

## Gardening books and magazines

*We had an early start to spring at our August meeting. Three experts gave their views on the process of publishing gardening titles. Paul Urquhart, gardening magazine editor and book author, discussed commissioning writers; James Young, writer, editor, designer and photographer, talked about horticultural photography; and Gil Teague, a life member of this society and proprietor of the well-known gardening book store Florilegium, described the market for horticultural titles.*

**Paul Urquhart:** I studied horticulture at TAFE but didn't actually finish the course because I was busy on other projects. I started gardening when I was about five years old and then did a whole series of courses in my teenage years, so I found the TAFE course was pitched at a lower level than I needed. I guess the point is that you don't need a horticultural qualification to write or edit a book, but it does help.

I have edited gardening magazines for more than 12 years now and I have worked on several books as an author.

### Editing magazines

I have been editing *Your Garden* magazine for 12 months. When it comes to commissioning writers for a garden magazine, different factors are at work.

### **'Information has to be balanced against the entertainment value.'**

Knowledge is certainly one factor, but quite often experts don't have the ability to translate that knowledge into a form that is both entertaining and

appealing to the public. Many editors forget that the information contained in a magazine has to be wrapped in sugar coating to a large extent. Magazines are essentially an entertainment medium. Information has to be balanced against the entertainment value. A writer or editor must conjure up an image that is going to appeal to the reader. It is very difficult.

How do you find writers who can balance information and entertainment? The Horticultural Media Association

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**Next meeting: Tuesday, 7 November 2006**

### **EGM vote on tiered membership and**

### **Plain English and business editing with Susan McKerihan**

The evening will commence with a vote on the tiered membership proposal. Members will be asked to cast their vote at the meeting using ballot papers. Ballot papers and any proxy votes will be counted and the result announced at the end of the evening. For more details on the voting process see page 4.

Our speaker Susan McKerihan is the in-house Plain English consultant for a large accounting firm. She has extensive experience persuading busy professionals (accountants, auditors, actuaries, tax specialists) to consider their readers when preparing reports. Her work involves advising on how documents can be made clearer and more persuasive, editing (both hard copy and electronic), and providing coaching for small groups within the firm.

Susan will tell us about some of the challenges involved producing Plain English documents in a high-pressure business environment, where the writers' primary focus is their technical work and their clients.

Sydney Mechanics' School of Arts, 280 Pitt Street, 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$15 for members; \$20 for non-members and those who do not RSVP; \$7 for holders of a current concession card.

**Please RSVP to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 3 November 2006.**

**December meeting: The Xmas Party! Tuesday, 5 December 2006**

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is a good place to start if you are looking—details are on their website <www.hortmedia.asn.au>. There is a chapter in every State with a smattering of horticultural or gardening writers. It includes people working in radio, as well as in client publishing, public relations and a whole lot of ancillary fields.

**'...gardening writing is technical, scientific, artistic, creative and emotive.'**

The association is a useful source of information and they can often put you in touch with people who have particular skills or knowledge.

When choosing a writer for the magazine I look for someone with a light touch who is not too literary in their style. Many good writers concentrate more on the literary aspects of their subject. Something that makes it different to other forms of writing is that gardening writing is technical, scientific, artistic, creative and emotive. You need to drag all those elements into one whirlpool of information. It is really difficult to find someone who can do all of those things—and to a deadline. I'm on a deadline at the magazine at the moment and that's the hardest part.

Finding a new topic to feature in a magazine is based on gut feeling, but also on very strong research that I would do as a writer. You need to keep your ear to the ground and find out what interests people. That is something you can't learn from a book. You have to be out there learning what people want and then working it through. Always look for an angle that has not been done before. I think many magazines and editors just come out with straightforward stuff and present it in a really boring way. Find something exciting and get your hook for a magazine article, or for a book. You need a point of difference or you are not going to make a mark.

How do you become a gardening magazine editor? There aren't very many gardening magazines (only four or five)—so to become an editor of one you might have to kill someone. It really is not a role you just walk into. It is something that you absorb and learn over a long period of time, through contact with people—the public, the

readers, people in the horticultural industry, publishers like Gil Teague—and working out how everything fits together. Editing is also about having a creative mind to come up with new ways of looking at things.

As with the gardening year, editing a gardening magazine is seasonal. *Your Garden* comes out four times a year and has proved to be more successful as a quarterly than a monthly.

The mix of stories in a gardening magazine must appeal to the readership. Editing a national gardening magazine catering to Queensland and Hobart and Perth can be very tricky. It is a question of balance. You can do a story about tropical gardens for people in Brisbane and Cairns that people in Melbourne will still read. A peony story will only be relevant for a very small part of Victoria or Tasmania. But, you can give broader appeal to a story on daffodils, for example, by including information on growing daffodils in pots and using them as annuals in warmer areas.

I look at a lot of overseas magazines, but mostly for layout and format. The mistake is to follow English trends with plants. Our climate is so divergent that it is pointless to replicate English plantings, although you can create an English effect using similar plants that work here. In an Australian context the editor should work with the material we have rather than a fanciful English nirvana.

