

Signature

CIPA—Independent Publishers Working Together

Volume 15, Number 8 October 2006

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October Meeting Agenda:

- 8:00–8:30 a.m.**
Registration and Continental Breakfast
- 8:30–9:15 a.m.**
Announcements, Star Time, Committee Chair Updates
- 9:15–10:00 a.m.**
Networking
- 10:00–11:00 a.m.**
Speaker Program
- 11:00 a.m.–Noon**
Round Table Discussions

Save! Register today!

Register at:
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SATURDAY, OCTOBER 21 MEETING

Which Publishing Path Is Right For You?

Instead of doing it all yourself and self-publishing with a full offset print run, are there other alternatives that might better suit your needs?

The October meeting will bring you a panel that will examine the options of submitting manuscripts to traditional publishers, working with a subsidy press and the use of Print on Demand (POD) or short run digital technology to control costs.



Brent Sampson

Brent Sampson will talk about the **subsidy publishing** model. He is the president, founder, and CEO of Outskirts Press, Inc, located in Parker, Colorado and globally at www.OutskirtsPress.com.

Featuring advanced on-demand technology, worldwide EDI distribution, and great flexibility, Outskirts Press offers customized publishing services that combine the best aspects of traditional and alternative publishing.

An accomplished artist and writer, Brent is the author of the award-winning *Self-Publishing Simplified* and *Publishing Gems: Insider Information for the Self-Publishing Writer*. Together with Outskirts Press, he is an active member of CIPA,

the Publisher's Marketing Association, the Small Publisher's Association of America, and the Florida Writer's Association. Outskirts Press is a proud member of the Better Business Bureau.



David Hall

Dr. David Hall will discuss the **manuscript acquisition process** and give authors tips on how to improve their chances of getting noticed in the crowded writing world. A dentist turned publisher, he got into the business after developing a game he was interested in producing and marketing. The book business was an outgrowth of that initiative.

He founded Mapletree Publishing in 2002, in Mt. Vernon, Iowa. In 2003, the company moved to Denver. Its focus is on bringing quality, uplifting literature to America. Its motto is: Publishing excellent books that gently promote religious values. In carrying out that mission, it aims to publish wholesome books from authors of various denominations that reinforce commonly held Christian values. As a young company, it has decided to concen-

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FROM THE PRESIDENT

Take Advantage of Your CIPA Connection

By Lydia Griffin, CIPA President



Lydia Griffin

CIPA is an incredible resource, not just for independent publishers but also for artists and illustrators, editors and writing coaches, printers and graphic designers, booksellers, distributors and wholesalers. I feel lucky to be a part of this superb network of talented, experienced professionals who can point us in the right direction when we need help. To further expand this resource, I believe it is of the utmost importance that CIPA reach out to other book, publishing, and professional organizations that might help us and/or our membership.

How many of you know about Book Organizations of Colorado (BOOC) and have visited the website at www.coloradobook.org?

Founded by former CIPA President, Kenn Amdahl BOOC is a nonprofit corporation that is a resource center for Colorado organizations involved with books. BOOC fosters and facilitates communication, cooperation and education among Colorado nonprofit associations whose activities support literacy, libraries, writing, publishing, selling or promoting books for the mutual benefit of members and the general public.

BOOC has resources that all of us should take advantage of regularly. As a children's book writer, I have joined the Society of Children's Book Writers and Illustrators (SCBWI). SCBWI provides information directly related to my field and offers up-to-date advice, including fascinating articles and the latest news in the children's publishing world. Anyone who writes for children should be a member of SCBWI and if he/she is an independent publisher . . . then CIPA is a must as well!

I use myself only as an example. How many of the CIPA fiction writers are members of Rocky Mountain Fiction Writers? What about our poets? Romance writers (does Mary Jo's stuff count as Romance?)... There's a group out there for you too!

I encourage everyone to take advantage of the available organizations that might help you in your field. As CIPA president, and with the help of the board, we will continue to offer diverse educational programming and networking opportunities. CIPA is your first source for publishing and marketing advice and resources. Also consider joining PMA, where you will find additional marketing help for your book(s). If you can't quite complete your manuscript . . . you may need a writer's group. And if you like to eat, and/or cook, and only come to CIPA for the food . . . bring some for the rest of us!!!

