

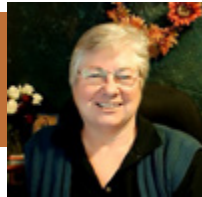


SouthWest Sage



Holes in Our Hearts Causing Quite a Stir!

MESSAGE FROM THE PRESIDENT



As both president of SWW and the owner of a small publishing company, I can attest that when a book I've worked on receives a great deal of acclaim before it's even published it can get very exciting! *Holes in Our Hearts* was spurred by a grant from New Mexico Arts and orchestrated by SWW member Jim Tritten. Before it was officially published we received orders for more than 400 copies!

We do normally get upwards of 200 orders when SWW releases an anthology, that is a natural expectation when you have so many talented authors with selections of well-written, well-edited stories and poetry. How has *Holes in Our Hearts* managed to leap to a higher level?

Analysis of the situation shows that there are many elements involved. The grant specified that monies be used for an artistic creation involving New Mexico

veterans, their families, and caregivers—if you've noticed, there has been a significant uptick in societal interest for the military in general and veterans in particular.

With publishing costs of the book taken care of in advance, Jim and his committee could focus on spreading the word about the book to military and veterans' associations throughout the state, as well as to the entire SWW membership. The submission window was only one month long, so SWW began putting out publicity for it a month before that on the website, and through our social media pages. Léonie Rosenstiel sent emails to news media throughout the state—Jim extended the message via all the military-related social media places he knows.

Already, before the book is even in print, we have the basic elements for making it financially successful:

- The subject is timely,
- The audience was defined,

continued on page 3



Anthologies Document Writers' Successes

[*Holes In Our Hearts*](#) is the newest anthology in SouthWest Writers' long history of successful compilations. Order copies of one or all of them. Links to the books pictured are provided below:

[*A Diversity of Expression*](#) - SWW's 2022 contest anthology.

[*Ramblings & Reflections*](#) - 2021 anthology of award-winning stories.

[*Seeing the World in 20/20*](#) - Anthology of first- through third-place winning entries from our 2020 contest.

[*2019 Contest Winners Anthology*](#) - SWW's first published contest anthology.

[*SouthWest Writers Sage Anthology*](#) - Articles, and poems published in the SAGE from 2016 to 2018.



INSIDE

- 4 Website Decoder**
Content
by Lynne Sturtevant
- 6 The History of SouthWest Writers**
Part 2
by Kay Lewis "Happy" Shaw, Paula Paul,
and Rose Marie Kern
- 8 The Writing Life**
Diana Gabaldon
by Sherri L. Burr
- 9 SWW Project Updates**
- 10 SWW Members Share Their**
Writing Successes
Anthology highlights strength of northern NM
victims of fire and flood.



DEPARTMENTS

From the President.....	1
Meetings/Workshops/Classes.....	5
Look Who Joined.....	3
Contests and Opportunities.....	11
Board Minutes Summary.....	12

SouthWest Sage

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ATTEND SouthWest Writers MEETINGS
IN-PERSON or ONLINE

Directions and information at
SouthWestWriters.com.



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Kathy Wagoner, Web Master

Debbie White, Writing Contest

ReVaH Loring, Office Manager

The SWW Board of Directors meets on the second Tuesday of each month from 6:30-8:30 p.m. Meetings are conducted in person and via Zoom.

Become an SWW Board Member!

Here's Why:

- Board actions control the direction of SWW in the future.
- You can choose what programs you want to work on.
- Board members get a one-year free membership.
- Board members always know what's coming up next!

Board Member Responsibilities:

Commit to leading one aspect of the SWW management.
Attend one board meeting a month (in person or via Zoom).
Be open to helping other SWW members.

BONUS

You get to work closely with a creative, responsible and professional team!

Email info@swwriters.com to let us know you're interested.

- The writers themselves talked the book up to others with the same interests,
- Publicity was engaged early on,
- Energy of individuals went into planning, execution and follow-up.

So often I see, on various writers' Facebook group pages, laments by newbies who have written and self-published something and they are amazed at how few people are buying it. It is good that they want to write; it is good they completed a project, but if anyone is thinking that writing is their key to making money... They have to stop thinking of personal achievement and start thinking about the needs and desires of the reading public.

Determine what elements of society will be drawn to your topics and style of writing—these people are your audience. Analyze how to make your writing relevant to them. Search out where members of a group focus their attention—then become visible within their community.

