

Volume 1, Number 2
April 2014

NWPA is dedicated to encouraging networking and team building among authors, publishers, and all those involved in our changing industry.

Meetings 2nd Tuesday each month

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Notes on Editing

Editing: Let Me Count the *Whys*

Sue Mann, Working With Words

More and more we're hearing that the "big" publishing houses aren't paying much attention to the editing process and that independently published books, when properly edited, are becoming better and better. Many writers, however, have questions about editors and editing: why do I need an editor, what kinds of editors are there, which do I need for my project, how do I find the right editor, and when do I need a proofreader? These are all important questions; read on to find some answers.

Why do I need an editor? An editor serves as your objective pair of eyes and will see what's missing (perhaps you jumped from point A to point C, forgetting that crucial information in point B) or what should be deleted (those strings of adjectives that make your readers' eyes glaze over). Your editor will make sure your manuscript is as good as it can be and that your readers will focus on what you wrote rather than on how you presented it.

What kinds of editors are there? Editor can mean acquisitions editor (in-house editor who decides which manuscripts are published), developmental editor (works with you to develop the content and organization before or during the writing process), substantive editor (reorganizes or rewrites parts of the

manuscript, solves clarity and consistency problems, often is also the copy or line editor), copy or line editor (corrects spelling, punctuation, grammar, and word use while retaining your voice; reads for overall clarity). These are only some tasks editors tackle.

Which editor do I need? If you have an idea for a book, perhaps an outline or a few chapters, you may want a developmental editor to shape your writing. If your manuscript is finished but needs a thorough review for context, logical flow, consistency, and clarity, you need a substantive editor. If you think that all you need help with are the basics of spelling, punctuation, and grammar, then you need a copyeditor.

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How do I decide upon the right editor for me? The best way is to request a sample edit. Give the prospective editor about 10 consecutive pages that are representative of your manuscript. The edited sample helps both you and the editor in several ways:

- It shows you to what **depth** the editor will edit (substantive or copyedit).
- It enables the editor to estimate the **time** required to edit your manuscript.
- It enables you and the editor to estimate the **cost** involved.
- It allows you and the editor to **discuss** the level of edit you want.

Also, ask for references or other information that will tell you he or she is a professional.

When do I hire a proofreader?

Proofreading is done with printers’ galleys just before your manuscript is published—whether using print on demand or a traditional printer, or you are producing an e-book. Proofreaders check for missing punctuation, dropped running heads, problems with page makeup or layout, and errors or inconsistencies the editor may have missed. Proofreading is not a full-scale edit.

Although you will hire an editor at some point in the process, you can also be your own editor! Here are some areas you can edit:

Sentence fragments: Who or what is the subject? Sentence fragments have no subjects or no verbs. Perhaps you can connect your fragment to the preceding sentence or the following sentence with a comma or a dash. And yes, short sentences are okay.

Incorrect use of the apostrophe:

- Plural nouns (books, autos, ideas, etc.) do not require apos-

trophes. Possessives (the book’s cover; that is, the cover belongs to the book) do require apostrophes. Note that the apostrophe is before the s. For plural possessives, however (the books’ covers; that is, the covers belong to the books), apostrophes come after the s.

- It’s is a contraction of it is and needs the apostrophe (It’s his book). Its is a pronoun like his (Its fur is soft. His shirt is green.) and needs no apostrophe.

Redundancy: The bold words are redundant: 7:00 a.m. **in the morning**, soft **to the touch**, free gift.

Passive versus active voice: In “The operation was performed by the surgeons,” readers must wait until the end of the sentence to find out who is doing the action. In “The surgeons performed the operation,” they quickly find out who the actors are. Active voice normally is shorter, livelier, and more direct—and thus often preferred.

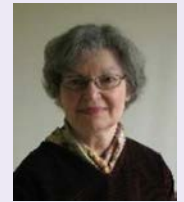
Strings of adjectives: “The lovely, white, waving, fluttering flower”

exhausts readers before they finally reach the subject of the sentence.