Garden societies help when looking at where interests lie. Some societies are quite moribund and others are very vital. Fashion also affects plants (for example, the changing popularity of succulents), so gardening fashions will influence the mix of stories.

The ratio of photographs to text is probably 50:50 in the magazine. I don't like copy for the sake of it. I like concise, neat writing, without waffle.

**Writing books**

I haven't edited gardening books, only written them. Some books were written for a straight-out fee and some for royalties. As a freelance writer it can be handy to get a straight fee for a book, but it can be useful to get a royalty year after year. The method of paying writers is usually decided by the publisher.

As an editor who is also an author I am happy about being edited. The

author–editor relationship is a relationship of equals. When writing a book becomes a drawn-out experience (it can take two or three years) you may lose track of what you have written. Experienced editors can find inconsistencies in the work. It is essential to have some dispassionate third party come in and make suggestions or changes. The book editor doesn't need to know everything about the subject but can tell if something might be wrong or doesn't work and, if necessary, find out how to get that information checked. The qualities you need in an editor are empathy, someone who is easy to get on with and who communicates. If you don't create trust then it is difficult to work together.



The challenge of commissioning a new author is to get someone who can make a connection with the public and has the knowledge and the skills base to translate that into a decent book.

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**NEW MEMBERS**

- Carol Floyd
- Belinda Grieve
- Joanna Howse
- Jennifer Kerr
- Hellen Morgan-Harris
- Marion Nicolson
- Cathy Perkins
- Maria Sutera
- Melissa Wilkinson
- Andrea Woodman

# Tiered membership vote

The committee of the Society of Editors (NSW) Inc. has developed a proposal for the introduction of a tiered membership system (more details on the proposed system are on the following page). A vote will be taken at the members' meeting on 7 November 2006 on these changes to the constitution replacing the existing section 3 membership. (Bold text indicates new system.)

## 3. Membership

(a) Subject to these rules the members of the society shall be the members of the society immediately prior to incorporation together with such other people and organisations as the committee admits to membership.

**(b) Individual members shall be admitted to one of the following grades, as determined by the committee:**

- \* **Honorary life member**
- \* **Professional editor member**
- \* **Ordinary member**
- \* **Associate member.**

(c) Any natural person may be nominated for honorary life membership who has made a distinguished or outstanding contribution to the editing profession. Nominations may be made by any existing honorary life member or professional editor member, and will be considered by the committee. A person whose nomination is approved by the committee shall be admitted to honorary life membership at a general meeting of the society, and shall have all the rights, entitlements, and obligations of a professional editor member.

**(d) Membership at the grade of professional editor shall be open to any natural person who has been engaged professionally in editing for publication for at least two years full time or equivalent in the opinion of the committee. Each application for professional editor membership must be supported by letters from referees who are acceptable to the committee. Professional editor members shall have the right to vote or take office in the society and the right to advertise in the *Editorial Services Directory*.**

**(e) Membership at the grade of ordinary member shall be available only to any natural person who was a member in good standing as at 31 December 2006. Ordinary members shall have all the rights, entitlements, and obligations of a professional editor member. Admission to ordinary membership shall cease on 1 January 2011, and applications for new memberships and renewals for the financial year commencing on that date and all subsequent membership periods shall be for the grade of professional editor or associate.**

**(f) Membership at the grade of associate shall be open to any natural person interested in editing, publishing, or the society and its aims. Associate members shall not have the right to vote or take office in the society. Associate members shall not have the right to advertise in the *Editorial Services Directory*.**

**(g) Corporate Associate membership will be open to publishing companies and other incorporated organisations that support the Society of Editors (NSW) Inc.'s aims. Rules (h) and (i) will also apply to corporate members.**

(h) Except for the limitations noted in Rule 3(f), the rights, entitlements, and obligations of the various classes of member may be determined from time to time by majority resolution of a general meeting of the society.

(i) Members shall pay fees as are determined by majority resolution of the society at a general meeting. If a member's subscription remains unpaid for over three calendar months, that member will be given 14 days notice that he/she will cease to be a member. Any person who forfeits membership may appeal to the committee.

(j) A register of members shall be kept by the society showing the name, address, grade of membership, and date of admission to membership for each member. Provision for noting the date of cessation of membership and the date of any change of grade shall also be contained in the register.

(k) Membership shall cease upon resignation, expulsion or failure to pay outstanding membership fees after due notice has been given.

(l) Membership fees shall fall due on the first day of each financial year of the society. The financial year of the society shall be from 1 January to 31 December or such other period as is determined by the committee.

# Tiered membership system

**As outlined in the previous issue of *Blue Pencil* the new tiered membership system, if voted in by the membership in November (see previous page), will work as follows:**

## **Categories**

For the start of the next membership year (2007) the Society of Editors (NSW) Inc. will offer current and new members the option of three categories:

1. Remaining an ordinary member at the current fee (\$70/75) with the current entitlements;
2. Becoming a professional editor member at the current fee with the current entitlements (provided you have two years experience as a professional editor and can provide two written references); or
3. Becoming an associate member at a reduced fee (\$50) with reduced entitlements (an associate member cannot vote at an election, cannot become an office bearer and cannot be listed in the *Editorial Services Directory*).