Successful career authors don't just think in a one-book world—they submit short stories to contests, newsletters or magazines, they study others' successes; they get involved with communities of people interested in the same things. They continuously hone their writing skills and collect information about avenues for publicity so that when the time comes, they can initiate a marketing plan.

Only you can define what you feel is success as a writer. Your success can be as personal as just having something you wanted to write self-published. You may want acclaim from others, or you may want to make a true income from writing. How much energy, research and time you put into your writing will determine whether you achieve the goals you crave.

Rose Marie

SHARE YOUR BOOKSTORES

We believe that great bookstores still exist, and they're all around the state. The SAGE has embarked on a mission to ferret them out and let members know where they're located.

Share your hidden gems with us at SAGE@swwriters.com. If possible, include the address, phone number, types of books sold and if managers are willing/interested in holding book signings or other author events for our members. Your name should be included with your recommendation as well as any words of support you're willing to have printed in the SAGE.

RALLY SUPPORT FOR INDEPENDENT BOOKSTORES!

Look Who JOINED SWW in MAY!

Layla Townsend

Betty Jo Otten

Vicki Meagher

Dan Miller

Frances Robinson

David L. Harrison

Elizabeth Aldrich

Ted Coffman

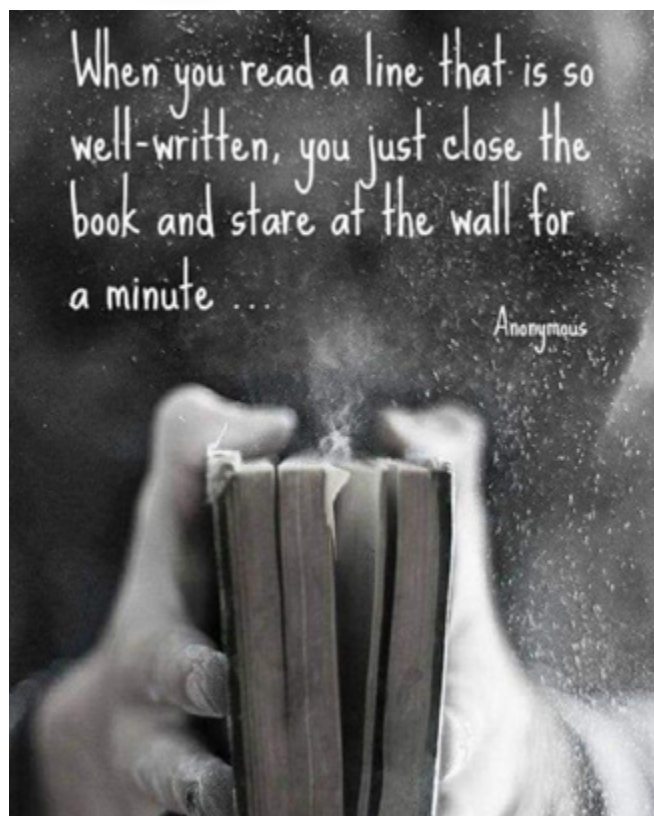
William Murray

Suzanne Stauffer

Welcome! Welcome!



**With more than 400
members
WORLDWIDE!**





Website Decoder CONTENT

by Lynne Sturtevant

Now that we've got a domain name, hosting, and a framework (May and June 2023 SAGE) for our new website, we can turn our attention to the final element: content.

Images make or break websites, even those devoted to writing. It doesn't matter how good the written material is if there are too few images or they are of poor quality. Some organizations, law firms and medical practitioners for example, must have text-heavy sites. As writers, we have more options.

Style-wise, writing for the web is not like writing fiction, a memoir or even a business report. A full paragraph now and then is fine. But whenever possible, limit your text to a line or two. Keep your copy short and concise and break it up.

People don't read websites carefully; they skim. When they encounter long paragraphs or big blocks of text, they skip ahead.

There is another significant way web content differs from other types of writing. You cannot assume visitors will land on your Home Page and read through your site sequentially. They may land on your Contact Page, skip to your Books Page, then visit the About Page. They may never see your Home Page.

Therefore, it's a mistake to create material that only makes sense if the pages are read in order. Approach each page as a self-contained content block. It's fine to repeat information multiple times in multiple places. In fact, it's a good idea.