Similar words: In the context of your sentence, which of these words is correct? *among/between, that/which, farther/further, imply/infer, principal/principle, continuous/continual*

And the most important information: Arm yourself with the best little book on how to write: Strunk and White’s *The Elements of Style*.

Sue Mann has been a substantive editor, copyeditor, and proofreader since 1985. She has edited numerous manuscripts, including cookbooks, memoirs, self-help, and spiritual, as well as training manuals, newsletters, and business plans. She is a member of the Northwest Independent Editors Guild and the Northwest Publishers and Writers Association. Contact Sue at editor@zzz.com or 503-644-4317.



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Sue Mann

Print-on-Demand Options

Ron Kurtus

If you are self-publishing your book or are an independent publisher, there are several print-on-demand (POD) options for you to print or publish your hardcopy book: CreateSpace, Lightning Source, IngramSpark, Lulu, and Espresso Book Machine.

In all cases, you need to have your book and cover in print-ready PDF files.

CreateSpace

CreateSpace is Amazon.com's POD company. You can set up an account from <https://www.createinspace.com/> and start the publishing process.

There are several advantages for you to use CreateSpace. For one thing, they provide useful guides and tools to help in the publishing process.

For example, when I was publishing my 500-plus page Gravity and Gravitation book, they noted that my margins needed adjusting for a book of that size. That helped make the format more readable.

Another advantage of using CreateSpace is that the book is immediately posted on Amazon.com, while going through another publishing house may take several weeks to be listed.

Lightning Source / IngramSpark

Lightning Source has been the industry standard for having books

printed and distributed. However, due to competition from CreateSpace, they have changed their business model and introduced IngramSpark.

Right now, Lightning Source is intended for medium- and large-size publishers. Self-publishers and independent publishers can use their new IngramSpark POD feature.

The Lightning Source website is: <https://www1.lightningsource.com/>. IngramSpark can be accessed from that URL or from <https://www1.ingramspark.com/>.

An advantage of using IngramSpark is that printing is done through Lightning Source, but the setup fees are less. In both companies, you can get worldwide distribution of your book.

Lulu

Lulu is another choice for POD. (<http://www.lulu.com>) They have no setup fees, but the books are slightly more expensive to print than CreateSpace and IngramSpark.

I've used Lulu to print up prototypes or proof copies of my books before sending them to the major POD houses.

You can sell your books on their website and can also purchase a distribution package.

Espresso Book Machine

An interesting new concept is the Espresso Book Machine, which allows you to print copies of your book while you wait. See Powell's City of Books store (<http://www.powells.com/bookmachine>).

Although you can get your books printed immediately, there is a setup fee, and the price of the book is about double that of other printers. But, you don't have to pay shipping costs, so it might be worthwhile, especially if you are anxious to get your book printed.

Conclusion

POD options include CreateSpace, Lightning Source, IngramSpark, Lulu, and Espresso Book Machine. All are worth examining to see which fits your needs.

Ron Kurtus

has written two books: *Tricks for Good Grades* and *Gravity and Gravitation* and

published them through SFC Publishing Co. He also owns the educational School for Champions website at www.school-for-champions.com.



Five Reasons to Join CreateSpace

Connie Carmichael Hill

Do you want to publish a book? Many people I know do. They may want to write a memoir, a mystery or fantasy book, a young adult or children's book, or other genres. At the beginning most potential authors have no idea of the work and details that are part of the process.

Your writing and re-writing may seem to take forever, but that's only the beginning. You'll also have many other things to do and decisions to make. During my 12 years coordinating the events program at a local book store, many of the authors who presented their books thought all they had to do was write and someone would handle the rest. Maybe this used to be true, but it's no longer what happens. So where can a writer get help? CreateSpace, Amazon's self-publishing wing, can help with the details and answer questions. But what if you don't want to self-publish? Even so, I suggest you join CreateSpace when you begin your book, and here are five reasons why.

First

If you do self-publish, the process is easy. You upload a pdf, doc, docx, or rtf file and a cover pdf (or use their cover builder) and in minutes your book can be ready to order. If you need help CreateSpace

has all kinds of resources you can purchase for a few hundred to thousands of dollars. They can edit and format your book, lay it out, design the cover, and help you with marketing, all if you want to pay the money. Or you can do it all yourself.