Increase your knowledge and expand your network. Feel free to volunteer for one of CIPA's many committees. Just choose an area of interest and email the committee chairman. It's all about teamwork, sharing, and learning!

Rally Round the Flag

Support Your Colleagues by Attending Their Book Signings.

See page 5 of this issue or go to www.cipabooks.com and click on the CIPA Member Book Signings in the top left corner of the home page for dates and locations.

Legal Issues in World Building

By Brenda Speer

To create a world for your story, whether it's fiction or non-fiction, your building blocks are people, places and things. There are legal issues that arise when these building blocks involve real people, places or things and as long as you stay within the legal bounds for usage, it is permissible to use them in your work.

Let's take people first. Bear in mind that the term "people" includes both natural persons, living or dead, and what are known in legal-speak as artificial persons, or legal entities (i.e., companies) and characters (think Mickey Mouse, Harry Potter, etc.). There are three, legal, "people" issues with which to concern yourself: Defamation, Right/Invasion of Privacy and Right of Publicity.

Defamation is explicit or implicit injury to a person's reputation, or in colloquial terms, talkin' trash about others. Defamation is an encompassing term that covers both slander (spoken/oral defamation) and libel (literal/written defamation). The latitude you have in making remarks about others depends on the person's status. Public officials, such as politicians and public servants, have the least legal protection against defamation, meaning you can say just about anything you want about them provided it's factually true or your reasoned opinion (beware of vitriol which takes you into a legal gray area).

Public figures, such as celebrities or notorious people, are also fair game, but they have somewhat greater legal protection against defamation than do public officials.

Private figures, or ordinary citizens, have the greatest legal protection against defamation and one should tread lightly when lambasting them.

So, it's open season on any U.S. president, past or present (public figures), Britney Spears or Simon Cowell (celebrities) and Scott Peterson or Amber Frey (people of notoriety), but not on your neighbor or boss (private figures).

The **right/invasion of privacy** is, simplistically speaking, the right to be left alone. This right applies only to living, natural persons. An invasion of privacy may consist of public disclosure of private facts, portraying someone in a false light, physical intrusion into another's life, or misappropriation of another's name or likeness for your own benefit.

The **right of publicity** is the right to prohibit others from using your persona (likeness, voice, unique behavior, etc.) for their commercial purposes and applies to both living and dead natural persons. It is permissible to use

another's persona for the purpose of reporting, scholarship or commentary.

I am going to lump places and things together for purposes of discussion, because some of the same legal issues apply to both. These issues are trade libel (applies to both), trademarks and trade dress (applies to both) and copyrights (things).

Trade libel is a false statement that injures the business reputation of a company or the sale of a company's products. Trade libel is also known as product disparagement and the concept is akin to defamation, but it applies to things, not people.

Trademarks serve as an indicator of source or origin of a good or service (for instance, UPS delivery service) and **trade dress** conveys the total image and overall appearance of a good or service (the brown uniforms and delivery vehicles of UPS). Trademarks and trade dress can apply to goods, services, titles, characters and book covers, among other things. It is permissible to use either trademarks or trade dress in fiction or non-fiction, provided the reference is to an actual good or service (i.e., don't make up products for real companies and vice versa) and proper format and ownership attribution are used. For proper format, a trademark should always be used as an adjective, like so: trademark brand noun (Big Chief® brand writing tablet), and never as a noun or verb. For example, you don't Rollerblade® in the park (misuse as a verb; however, you can skate with Rollerblade® brand inline skates), and you don't make a Xerox® of a document (misuse as a noun; however, you can make a photocopy with a Xerox® brand copier). Ownership attribution can be accomplished by implicit understanding of the reader within the context of the work, explicit statement within the work, or identification in the work, such as on the copyright page.

Copyrights apply to original works of authorship and give the copyright owner the exclusive right to reproduce the work, prepare derivative works of the original work and distribute copies of the work. In writing, the types of original works of authorship that are most often used in world building are excerpts from literary works, musical works (including any lyrics) and dramatic works (including any music). To lawfully use the copyrighted work of another, you must have either express permission from the copyright owner or legal permission to do so.

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New CIPA Stars Light Up

Congratulations to our newly selected CIPA Stars!