Minimally, a writing website should have the following four pages:

Home Page

Returning to our website as a new house analogy, your Home Page is the front door. It should be uncluttered, attractive, and interesting. You need not give tons of information. Say enough to let people know what the site is about.

A military sci-fi author and a writer who specializes in YA romance should have very different-looking sites. Keep your target audience in mind as you select fonts, colors, and images. You want your visitors to stay

awhile, look around, sample your writing, and maybe even buy one of your books.

About Page

Include an author photo. It does not have to be a formal headshot. A picture of you writing, speaking, teaching, or at a book signing, all work well. Add a brief bio, just a few paragraphs. This is not the place to post your life story or list every professional position you've held. You might describe what you write about, how you got started, and what interests you. Provide enough to entice your visitor to keep exploring.

Book or Books Page

Remember the blurb you wrote for your book? This is where it belongs, along with an image of your cover. If you have reader reviews, good for you! Quote them. If you've already used them on other pages, use them again. Tell people how and where to buy your book. You do not have to have your own online store. If your book is available on Amazon, add a buy button and a link to the book's listing. You can do the same thing with any other online retailer. If you've written more than one book, you can display them all on the same page or create a separate page for each title.

It's a good idea to include samples of your work. Whether that's a selection of poems, a personal essay, or the first chapter of your novel, do not add the text to the About Page. Create a separate page or pages for your writing and link to them.

Contact Page

The Contact Page is how people connect with you. You do not need to reveal your physical or email address or phone number, but you must provide a way for visitors to send you email. The easiest way is to add an online form. Templates from website builders include many types and styles of Contact Forms. There are plugins if you're following the DIY path.

You'll need to make style choices for headers, footers, buttons, and navigation. Nothing too earth-shattering. You must also include notices regarding privacy, cookies (tracking software), and terms and conditions of use. Website builder templates include the required legal notices, or the language can be added via a plugin.

That's all it takes to get your website up and running. You can add a blog, social links, videos, and other exciting features later. Don't forget, you can delete things too. Relax and accept the fact that your site is a work-in-progress, something we writers know very well.



The Sage Writing Challenge

AUGUST

Write up to 800 words of poetry or prose that includes a description of someone eating habenero chile. Follow the guidelines and submission instructions on page 12.

Send questions or submissions to:

Kathy Schuit
SouthWest SAGE Editor
sage@swwriters.com

Links To Upcoming SWW Events

MEETINGS in July

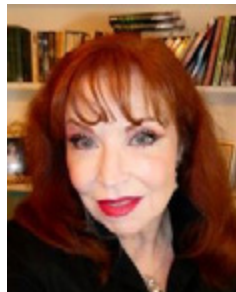
Saturday, July 8
10:00 am – noon
In Person & Zoom

Speaker: Kirt Hickman
Bring Your Settings to Life



Wednesday, July 26
6:30 pm – 8:30 pm
Via Zoom

Speaker: Ellen Byerrum
**Comic Mysteries; or,
What's so funny about
murder?**



<https://www.southwestwriters.com/meetings/>

CLASSES Starting Soon

Class Instructor: Kirt Hickman
Revising Fiction:
Making Sense of the Madness

8-week Class
Saturdays: July 15, 22, 29, August 5,
12, 19, 26, and September 2
Platform: In Person & Zoom
3:00 – 5:00 pm (MST)



Class Instructor: Kathy Louise Schuit
**Don't Make Your Friends
and Family Read Bad
Stuff**

3-week Class
Saturdays: September 16, 23, 30
Platform: In Person & Zoom
10:00–noon (MST)



<https://www.southwestwriters.com/classes/>

July WORKSHOP

Preparing Print-Ready PDFs with Affinity

With RJ Mirabal
Saturday: July 8, 2023
12:30 – 2:30 pm (MST)
In Person & Zoom
SWW members: \$20
Non-members: \$30

This workshop showcases an introduction to Affinity Publisher and demonstrates how authors can format the text portion of their books for professional printing.

<https://www.southwestwriters.com/workshops/>



The History of SouthWest Writers

by Kay Lewis "Happy" Shaw, Paula Paul, Larry Greenly, and Rose Marie Kern

SWW is rich with the past experiences of several outstanding leaders. This is the second installment of a four-part historical report attesting to the dynamics of how SouthWest Writers was created. If you missed PART One, it appeared in the June SAGE. [HERE](#)'s a link to the SWW website, where it is archived.