Second

If you decide to do everything yourself, that's fine with them. They still provide lots of support through their "community," which has tons of articles and Q & As about the industry to help answer your questions.

Working on my book, *Money Stories*, my editor kept sending it back to me saying the bio needed to be rewritten. In frustration I asked the "community" how to write this portion of my book. The article by Richard Ridley, "Tips for Writing Your Author Bio" told me that it needed to be third person, less than 100 words, personal, and how fiction and non-fiction bios differed. After reading that article it took me minutes to rewrite mine and send it off to my editor. She loved it!

Third

As a member you'll receive monthly newsletters that have many informative articles. The most recent one has articles about market-



ing, tips for writer's block and developing ideas, and creating your own cover.

I love working with CreateSpace and have found their website really helpful. You can use their resources and decide to self-publish or not at any point during the process, and still use their resources as long as you are a member, and membership is free.

Fourth

CreateSpace gives you the option to get a free ISBN or pay for one. If you publish your book using a free CreateSpace ISBN, they are listed as your publisher. Or you can purchase an ISBN for a minimal price and print your books under the name of your own publishing company. With this second method your book is not labeled as self-published. There is still stigma associated with self-publishing from some book stores as well as from some readers, but it's becoming more acceptable. Now, even many seasoned and best-selling authors self-publish some of their books, especially if they want to write in a new genre.

Fifth

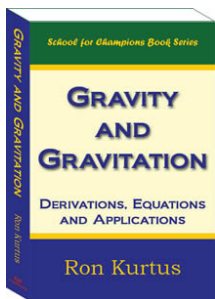
Publishing with CreateSpace can be inexpensive. Books are printed when you want them, and you only pay for books ordered and the shipping. You can purchase from one to thousands. This is a wonderfully low-priced option for poor authors!

So, I suggest the first thing you do as a potential author is to join CreateSpace. I think you'll be glad you did! Good luck with your masterpiece.



Connie Carmichael Hill is the author of *Money Stories*, *How Money and Spirit Combine to Create Abundance*. She ran the prestigious events program at Portland's New Renaissance Bookshop for 12 years, which is where she met many of the spiritual teachers she interviewed for a local alternative magazine, and for her book. In her business Connie offers astrology, coaching, ceremonial tool making (rattle, drum and shield making) and ceremonies as well as self-publishing and other classes. Her web address is www.gmnite.com

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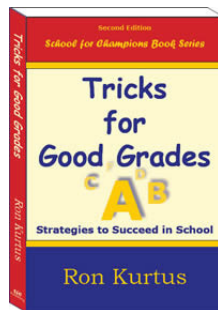
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see explanations of gravitation among astronomical bodies, this book is for you.

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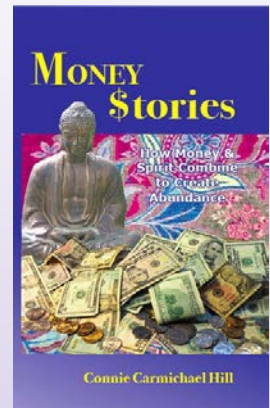
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Money Stories:

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Available on Amazon.com or [Kobo](http://Kobo.com) or New Renaissance Bookshop (503-224-4929) or by emailing gmnite@yahoo.com

Reflections on Crowdfunding

Ruthie Matinko-Wald

Now that you've written the great American novel, how do you pay for the editing, graphic design, proofing, printing, and all the other costs of getting your words into the hands of readers? Even producing an ebook takes money, and most of us are not so fortunate as to have an advance from a major publishing house. So what do you do? Tap into your retirement nest egg? Take out a loan? Borrow from the Bank o' Mom?

Thanks to the genius of digital technology and brilliant entrepreneurs, there's an option available today through which you can raise money to self-publish without breaking the bank: crowdfunding. Crowdfunding is the process of raising money online from many different people to make an idea become reality. The crowdfunding platform is also a place to discover interesting projects you can support.