Jean Bell, *Love, Teeta*
Randy Chapman, *The Everyday Guide to Special Education Law*
Orfhlaith Ni Chonaill, *The Man with No Skin*
Cindi Duncan/Georgie Patrick, *Quick Crockery Cooking, Quick Hors D'oeuvres*
Dianna Edwards, *Meet Patou*
Donald Estep/Suzanne Hetts, *Help! I'm Barking and I Can't Be Quiet*
Debra Faulkner, *Touching Tomorrow: The Emily Griffith Story*
Ken Freed, *Global Sense*
Carol Ann Kates, *Secret Recipes from the Corner Market*
Portia Masterson, *Bicycling Bliss*
Joan McWilliams, *The Peace Finder*
Mara Purl/Reya Patton, *Act Right: A Manual for the On-Camera Actor*
Andrew Rodriguez, *Adios Havana*
John Sileo, *Stolen Lives*
DK Simoneau, *We're Having a Tuesday*

JUDGES CORNER

2007 EVVYS

By Rebecca Finkel & Herb Tabak, Co-Chairs

Welcome to the 13th Annual CIPA Book Competition, the "EVVY" Awards. The 2007 competition will have some small changes that will be finalized later but one major change that is important right now. Due to the growing national acceptance and recognition given to the competition, the Board of Directors has approved making the announcement and presentation of awards to the 2007 EVVY winners the highlight of the CIPA College dinner, which will be held on Friday evening, March 23, 2007, at the Red Lion Hotel.

Because the awards dinner will now be held at the end of March instead of the beginning of June, all entries must be received by February 1, 2007. Details will be listed on the CIPA website in November along with the Rules, Judging Handbook, Judges' 2007 Evaluation Form, list of Categories, etc.

Some other additions to the EVVY benefits will be the introduction of a Merit Book sticker similar to the ones now available for 1st, 2nd and 3rd place winners. For those winners who would like the option of printing the

Barbara Stoker, *Intelligent Risking for Women*
LC Sugar, *Alfa Dino Bet*
Herb Tabak, *Colorado High Country Anthology* and *No Whining*
DomTesta, *Galahad I*
Lois Tschetter Hjelmstad, *The Last Violet*
Madge Walls, *Paying the Price*
Elizabeth Yarnell, *Glorious One-Pot Meals*

The new Stars will be in the spotlight as CIPA representatives. The Star committee has met with Borders Books & Music manager and will meet with other bookstores to increase CIPA Star presence in retail outlets. As the school year gets underway, the Star Program Committee will look for ways to expand Star participation in the Authors in the Classroom program in cooperation with Colorado Humanities.

2006-2007 CIPA Star Program Committee—Doris Baker, Lydia Griffin, Rebecca Finkel, Susan Bhat.

CIPA Welcomes New Members A warm welcome to:

COLORADO:

Jessica Abegg, Denver, CO

Michelle Wiegman, Highlands Ranch, CO

winner logo instead of affixing a sticker to each book, a logo licensing agreement and new printable logo will be available.

Another marketing tool will soon be available to EVVY winner service providers such as editors, cover designers, illustrators and/or printers in the form of postcards, bookmarks, table tents, etc., that will allow them to receive direct recognition for their contribution to a winning entry.

Again in 2007, the competition will be co-sponsored by the CIPA Education and Literacy Foundation (ELF), which has recently received official recognition from the IRS as a public charity under IRC Section 501(c)(3). This recognition permits a charitable donation tax deduction for part of the book entry for 2007. A complete explanation will be available when the rules are finalized and published. We look forward to another great competition.

Western Slope CIPA Gets New Director

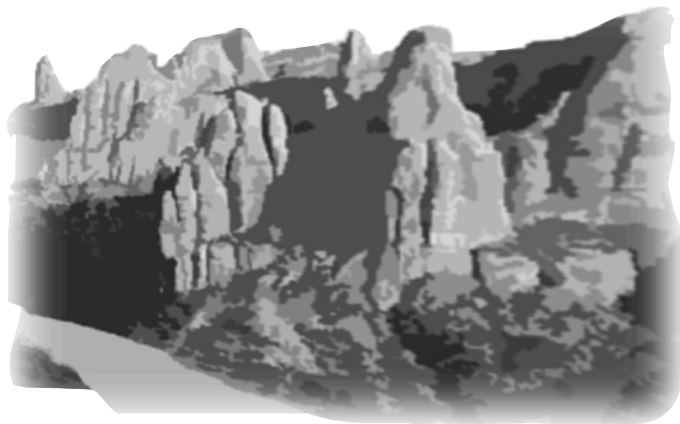
By Sue Hughey

The CIPA Western Slope chapter met Saturday, September 9, this time in Montrose. We had a turnout of sixteen, three of whom were guests.