Part Two From the Ashes

During the 1990s, Southwest Writers Workshop continued holding conferences that morphed into three- and four-day extravaganzas, featuring both national and local speakers. Acquiring editors from major publishing houses and established agents were flown in from all parts of the country as speakers. They also held pitch sessions, in which conference attendees could present their manuscripts in hopes of getting published. Southwest Writers Workshop eventually dropped "Workshop" from its name and did business as simply SouthWest Writers.

The Storyteller Award was created as the top prize in the annual writing contest. The actual prize was originally a pottery 'Storyteller' made by indigenous potters. However, those items became too expensive, were fragile to ship, and did not carry any notation about SWW. The current Storyteller plaque was designed by Happy Shaw with input from others.

The 90s saw SWW renting an office and hiring an office manager. The organization grew large enough to move to a larger space near Pennsylvania and Lomas Boulevard.

To continue to expand, SWW needed the assistance of published authors. Parris Afton Bonds had already devoted her time to speak at conferences and general meetings, had judged contest entries, and connected SWW with other published authors who later became conference speakers, etc. Therefore, the Parris Award was created to honor Parris, its first recipient, but also as an incentive for other published authors to support SWW. The Parris Award began as a piece of Nambe ware in an original design of a simplified Eiffel Tower created by Happy, then professionally engraved.

Before every conference, the current Board of Directors vetted names of deserving published authors then, with each board member having one vote and one vote from Parris, the final recipient was chosen. The Parris Award was then presented at the annual conference banquet. Tony Hillerman and Paula Paul are two of the many early recipients.

An Honorary Life-Time Membership certificate was created as a service award. Happy Shaw was the first recipient—later, all "charter members," including Paula, were given free life-time memberships.

During Happy's term as president, Slim Randles

wrote an article about her for the *Albuquerque Journal* and mentioned SWW had 500 members (*Albuquerque Journal*, Bosque Beat section, Thursday January 14, 1988).

A few years later, membership climbed to more than a thousand. SWW's annual conference for writers was considered one of the top three in the United States, and many attendees joined the organization to receive the lower, "member" rate for their entries. During this time, SWW also acquired members who lived in other countries.

Due to SWW's gracious southern and southwestern hospitality, the conference attracted top NY editors and agents, including those who reviewed movie treatments and screenplays, and notable guest speakers such as: Mary Higgins Clark, Sandra Brown, David Morrell, Ann Rule, Lawrence Block, and Alice Walker along with many others. Hundreds of people were drawn to three or four tracks of individual speakers or panels scheduled in as many as 12 separate rooms over conference weekends. Even now, it is hard to describe how extraordinary this annual event was, which was held every September from 1983 to 2000 despite some potential setbacks such as a hurricane hitting New York and conference committee members falling ill or being seriously injured before the scheduled dates. Devoted members always stepped up, even guest speakers did extra sessions when others bailed out at the last minute.

SWW was making money, but in the late 90s and early 2000s the organization suffered several financial setbacks. 9/11 occurred about a week before the 2001 conference. Some editors, speakers, and attendees no longer wished to fly, leaving SWW in a perilous financial situation. Hefty hotel and food deposits had already been paid so the conference could not be canceled. Still, SWW members and the speakers who did arrive once again pulled it together, despite the gloom hanging over our nation.



STORYTELLER IMAGE. Source: SWW archives, circa 1994; no attribution attached.

continued on next page

By 2003, things reached a crisis level when a four-day conference didn't perform well financially. With only \$1600 left—six weeks of operating capital—the organization moved into a less expensive office at Comanche and Morris. SWW launched an austerity program to cut expenses. Documents were discovered that revealed SWW had overpaid for the lease on its copy machine. After some legal wrangling, SWW received a refund of \$7,000—which became its nest egg.

SWW then pulled itself up by its own bootstraps. Multi-day conferences made way for one-day conferences, which were less risky and less expensive. Annual and quarterly contests brought in more needed cash. Inexpensive workshops and classes brought in even more.

It took many years and many people to turn SWW's financial situation around. Some members served multiple terms as officers and board members to ensure this great organization survived. So today, after a worldwide pandemic, the mission of Southwest Writers Workshop to educate and promote writers still exists. Over the course of four decades, our members have reached the milestone of being published in their respective genres, have become best-selling authors,



1994 SOUTHWEST WRITERS BOARD OF DIRECTORS.
Source: SWW archives – labeled photograph, no identifications.

and have seen their work made into movies and documentaries.