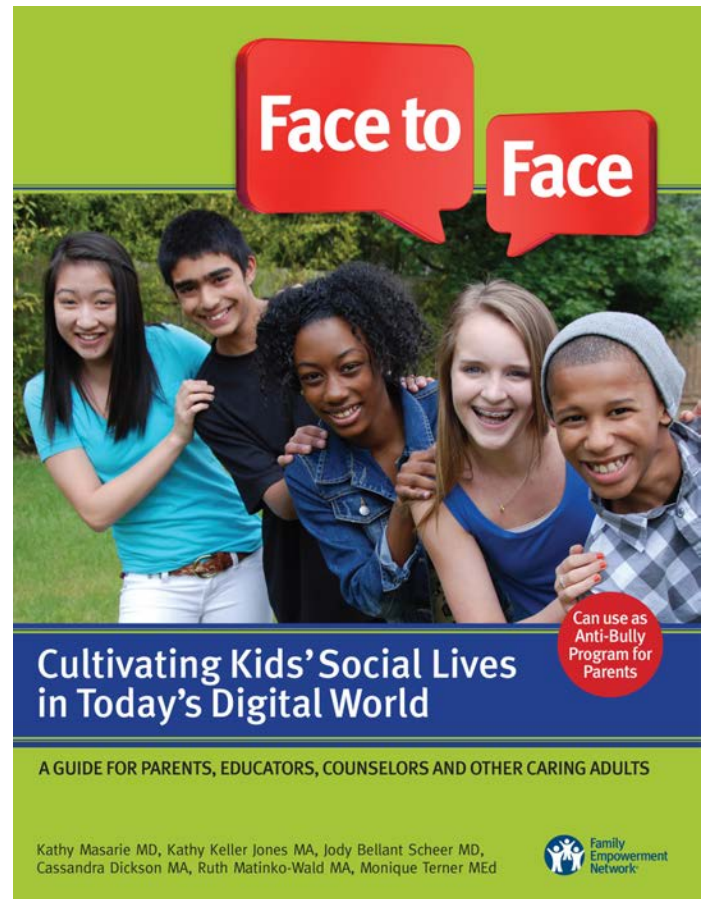
I work for a small organization called Family Empowerment Network (www.family-empower.com). We offer parenting classes and give talks to parents and educators on how to empower kids to be empathetic, hardy, and happy. This past year, we self-published our third parenting guide. Besides being a compendium of the best research and practices on raising kids today, [Face to Face: Cultivating Kids' Social Lives in Today's Digital World](#) also is designed as a discussion guide and is being used by parenting "book

clubs" as a curriculum and catalyst for building villages within which to raise our children. This 272-page, heavily illustrated softbound book cost over \$14,000 to produce, which included the printing of 600 copies. (We need hard copies because our #1 distribution channel is direct sales to parents and educators during school talks and conferences. For example, we premiered it at the International Bullying Prevention Assn. Conference in Nashville.) We could never have afforded to publish, print, and premiere *Face to Face* without [our crowdfunding campaign on Indiegogo](#), through which we raised a little over \$18,000.

Although there are others, the two heavyweights in the crowdfunding field are [Kickstarter](#) and [Indiegogo](#). Although I know a number of writers who chose Kickstarter over Indiegogo (check out children's author [Trudy Ludwig's Kickstarter campaign page](#)), we chose Indiegogo because, unlike Kickstarter, they let you keep any money you raise even if you don't reach your goal (we're not betting people). They also seem to have a more socially conscious bent, which matches our target audience of caring adults who

are proactive about improving the world. In addition, Indiegogo lets you raise money for anything at all, as long as it isn't illegal or harmful in any way; you can set any goal you like, from large to small; and you get to go live whenever you're ready (we had to push off our start date a few times). Plus, there are no upfront set-up fees. ([Click here for an article highlighting the differences between Kickstarter and Indiegogo.](#))

The way Indiegogo works is well explained in their [online "Playbook"](#) as well as in their comprehensive [free downloadable "Field Guide."](#) If you contemplate using their platform, I highly recommend carefully reading both documents. They out-



line how to build your campaign and offer tips that will enhance the likelihood of your reaching your funding goal.