Past director Carole London began the meeting by introducing our new director, Patrice Rowe of Grand Junction. Cliff Humphrey had held the position since early last spring. A new job and other pressing issues had made it difficult for him to devote the necessary time to the position.

Patrice has just published her first novel, *Threads*, which was nominated for an EVVY Award, and she has been quite successful at getting publicity. So far, she has made two local TV appearances, plus newspaper write-ups and book signings. While thusly promoting her book, Patrice has always included a big plug for CIPA. We look forward to her dedicated and enthusiastic leadership.

Vicki Felmlee presented a very informative program on web design. Vicki is founder and president of TCS Marketing Group, Inc. in Grand Junction. Vicki has been building websites for an impressive list of clients for the past ten years. She is a frequent speaker and freelance writer who worked as a reporter and features editor for the Daily Sentinel. She's been listed in *Who's Who Among*



American Women and *Who's Who in the Media and Communication*.

Our afternoon "break out" sessions were on Marketing, conducted by Patrice Rowe, Publishing Questions & Answers, by Carole London of Lifetime Chronicle Press, and More on Web Page Design by Vicki Felmlee.

Our next informal meeting will take place October 7 and our next all-day program will be on November 4, both in Grand Junction.

RALLY ROUND THE FLAG

Stand Back for the Charge of the CIPA Brigade

Saturday, October 7, 2006, at 2:00 p.m.

Barnes & Noble
Shoppes at the Meadows
Lone Tree, Colorado

Join author and CIPA member Madge Walls as she reads from and signs *Paying the Price*. In this touching tale of mothers and daughters, a real estate deal on Maui goes terribly bad, threatening to wreck the lives of everyone involved.

Directions:

Lone Tree is in South Denver, between 470W and E. County Line Road.

Saturday, October 21, 2006, at 2:00 p.m.

For Heaven's Sake Gift Shop and Bookstore
4383 Tennyson Street, #1F
Denver, Colorado 80212

Join author and CIPA member Jan DeCourtney, CMT, as she reads from and signs *Recapture Your Health*, a book that will show you how to relieve or eliminate most chronic symptoms, pain, or illness following this simple, low-cost, at-home health program. Effective for achieving or maintaining vibrant health.

Directions:

Go south on Sheridan from I-70, turn left on Lakeside and go eight blocks east. For Heaven's Sake is located at the corner of Lakeside and Tennyson.

DIGITAL PRINTING

Positive Results Without Negatives

By Joe Ryan

Traditionally, the end stage of book printing has involved numerous steps and significant expense. Although far removed from the days of shooting camera-ready repro paper and manually stripping in artwork to create film, today's printing process—moving from PDF files directly to plates—still requires its fair share of time and expense. In the past few years, however, digital printing has emerged as a viable alternative to traditional printing.

In digital printing, formatted text is output directly as final product from an electronic file, eliminating the need for film preparation, output, and assembly. By doing so, the printing process is accelerated, resulting in a quicker turnaround time from file preparation to printed product. Although digital printing has historically been criticized for its inferior quality compared to traditional presses, current technology has made that point moot. Today's digital output is practically identical in quality to that seen in a conventionally printed book.

Today's digital output is practically identical in quality to that seen in a conventionally printed book.

Digital printing has many applications. Its customizable nature and flexibility in output makes it well-suited to commercial work, ranging from business cards, postcards, menus, and posters to smaller publications such as pamphlets, brochures, calendars, and catalogs. In addition, as the capability exists for perfect, saddle-stitch, and mechanical binding, digital printing also lends itself to short-run book production, whether 1-, 2-, or 4-color work. For smaller publishers, this print-on-demand option is a perfect alternative to expensive presses and large inventories.