Not bad for something that started in Eileen Stanton's living room.

*Look for Part Three: SWW in the 21st Century
in next month's SAGE!*



PHOTOS FROM 1994.
Source: SWW archives
– no identifications.



RAISE YOUR HAND AND VOLUNTEER!

SWW is a volunteer-driven organization and there are a plethora of ways that both those who live far away and those who live close by can help keep us moving forward. Here are some of the exciting and interesting ways you can choose to participate and facilitate our mission to become a literary inspiration:

- Meeting Zoom Hosts
- Sage Anthology Committee
- PR and Media Committee
- Newsletter and Website Help
- Professional Directory Updates
- SWW Office Support and Assistants



The Writing Life: Diana Gabaldon

by Sherri L. Burr

Fortune favors those who volunteer. I serve on the Board of Directors for the Authors Guild Foundation, which hosted a dinner party for well-known authors attending the May 2023 Santa Fe International Literary Festival. Diana Gabaldon walked in, and I was introduced to her. Although I recognized her name, I had never read any of her books or seen a single episode of the television series based on her *Outlander* books. We struck up a conversation and found we had commonalities.

We were both born in Arizona, Diana in Williams, where an aunt-by-marriage had lived, and me in Phoenix. Throughout my entire schooling from kindergarten to high school graduation, I rarely ran into anyone who had been born in Arizona. We both spent a significant portion of our professional lives as academics. Diana had taught at Arizona State University in the sciences for 12 years, and I professed at the University of New Mexico Law School for 30 years. Then I asked her about her writing process, and our lives dramatically diverged to illustrate how there is room in the writing world for all chronotypes.

Diana is not just a night owl, but a wolf who prowls for literary gold between midnight and 4 a.m., a time when I strive to fall into deep sleep knowing that I will often awake between 5 and 6 a.m. Diana explained that she decided to write her first novel for practice. She had written a Ph.D. thesis, several scholarly articles, and comic books. Then, in 1988 (the year I started teaching at UNM), she thought, *Why not a novel?* After she was far along, she received a suggestion for an agent from her online chat group. That agent shopped *Outlander* to five editors, three of whom quickly responded with offers.

After the book was acquired by a publisher, Diana realized she had enough material for two books, then three, then four, then six. *Outlander* was published to acclaim in 1991, and 22 years later, Diana is working on the tenth, and final, book to bring to life the relationship between Claire Beauchamp Randal and Jamie Fraser.

Following our meeting, I ordered the audio version of *The Outlandish Companion*, which provides full synopses of the first four books in the series (*Outlander*; *Dragonfly in Amber*; *Voyager*; and *Drums of Autumn*). I wanted to learn more about the books before attending Diana's Santa Fe Lit session.

During her interview with Kate Nelson, Diana told

SHERRI L. BURR has authored over two dozen books. Her 27th, *Complicated Lives: Free Blacks in Virginia: 1619-1865* (Carolina Academic Press, 2019), was



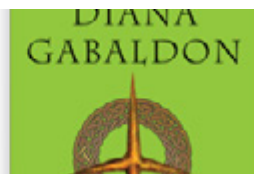
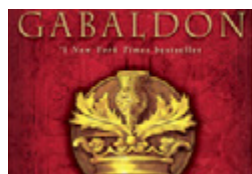
nominated for the Pulitzer Prize in History. West Academic published *Wills & Trusts in a Nutshell* 6th Ed., her 31st book, on October 31, 2022. A graduate of Mount Holyoke College, Princeton University, and the Yale Law School, Burr has been a member of SouthWest Writers for over 30 years. She currently serves as President of New Mexico Press Women and on the Board of Directors of the Authors Guild Foundation.

why she doesn't write linearly with an outline. "What would be the fun in that?" she said. Rather, Diana writes scenes as they emerge in her consciousness. She compares the emerging scenes to seeing land formed by volcanic peaks in a distant ocean. As the land continues to rise and the water recedes, Diana eventually finds herself standing on a complete island. That's her novel-writing process. One of the last things she does is create chapters.

The audience gasped, and I was left thinking, *this woman is a genius*. She holds all those scenes in her head while doing research to fill in the historical gaps, only to emerge later with a complete novel. Books in her *Outlander* series range between 650 to 1157 pages each. *The Fiery Cross*, for example, was published with 1447 pages in the mass market edition but just under 1000 in the trade edition.