That said, the place to start on your campaign is with setting your goal: How much do you estimate your book (and its marketing) will cost and when do you need the money? (Successful campaigns on Indiegogo run an average of 47 days; we ran our campaign for 40 days and kicked off on a Tuesday, which is recommended.) Then, you choose between “fixed funding” or “flexible funding.” Under “fixed funding,” Indiegogo charges 4% if you reach your goal; if you don’t reach your goal under “fixed funding,” you pay nothing and those who have donated to your campaign are refunded. Under “flexible funding,” which we chose, Indiegogo charges 4% if you reach your goal and 9% if you don’t; this provides a huge incentive to set reasonable goals and to work your butt off to promote your campaign. (There’s also an extra 3% credit card processing fee.)

I say “work your butt off,” because, if you want your campaign to be successful, you will (or should)! The downfall of many-a-campaign is the faulty assumption that the magic of Indiegogo’s platform will do all the work. Wrong! It’s really the campaign owner who makes the magic happen. Here’s how: Once you decide your goal, the time frame, and whether you’re going to go with fixed or flexible funding, then it’s up to you to create your campaign page. It helps to check out lots of examples of successful campaigns to get a feel for what works.

The campaign page consists of three main sections:

1) Your pitch (Why would people, even complete strangers, want to give you money for your book? You’re a writer; convince them!)

2) A pitch image or video (According to Indiegogo, campaigns using a pitch video raise 115% more money than campaigns using a pitch image.)

3) List of support levels and corresponding “perks” (“Perks” are incentives you provide for the various support levels. Making the video and fulfilling the perks can cost money, so choosing wisely and being creative is critical.)

Looking specifically at other book projects on Indiegogo (and Kickstarter) will help you to design a cool campaign that gets lots of “visits” and conversions into cash.

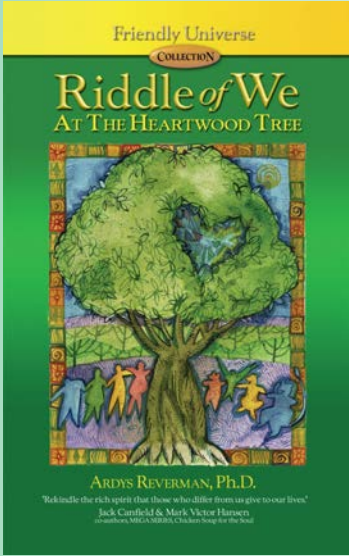
Completing your campaign page will be exhilarating, but your work won’t be done then. While your campaign is live, it’ll be partly (nah, mostly!) on your shoulders to drive traffic there. The 40 days of

our campaign were stressful, like a roller-coaster ride. We emailed and Facebooked every person we knew in the world, asking them personally to support our project and providing them with the link to our Indiegogo page. And we asked them to share the link with every person they knew in the world via email and social media. When our pitches were effective, we saw contributions rolling in, and we were ecstatic. But then there were days not one person donated, and we would be clutching our throats. Truly, running a crowdfunding campaign is not for the weak of heart! It also pays off if two or more people work together on a campaign, because you emotionally support each other--and your contact lists are doubled/tripled/quadrupled!

The way crowdfunding is designed to work is that initial support of family and friends goes “viral,” and then people beyond your little

Continued on page 8

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world hear about your project and are inspired to support you. As we all know from Marketing 101, however, location is everything, and this applies to the Indiegogo site as well. The ease to which people find your campaign on the Indiegogo site is critical to your success. This was the one area in working with Indiegogo I found frustrating. They have a funky algorithm they use that's based upon the popularity of the campaign, the "Go Go Factor," to determine the positioning of each campaign "promo card" on their site. From my watch, the "Go Go Factor" didn't really work the way Indiegogo said it would. Perhaps they have fixed this by now, but, nonetheless, you have to be relentless. During the period you run your campaign, you must not mistakenly rely on the phantom miracle of a digital virus but instead keep finding clever ways to drive people to your page—until you reach (and surpass) your goal.