Digital printing offers numerous advantages. Faster turnaround time has already been identified. In part because of this accelerated schedule, a substantial cost savings exists as well. Rather than tying up time and materials in film, projects output on a digital press move directly

from an electronic file to a finished, bound book. The elimination of the film stage means an associated elimination of materials, and therefore a reduced cost.

An additional cost-savings advantage comes courtesy of digital printing's ability to print on demand. Rather than tie up funds in substantial press runs, which will then need to be inventoried until sold, projects output on digital presses can be output on an as-needed basis. This allows a digital press to output 100 (or less) now, 300 later, and an additional 500 if needed. This flexibility allows supply to more closely match up with demand, without keeping expensive inventories on hand.

Flexibility is also evident in the output itself. Digital printing offers the alternative of variable data, in which text can be customized to the audience receiving it, either through personalizing the contact information or emphasizing specific content. This added emphasis and custom printing helps create a stronger attachment with readers, improving the product's overall marketability. This makes digital printing ideal for such items as direct mail marketing campaigns, financial statements, and special-interest brochures.

Granted, digital printing is not ideal for every situation. Large press runs (larger than 5,000 units) and hard-cover bindings will most likely be better achieved through traditional means. However, even in these situations, digital printing has a valuable niche. Suppose a two-chapter sample booklet is needed for marketing purposes, or to take along to an upcoming conference. A promotional item like this can easily be compiled through a digital press, presenting a representation of the bound book on a smaller scale.

Traditional printing will always have its place, but as the market shifts to shorter schedules and smaller budgets, the advantages of digital printing will become more pronounced. A simple example can easily reveal the major benefits of digital printing.

Suppose someone sits down at a word processor, types up a letter, prints it, folds it, places it in an envelope, affixes a stamp, puts it in the mailbox, and waits for it to arrive at its intended destination. Now, suppose that same person sits down at a computer, types up the same letter, attaches it to an email, and hits "Send." The same infor-

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WRITER + COACH = FINISHED BOOK!

The Benefits of Working with a Writer's Coach

By Janet Lynne Roots

I wish I had a dollar for every time a student has said:

"I know it's a great idea but I don't know how to begin."

"I have four (or six, or ten) chapters but I don't know how it ends."

"Now it's almost done, I'm bored with it."

They think they're lacking some piece of technical information when they're really suffering from the artist's commonest ailment—insecurity. It's as prevalent (and as debilitating) as the flu. It can even be "fatal" to the aspiring writer, who tells him or herself "my writing sucks" or "I'll never make any money" one too many times and gives up.

If you are hesitating anywhere along the path to creating your book, think about working with a writer's coach. A good coach can tell the difference between genuine writer's block (rare, in my experience) and simple procrastination (sadly, all too common amongst normal humans!) and help you overcome it. Sometimes, the simple necessity of explaining your dilemma to your coach elicits its own answer.

While part of a coach's role is to crack the whip and keep you on the writing path, sometimes the brakes are called for. The over-eager writer who just can't wait to start tossing those stories out there is doing himself an injustice. If you have the guts to put something of yourself down on paper—as every writer must—don't you want it to be worthy of you? A writer's coach isn't just a cheerleader, leaping around and waving pom-poms to get

you revved up about your writing. A good coach can show you, with authority, the writer you can become.

Do you see your work as never being good enough? What you need from your coach is permission to mess up; to do some verbal doodling; to create nonsense without guilt; to play in the mud a little. A writer who never gallops is a hack.

So, you've read this book and that on writing; you've been to 69 workshops and seminars; you've talked your novel over with Carol at The Bookstormer; perhaps you even have an outline. In short, you have a goal. But a goal without process is as pointless as process without a goal. Writing coaches work with writers in many different genres, each person as different in temperament as chalk from cheese. You and your coach can establish a writing schedule (the process) that suits you and gets you to your goal quickly.

Insecurity sometimes hides behind the phrase: "I just want to write for my own satisfaction." Newsflash—*nobody enjoys being criticized by others*. A smart writer learns to dissociate "me" from "my product" and to view criticism—critically. If your latest chapter is bashed by your critique group, your coach will help you sort the good advice from the bad and reconnect you with the magic of your idea.

A coach can hand you Aladdin's Lamp, but only you, the writer, can summon the Genie!

Janet Lynne Roots coaches fiction and non-fiction writers. For more information, see her website at www.rootswrites.com, or call her at 720-941-2560.