Perhaps Diana Gabaldon can be considered the patron saint of night writers. When she began writing *Outlander*, that was the only time when she wasn't working at her academic job and tending to her family. Now, it's her habit. Her writing process reminds writers to go with what works best for them and their family situations.

Writers should also choose subjects and topics that appeal to them. While Diana did not set out to write a genre-bending time-travel novel, her main character chose to leap among the centuries. She documented Claire Beauchamp Randall Fraser and Jamie Fraser's adventures with war and romance in two different centuries. Diana then merged their adventures from scenes into novels. *Genius!*



PROJECT UPDATES

HOLES IN OUR HEARTS ANTHOLOGY

Holes in Our Hearts: An Anthology of New Mexican Military Related Stories and Poetry provides snapshots of military life and how the military has affected lives. It is written from the perspective of New Mexico active-duty military members, veterans of the Army, Marines, Navy, Air Force, and Coast Guard, as well as their family members and caregivers.

The anthology is a beautiful collection of works that are emotional, humorous, frightening, enlightening, or thought-provoking. The recollections in *Holes in Our Hearts* are, in many instances, the only way the authors could share their memories and experiences.

This collection of prose and poetry was gathered and created by SouthWest Writers and funded through a grant from the State of New Mexico Arts Agency.

Videos

Contributor Tom Neiman prepared an 11-minute 49-second video about *Holes in Our Hearts* featuring Joe Badal, Jim Tritten, Steve Borbas (creator of the sculpture on the cover), and poet Paul Gonzales. Click [HERE](#) to watch the entire video. Or watch smaller segments of Steve Borbas

discussing his sculpture, Joe Badal reading his Foreword to the anthology, Jim Tritten reading his Editor's Introduction, and Paul Gonzales reading "A Hole in My Heart."

Author Readings

Some readings by authors included in the anthology are already scheduled, others are in the works.

Book Launch Reading Events:

Los Lunas History Museum – July 16
Corrales Community Library – July 28, 3 p.m. - 4:30 p.m.
Santa Fe Main Library – either August 5 or 12
Cherry Hills Library – August 26
Placitas Community Library – pending
Veteran's Memorial Park – Pending

Buy the Book

Paperback editions of the anthology are available on [Amazon](#). Books will be available at the July 8 meeting, and you may always contact the SWW office at 505-830-6034 or info@swwriters.com for information or assistance. Revenue from the sale of *Holes in Our Hearts* will be used to pay for organizational programs such as high quality speakers and presenters at our meetings, classes, and workshops.



2023 SWW Writing Contest

Things are wrapping up for the 2023 SouthWest Writers Writing Contest.

The contest generated 177 total paid submissions. The breakdown was as follows:

- 142 accepted writing submissions
- 8 accepted interior art submissions
- 6 accepted cover art submissions

Most categories received enough submissions to be judged. Although the following categories fell short of that, all of the contestants asked that their submissions

be moved into the general categories so they could still compete:

Opening Pages - Romance 3 and Westerns 2; moved into Opening Pages General
Short Story - Mystery 1, Romance 1, Westerns 2; moved into Short Story General
Poetry Spiritual 3 moved into Poetry Relationships

Member voting for the categories of Interior Art and Limericks ended June 28.

Plan to attend the October 14 membership meeting for the awards ceremony!

Zoom Team Members Wanted!

Can live anywhere in the country!

If you can donate some time to help us host the online meetings, workshops and classes, we will train you!

Be A Part of the Team!

(This is a great way to earn your way into classes you really want to take.)

Requirements: General computer literacy and dependability.
Contact zoom@swwriters.com or info@swwriters.com

Winning!