Of all the new innovations brought to us through digital technology, crowdfunding is one of the most exciting for independent publishers. It's the only way I know that those of us who are not non-profits can ask for money without being embarrassed. In fact, crowdfunding platforms such as Indiegogo have made asking for money acceptable—even fun!

Besides working for Family Empowerment Network and the Tualatin Public Library, I'm a freelance editor and book publisher.

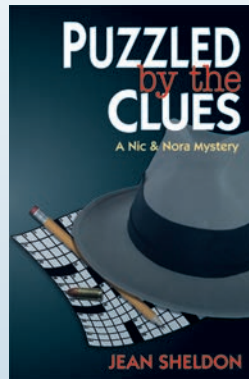
If you'd like to pick my brain about my experience with crowdfunding, feel free to contact me at

matinkowald@msn.com

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NWPA Guest Speakers

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Tuesday May 13, 2014

**Writing, Editing, and Money:
How to Make the Best of All 3**
Jill Kelly, PhD



Professional editing is some of the most important optional money you can spend on your book before publication. It can mean the difference between great reviews or no response, between sales to an agent, publisher, or readers and a book that goes nowhere. Yet with all of the necessary design and printing costs, how can you keep the editing costs reasonable and still

get a great book? Come find out how using a structured system of self-editing and asking the right questions of potential editors can save you money and ensure you get the help you need.

Tuesday June 10, 2014

Science and Art of Self Publishing
Connie Carmichael Hill



Do you have a book you want to self-publish and don't know how? We'll talk about the best options for doing that. I'll share many things I didn't know were important before I hit the upload button. Learn about such things as: * book size, fonts, paper color, ISBNs * front and back matter * editing and editors * what a POD

publisher can provide, and what you can do yourself * what to do before and after publishing... and much, much more. We'll talk about many things I wish I'd known and will be excited to share with you. Bring your questions.

Tuesday July 8, 2014

**Small Press Science—
Little Footprint, Huge Stride**
Kelley Jacquez



We'd all like to get a check for \$200,000 right after the ink dries on a contract with Big-Name Publishing for a breakout book slated to become a best seller. In reality, about two percent of the books published each year make enough money to support the author—and the big winners in

the race for the money are nonfiction “how-to” books. Alternatively, small presses offer a much better chance for getting that first book published: Literary writers are welcome; poets; genre writers have myriad publications from which to choose; and yes, the how-to” books are sought after by small presses as well. Learn what's in it for you to query the Little Giants of the publishing world.

Tuesday June 10, 2014

**Learning the Science of Screenwriting
to Improve Your Novel**
Mary Andonian



Screenwriters rely on structure to tell their story and you can use these same tips and tricks to improve your novel. In this beginners' screenwriting class, we'll discuss different types of screenplay structures (three acts vs. sequences), pivotal points in a screenplay (set up, inciting incidence, upside down world, etc.) and

how you can apply these same principles when writing your novel. Who knows? You just might end up being a screenwriter!

NWPA Guest Speakers

Continued

Tuesday, September 9, 2014

Demystify the Social Networking Demons

Phil Mandel



Social networking, while ubiquitous, can be confusing for some people. Let's demystify the three "biggies" (Facebook, LinkedIn, and Twitter) and look at ways to use them to build our audiences and readers. Time permitting, we will also take a peek at other websites, such as Meetup.com.

people find solutions to their communication and stress challenges.

Some snippets of Phil's background:

- Master Practitioner and Trainer of Neuro-Linguistic Programming (NLP)
- Certified Flight Instructor
- Professional Musician (piano)
- Long Distance Cyclist
- Community Ed. College Instructor
- ...and a Recovering Engineer!

As an author, speaker, and Principal of Phil Mandel & Associates, Philip has spent over fifteen years helping

Links to Articles & News

Video link... [How To Format a Kindle Book - Ebook Publishing School](#)

In this video, Tom Corson-Knowles, #1 Amazon bestselling author of The Kindle Publishing Bible and founder of TCK Publishing shows you How To Format a Kindle Book using Microsoft Word for PC.