Award-winning Book Design

In the last four years, we've designed the covers of 15 CIPA EVVY award-winning books! Call us for exceptional service and competitive pricing on book covers, interior layout, packaging, logos and marketing materials.



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ADD MORE HOURS TO YOUR DAY

Delegate Those Tasks That Prevent Focused Work and Play

By Kelly Johnson

One question that we ask ourselves on a regular basis is, “How can we add more hours to our day?” As small business owners, we tend to hold the belief that we must manage every task for our business in order to ensure its success. What we discover is that by handling everything for our business, we get burned out, miss opportunities, and lack sufficient time to achieve business goals. One way to meet your business needs and to continue to expand your opportunities is to delegate tasks and projects.

Delegating tasks may be more of a challenge than it sounds. When you consider all of the work you conduct for your business, it can be overwhelming to determine what tasks and projects you prefer to be handled by another. Here are two steps you can follow in determining which tasks you would like to delegate.

Step 1: Compile a List

For three to five days, keep a notepad by your computer and make a list of each task you worked on that day. By the end of that time period, you should have a good idea of how much work you are conducting in a typical week, and the types of tasks you are managing.

Step 2: Rate the Tasks on Your List

Review the list of tasks you created and give each task a rating.

- 1: Task I enjoy
- 2: Not my favorite task, but I don't mind working on it
- 3: Task I detest

As you review the list and ratings you assigned to each task, you may notice that the items labeled with the number 3 tend to be tasks that you either procrastinate working on or are continually “in progress.” Items you designated as number 3 are a good starting point for tasks you can delegate. By having an assistant complete those tasks, you will be able to free up more time to do the things you truly enjoy doing for your business. Capitalize on your strengths by allowing yourself time to focus on what you want to do rather than on what you have to do.

Chances are you became a business owner to pursue your own goals and dreams and to have a flexible schedule. Focus on achieving your goals and working on your business, but remember to also take the time to appreciate your efforts.

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Kelly Johnson is the owner of Cornerstone Virtual Assistance, LLC. Cornerstone Virtual Assistance strives to move your business to the next level by ensuring that the foundation of your business is supported through managing projects and proposing creative ideas to help achieve success. For more information, please visit my website at www.cornerstoneva.com or call 303-840-5994.

Digital Printing: Positive Results Without Negatives

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mation has been conveyed in both situations, but in the latter case the letter arrives to its audience faster, and with a savings of a \$.39 stamp. Likewise, courtesy of digital printing, printed books that used to require an investment of time and money in film negatives and plate-making can now be produced far more efficiently. In a very real sense, removing the need for these film negatives has created a huge positive: Equal quality, with faster turnaround and reduced expenses.

Joe Ryan is president of Carlisle Ryan Digital Services, specializing in both short-run book printing and commercial applications. Having previously worked with conventional printing, Joe offers a unique perspective on how the best of traditional print can be achieved—and improved—with digital printing. You can contact Joe at (563) 557-1500, Ext. 9542, or via e-mail at jryan@carcomm.com. You can also find more information on the web at www.carcomm.com.

Write Like a Pro

By Linda Lane

As CIPA members, we can network with professionals in all facets of the publishing industry. What a huge privilege this is for writers! Guided by experts through the publishing process, we can hone our craft and polish our books to stand tall and proud among the best.

Technology has made it possible for us to become our own publishers. While this opens great opportunities, it also taints the industry with a glut of substandard books because authors often fail to *write like pros*. As a result, self-published books are shunned by most bookstore chains. The only way to improve this deplorable situation—to help self-published authors (and those who use small presses) receive recognition as serious writers who strive for excellence—is to *take excellence seriously*, to follow the procedures required to *write like a pro*.

The steps to writing like a pro are the same whether we pen fiction or nonfiction. First, we need a concept—a story to tell, an issue to address, an experience to share. How will we present our piece? What research will be required? (Yes, even fiction requires research!) Who is our intended audience? Defining readership is vital to the appropriate focus of our material.

Then comes outline/plot development. What is our purpose? What obstacles (conflict) must the character or author or reader overcome? How will our piece end? A satisfying, logical—but not necessarily expected—conclusion (not to be confused with a happy ending) is a must if we want our readers to buy our *next* book or to recommend this one to others.