SWW Members Share Their Writing Success

SouthWest Writers Members Take Home Prizes From NFPW

The final weekend in June turned into celebration for many SWW members with entries in the National Federation of Press Women annual communications contest. To take part in the NFPW contest, entries are required to initially win a first place award in their state's competition. In New Mexico, that competition is sponsored by New Mexico Press Women. The SAGE received notification on June 28 that the following SWW members received NFPW awards:

FIRST PLACE

Sherri Burr—*Columns, Informational*
Cornelia Gamlem—*Nonfiction book for adult readers/General Nonfiction*
Regina Griego—*Nonfiction Book for Adult Readers Autobiography or Memoir*

SECOND PLACE

Loretta Hall—*Children's Book Nonfiction*
Léonie Rosenstiel—*Web and Social Media Web Copy*
Patricia Wood—*Nonfiction Book for Adult Readers Biography or History*

THIRD PLACE

Brenda Cole—*Essay, Chapter, or Section in a Book*
Charlene Bell Dietz—*Fiction for Adult Readers/Novels*
Jim Tritten—*Blog Nonprofit, government or educational*

HONORABLE MENTION

Jasmine Tritten—*Specialty Articles Travel*

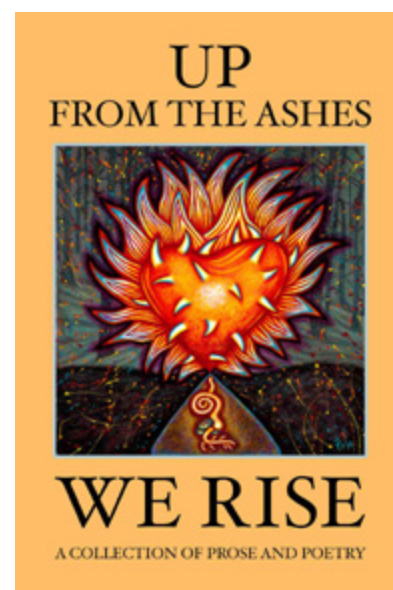
SWW Lifetime member BETSY JAMES was featured in a Sunday edition of the *Albuquerque Journal*. Known primarily for her children's books and fantasy novels, the *Journal* chose her book,

Breathing Stone; Living Small in a Southwest Village, as a Book of the Week selection. It is a collection of short observations collected as she resided in an old adobe house in Placitas.



RAMONA GAULT's essay, "No Small Deaths," has been included in an anthology, *Up From the Ashes We Rise: A Collection of Prose and Poetry*.

The anthology is a project of Las Vegas Lit, a non-profit literacy group located in Las Vegas, NM. With so many people in that area affected by the 2022 Hermit's Peak/Calf Canyon fires, the anthology's focus is on survivor's stories—refusal to succumb to despair, and the tenacity it takes to rebuild a house, a community, or a life after devastating loss.



The burning heart cover art for *Up From the Ashes* was created by Pola Lopez, native of Las Vegas and one of America's most celebrated Latina/Chicana artists.

Support Las Vegas Lit's literacy mission by purchasing your copy of [Up from The Ashes](#) now, or take a road trip and visit the Las Vegas Arts County Gallery on Bridge Street in Las Vegas.

ROSE MARIE KERN's photo of Honey, her long-time Corgi companion, enjoying an excursion to Home Depot won a spot in the *Albuquerque Journal*'s "Share Your Pet Photos" feature. Many members will recall Honey, who during her lifetime was also an enthusiastic SouthWest Writers meeting attendee and friendly greeter.



OPPORTUNITIES for WRITERS

How To Craft A Picture Book Dummy

by Lisa Cinelli

Reprinted in part from the Highlights Foundation Blog, February 2019, with permission from the Highlights Foundation and Lisa Cinelli.

What is a picture book?

Traditionally 32 pages long, a picture book is a three-dimensional object meant to be held, often shared, while turning pages to reveal a story through picture sequences with a beginning, middle, and end in words and pictures. Even with a wordless picture book, the illustrations “tell” a story.

A picture book needs to be “seen”. A true picture book cannot be read over the radio and be fully understood because the words in a picture book say only what the pictures cannot show. Both the words and the pictures need to be “read”. The pictures add information and description not found in the words. Readers and nonreaders ask, “What’s happening here?” and “What happens next?” When the action moves to the right, the reader is compelled to turn the page.

Why is it helpful to make a picture book dummy?

A picture book dummy is a three-dimensional work-in-progress to organize the text, illustrations, pacing and

rhythm as a prototype for the final, published picture book. A tool useful for authors as well as illustrators, time spent making picture book dummies produces carefully planned, edited, and revised words and pictures that are at the core of creating the best picture books possible.

A creative and well-planned picture book dummy can sell a book project to an art director, agent or editor. Before making a picture book dummy, an illustrator reads and rereads the text many times, making thumbnail sketches and then a story board. Usually created on a single sheet of paper, a storyboard gives a greatly reduced, two-dimensional overview of the entire book. The illustrator is not concerned with details or color at this time. The overview is to see the shape of the book as it flows from page to page.

