1999. The TCC research grant program is named in the Richards' honor.

The research grant program can support the research phase of publishing by providing grants to qualified applicants. Applicants are invited to submit proposals for the following year. Research grant proposals are due on February 1 of each year. Grant recipients will be notified in late March with funds made available in early April.

For further information, contact TCC President at president@transcollectorsclub.org