Detailed character sketches flesh out the skeleton of our plot if we're writing fiction. We must know all of our characters as well as we know ourselves if we want them to rise up off the pages and pull our readers into the story. And they must remain true to themselves throughout the book.

Finally, we write, write, write, and then rewrite, rewrite, rewrite. But even all this does *not* make us pros. We need the objective eye of a *competent* editor/editing team. This is where the real separation between amateur writer and professional author begins. If we are enamored with our words and chained to our plots and characters, we will never accept the fact that the *right* editor is our best friend—an essential team member when it comes to preparing a manuscript for professional presentation. And we will never *write like a pro*.

For the many who are publishing their own works or using small presses, one more vital step remains. The finest nonfiction book and the most compelling novel will never find their way to the top of the mountain of books published each year unless they catch the readers' eye. Professional book and cover design add the interest-grabbing look to professionally written material. *Writing like a pro* can be the proverbial exercise in futility if a book lacks the *look of a pro*.

Continued on page 11



SPECIAL EVENT

October Arm Chair: Soup to Nuts

Wednesday, Oct. 25, 2006
7:00 PM

In keeping with CIPA's program agenda for 2007, outlining the beginning to end publishing process, our October Arm Chair will be filled with useful information and handouts about ISBN's 10- and 13-digit numbers, registering your copyright, registering to be an LLC and a myriad of other details that take so much time to do.

We'll talk a little bit about everything from website design and shopping carts to some very simple marketing ideas.

Please join me at the Borders at County Line and Yosemite on Wednesday, October 25, at 7:00 p.m.

For those of you who are new to CIPA, our Arm Chair Program is designed for you to get some very valuable information in a small group setting. Our limit is 25 people and it's always a good time. **Register on the CIPA website.** The coffee's on us! Upcoming Arm Chair topics will include "Putting Together an Effective Press Packet" and "Now What Do I Do?!"

Additional information including location and directions are located on our website at: <http://cipabooks.com/events/armchair/index.htm>

CIPA Meeting Causes Disturbance at Red Lion Hotel

On September 16, 8:30 a.m., 2006–2007 CIPA President Lydia Griffin entered a packed Red Lion Hotel conference room. Writers, publishers, editors, printers, teens and other followers chanted “CIPA! CIPA!” until Griffin reached her pedestal, commanded, “Let the meeting begin,” and set off an unprecedented roar of publishing enthusiasm and Red Lion’s security alarms.

Unfazed, Griffin demanded her committee chairs (EVVY Awards, Membership, Young Authors League, STARS, Program, CIPA Store) account for their committees’ activities. Satisfied with what she heard, Griffin conducted a trumpet fanfare to welcome CIPA’s featured panelists: Doris Baker of Filter Press, speaking on behalf of Border’s Books; Diane Montiel, owner of Hamlet’s Bookshoppe; and Lydia Griffin of Cookin’ Cowgirl.

Panelists regaled the crowd with stories about setting price points, successful cover design, ordering books, handling returns and how to plan successful book signing events. The crowd was silent, the energy, deafening.

CIPA members then broke into roundtable discussions to form genre alliances. At 12:00 p.m., Griffin was dragged from the room by hotel security guards, yelling, “Farewell, fine people! I shall return next month, October twenty-first! No one will keep me away! No one!”



Connie Masson (back row) oversees future authors from Sunset Middle School in Longmont. Connie is the District Media Coordinator for the St. Vrain Valley School District.

Which Publishing Path Is Right For You?

Continued from page 1

trate on home schooling and parenting titles. Also, since it has some very talented fiction editors, it will publish some high quality fiction, capable of attracting the attention of critics.

The third panelist, speaking about **Print on Demand**, had not been confirmed at the time we went to print, so he or she will be a pleasant surprise at the meeting!

LOCATION: Red Lion, I-70 and Quebec, Denver, located south of I-70 on the east side of Quebec.

MEETING COST: Members – SAVE! Register online by NOON on the Wednesday before the meeting and pay \$15 (guests pay \$30). After that time, and at the door, the cost is \$20 for members (guests pay \$35).

Save! Register today!