For thumbnail, storyboard and dummy construction details follow this link to [The Highlights Foundation](#) website and the [original article by Lisa Cinelli](#).

Lisa Cinelli is an award-winning painter, children’s book author/illustrator and a Teaching Artist. She has an MA in Illustration from Syracuse University and a BFA from The School of the Art Institute of Chicago. She taught Children’s Book Illustration at The School of the Art Institute of Chicago from 1994 until the winter of 2013. Find out more about Lisa and her work on the web:

www.lisacinelli.com

Instagram: lisacinelli29



Are you ready to revise or finish YOUR picture book dummy? Here’s an idea to help you get it DONE!

If you are illustrating AND writing your own book, and wondering how to prepare your dummy for submission, this is the course for you. You will focus on the craft of writing and illustrating a picture book with an intense level of feedback. Participants who complete all assignments should be able to finish or revise a working dummy in its entirety during the course, preparing for submission to editors, agents, or art directors.

- Live online sessions
- Recorded content and resources available in the virtual classroom throughout the course
- Weekly assignments August 15 – September 12 (posted in the virtual classroom)
- 1:1 consultation, which includes discussion on your work-in-progress, any problems that you are having, and any ideas that you’d like to try
- Optional written critique of your completed dummy following the course (for an additional cost)
- 24 participants max

From Idea & Sketch to Dummy & Submission:

An Author/Illustrator Online Course

Multi-Week Online Course

August 15 -
September 19



Click [HERE](#) for details, pricing and registration.

SouthWest SAGE

SAGE CHALLENGE & ARTICLE SUBMISSION GUIDELINES

The SouthWest SAGE newsletter is the professional publication of SouthWest Writers. Submissions focusing on all aspects of research, writing, and publishing in any genre are welcome. To familiarize yourself with the types of articles published in the SouthWest SAGE, read past issues at southwestwriters.com.

Here are four ways you may be included:

- Write an article for the SAGE related to the craft of writing, getting published, etc.
- Enter stories, poems, or articles inspired by the monthly writing challenge announced in each SAGE.
- Send in a short story/poem/essay of your own—on any topic (inclusion in the SAGE is subject to the discretion of the editor).
- Enter artwork/photographs related to writing in general or accompanying your stories.

Read the following before submitting:

- Payment is in bylines and clips.
- Deadline is the 15th of the month prior to the next issue.
- Standard article lengths are from 300-800 words; certain SAGE Challenges may set more specific word count requirements, which will be found on the Challenge page. **Submissions may be edited for accuracy, readability and length.** Submissions must be tasteful; free from profanity, explicit sex or violence, political commentary, etc.
- Send all submissions as either standard text in an email or in a Word document in 12 pt. size. Single spaced. Do not get fancy with formatting or fonts. To ensure proper author credit, your name or pen name must appear within the document you submit. **Submissions with no name will not be considered.**
- Polish your work. Submissions should be professional in appearance and quality of writing, fully edited and ready for publication.
- Accompanying art/photographs are appreciated; proper attribution and permission is required.
- Inclusion in the SAGE is subject to the discretion of the editor.

Send questions or submissions to:
Kathy Schuit
SouthWest SAGE Editor
sage@swwriters.com

SWW Board Meeting Minutes Summarized

JUNE 2023

Liability insurance for directors and office was paid in May, so all insurance expenses have been paid for the year. At this point we're \$3,700 in the black, and so far, have received a net income of \$4,000 from the writing contest.

The Military Anthology, *Holes in Our Hearts*, is now available for purchase on Amazon, in both paper and electronic versions. Four book launches have already been scheduled in various locations, starting in July. By vote of the board, one-year memberships and certificates of appreciation will be presented at July's Saturday meeting to five individuals who were instrumental to the project.

The annual writing contest anthology approaches completion. Membership voting for limericks and interior art is underway, a few ties in scoring are being adjudicated, and judges' bios collected.

On Facebook, the SouthWest Writers Online Group (a sub-shred of the SouthWest Writers feed) is being cleaned of pop-up advertisements, and ways are being discussed to delineate the two without any negative impact to those using either portion.

Board comments have been received on proposed updates to the By-Laws. After final edits, they'll be presented to the membership for their vote at the annual (October) meeting.

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