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It's a Fact: Reading DOES Change Your Brain

www.publishingperspectives.com/2014/01/its-a-fact-reading-does-change-your-brain/

Creative Writing: On Characterization through Dialogue

www.crimsonleague.com/2013/04/25/creative-writing-on-characterization-through-dialogue/

A Beginner's Guide to Content Marketing

www.constant-content.com/blog/2014/01/beginners-guide-to-content-marketing/

8 Things You Should Know About BookBub Subscribers

<http://unbound.bookbub.com/post/80678538507/8-things-you-should-know-about-bookbub-subscribers>

Has everyone conceded the US ebook market to Amazon?

<http://dearauthor.com/ebooks/has-everyone-conceded-the-us-ebook-market-to-amazon/>

Imaginary Friends Sell Products

<http://seobloggeo.wordpress.com/2014/03/11/imaginary-friends-sell-products/>

How to use Pinterest to Promote Your Book

<http://www.thebookdesigner.com/2013/10/how-to-use-pinterest-to-promote-your-book/>

89 Book Marketing Ideas That Will Change Your Life

<http://www.authormedia.com/89-book-marketing-ideas-that-will-change-your-life/>

4 Reasons Why Your Content Marketing Strategy Isn't Working on Social Media

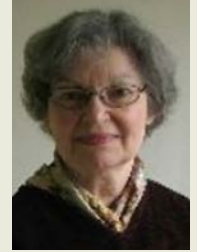
<http://socialmediatoday.com/nate-mendenhall/2076596/4-reasons-why-your-content-marketing-strategy-isn-t-working-social-media#>

Meet Some of Our Members



Linda Becker has studied and trained in healing techniques from around the world. She worked with hundreds of people guiding and empowering them to make changes in their lives. www.LivingWithSoulFoundation.com

Sue Mann has been a substantive editor, copyeditor, and proofreader since 1985. She has edited numerous manuscripts, including cookbooks, memoirs, self-help, and spiritual, as well as training manuals, newsletters, and business plans. editor@zzz.com



Brad Branham admits to a varied career in engineering and software on NASA projects, neuroscience research support, and scientific pursuits. He enjoys writing slice-of-life adventures. Settings may be rock'n'roll, fantasy, science-fiction. bhbranham.wordpress.com

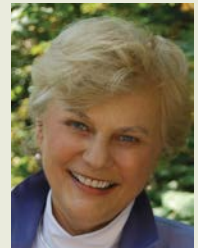


Laurence Overmire is the author of *The One Idea That Saves The World: A Call to Conscience and A Call to Action* which has been endorsed by Bill McKibben, Thom Hartmann, Rev. Kate Lore and the World Business Academy among many others. www.laurenceovermire.com



Dr. Veronica Esagui, is a chiropractic physician and author of *The Scoliosis Self-Help Resource Book*. She is the chief executive officer of the Northwest Annual Book Festival, and Papyrus Press LLC. www.veronicaesagui.net

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Ron Kurtus writes educational and personal and professional development material. He is the author of two books: *Tricks for Good Grades — Strategies to Succeed in School* and a physics textbook: *Gravity and Gravitation*. Sfc Publishing Co. www.sfcpublishing.com



Richard Sessions is a fourth generation Californian who grew up in the San Joaquin Valley. He self-published his first novel, *Island Woman*, in 1997 and released his second novel, *Gregory's Anomaly*, an academic medical thriller, in 2013. www.richardsessions.com

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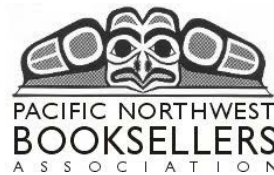


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A book fair for both authors and publishers.
Saturday, September 27, 2014.
From 10 am—4 pm
Florence Events Center, Florence



Wordstock Book Festival

For many of us October has meant a trip to the Oregon Convention Center to be on one side or the other of a booth at the Wordstock Book Fair. Organizers have announced a move to Portland State campus in 2015. There will not be a 2014 festival. We'll keep you posted as we hear more about the next event.



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www.pnba.org/show.htm

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