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Legal Issues in World Building

Continued from page 3

Legal permission is imputed if the usage falls within the parameters of the **fair use doctrine**. Fair usage must be for the purposes of criticism, comment, news reporting, teaching, scholarship, or research with regard to the original work. Whether or not use of a copyrighted work is a fair use is determined by the consideration of several factors: the purpose and character of the use, the nature of the copyrighted work, the amount and substantiality of the copyrighted work used, and the effect on the potential market for the original work.

Although you need to be cognizant of these issues, you don't need to worry about them during the creation phase

of your work. Author and/or publisher liability for these issues won't arise until if and when the work is published. To preclude these publishing liability issues, the editing and pre-publication review stages of your work are when to make appropriate changes and to obtain necessary permissions for third party matter used in the work.

Brenda Speer has been practicing law since 1989 in support of artists and innovators with an emphasis on intellectual property law (patent, trademark and copyright). Currently in private practice in Colorado Springs, Colorado, she provides legal services for the creative and technological arts. You may contact her by phone at (719) 381-1708 or by email at brenda@blspeer.com.

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Write Like a Pro

Continued from page 9

But what if we don't want to go to all the trouble and expense to *write like a pro*? Does it really matter? Oh, yes! Not only do we hurt ourselves, but we hurt all other self-published writers who are striving for excellence. Self-published books are currently the rejected offspring of professional publishing. Our books will either support the rightness of that negative status or challenge the industry to accept us. But to stand tall and proud alongside the best, we must *write like a pro*.

Linda Lane—writer, editor, and publisher—teaches writing workshops to enhance the skills of authors who choose to self-publish, as well as those who don't. Her purpose is to raise the bar on quality and aim for excellence. In advancement of that goal, she edited the manuscript that placed second in the 2006 National Writers Association Novel Contest. Phone: 719-276-2311. Website: www.familybookhouse.com.

**BE SURE TO CHECK OUT
Publishing Happenings at
<http://www.cipabooks.com/events.htm>
for the latest in events, contests, awards,
publishing news and want ads for writers!**

Varlet (n): Low, menial scoundrel. One of a number of words of medieval origin, all indicative of unsavory status. Presumably the relatively large number of such words in existence is a reflection of the relatively high incidence of unsavoriness during the Middle Ages. Others that spring to mind are *lackey* (obsequious and servile hanger-on); *knave* (low-class rogue); and *caitiff* (base, despicable person). Note that knaves are always scurvy, i.e., thoroughly nasty, as in the appearance of one suffering from scurvy, one of the symptoms of which is scurf, or flaking skin, one of the instances of which is dandruff. Scurvy is a good descriptive for varlets, too, but not for lackeys. Vassals are also lowly creatures, but not as necessarily disreputable as varlets, lackeys, knaves, and caitiffs.

From *The Superior Person's Book of Words* by Peter Bowler

CIPA Calendar

CIPA monthly meetings are held on the third Saturday of the month, September through May, except March (when CIPA College and EVVY Awards are held), and December.

IN 2006:

- October 21
- November 18

IN 2007:

- January 20
- February 17
- March 22–24 – CIPA College/
EVVY Awards
- April 21
- May 19

Support our CIPA members—
Check for scheduled book signings
and events at www.cipabooks.com
and be sure to attend.

Who We Are

We are the Colorado Independent Publishers Association (CIPA), a nonprofit statewide cooperative of independent book publishers. CIPA was created in 1992 for the express purpose of exchanging information on publishing-related topics and organizing cooperative marketing programs. CIPA also acts as a clearinghouse for information of interest to independent publishers. It is an affiliate of Publishers Marketing Association (PMA) and a partner with Small Publishers Association of North America (SPAN).

**CIPA Phone Number:
303-365-CIPA
(or 303-365-2472)**

CIPA—Independent Publishers Working Together

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Many thanks to Craig McKillip at KIMCO for printing this newsletter free of charge (303-295-1172) and to Nancy Lund for her cheerful assistance.



*Newsletter layout by
Boulder Bookworks:
Book Producers &
Market Strategists,
303-499-9540,*

www.boulderbookworks.com.

*Gratitude and appreciation to
Barbara Munson, who lends her
eagle eye to Signature as proofreader.
Contact her at www.munsoncommunications.com.*

Colorado Independent Publishers Association

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Which Publishing Path Is Right For You?
Find out at the October meeting.
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