## **Phasing in a new system**

Within four years (before January 2011) all ordinary members will be asked to choose either:

1. Professional editor member status; or
2. Associate member status.

Four years should be sufficient time for those seeking professional status to gain professional experience if they do not already have it.

## **Experience**

Professional editor members must have at least two years in-house experience as an editor or the equivalent freelance or part-time experience. For example, if you worked half time as an editor for four years (part-time or freelance) then that would be an acceptable equivalent to two years full-time work as an in-house editor. Professional experience must be in a paid editing role.

As professional members may have had career breaks there is no limit on how long ago the professional editing experience was obtained. Professional editor members will be asked to provide two written references that can be checked by a subcommittee appointed for this purpose. References can just be a simple statement of the years of experience in an editorial role.

## **Corporate Associates**

A new category of 'Corporate Associates' will also be introduced for 2007. Publishing companies and other businesses and organisations that support the Society of Editors (NSW) Inc.'s aims can become Corporate Associates. For an annual fee of \$300, Corporate Associates of the society will receive five copies of *Blue Pencil* each month and one copy of the *Editorial Services Directory*, five free admissions to each monthly meeting and two free admissions to special events, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply to Corporate Associates for up to five attendees.

## **The committee**

**Society of Editors (NSW) Inc.**

### ***Tiered membership proposal voting process***

Members can vote by proxy by sending an email to the secretary at least 24 hours before the meeting starts. Members who attend the meeting will vote by ballot paper after a discussion of the proposal lasting 20 minutes. Votes cast for and against the motion will then be tallied and after Susan McKerihan's talk concludes the result of the vote announced.

# 2011 national editors conference to be held in NSW

**Michael Lewis reports on the 2011 national editors conference. Although it is still two conferences away, the committee is pleased to inform society members that Sydney has been chosen as the conference venue.**

The biennial series of national conferences is well established as an opportunity for editors to learn about new developments affecting the profession, exchange ideas with colleagues, and do a bit of good old-fashioned 'networking'.

Your committee is delighted to announce that the New South Wales society will host the 2011 conference.

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**James Young:** A long time ago I was a gardener. I did part of a horticultural certificate but then moved on to do other things. I landed in book publishing, starting out as an indexer then working my way into proofreading and editing. I naturally gravitated towards gardening books because of my background in gardening. In the mid-1980s I worked on *Macoboy's Roses* by Stirling Macoboy and even edited a book for Gil Teague around that time.

I became a designer as well as a freelance editor. When I met Bill (Stirling) Macoboy I saw his photo library. I had a good camera and was about to go overseas. To make my trip to Europe tax deductible I decided I would take photos everywhere I went.

When I came back I processed all the film and looked through the trannies and labelled the ones I liked with their correct botanical names then put them in their sleeves alphabetically. A few months later I heard Random House were going to do an encyclopedia of gardening and their publisher Gordon Cheers agreed to buy 100 photographs. It made the whole trip work. A few months later Random House asked me to work on *Botanica*.

### Gardening reference books

Gardening reference books have thousands of stock photographs (in magazines there are fewer photographs but those photos really have to appeal to sell the magazine). Thousands of photographs were required for *Botanica*, so it was easier and more cost-effective to send me around the world and pay my expenses and for the publisher to keep the copyright of the photographs. I did five or six trips over two consecutive

years during the northern summer. I learnt a lot about where to go and how to photograph flowers, slowly refining my skills. I took about 90 per cent of the photographs used in the book. Gordon Cheers moved from Random House to Global Book Publishing and published *Flora*. This is a two-volume gardening reference book with 14,000 photos and I took 95 per cent of them. *Flora* involved another six months around the world and lots of frequent flyer points.

### 'The digital revolution was taking place and moving into publishing.'

I also took photographs for the Random House titles *Botanica's Trees and Shrubs* and *Botanica's Roses*. This was photographed in the Riverland of South Australia on a huge rose farm. By the time approval for the book came through in November the first flush of roses were over and the flowers were overblown. Sunny days meant the light was harsh. It involved tramping through flood irrigation with flies in your eyes—just some of the joys of photographing roses.

### Digital photography

The digital revolution was taking place and moving into publishing. *Flora* was made using traditional film technology because it was a tried and true process and they knew how to handle it. Digital seemed scary but has since revolutionised photography. I started buying expensive digital cameras because I was very excited about what could be done with digital photography.

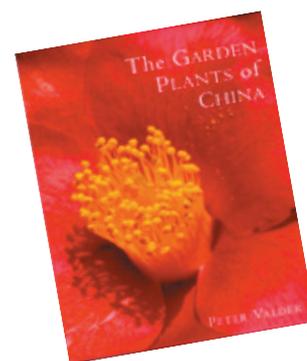
If you have ideas about the format or content of the conference, or if you would like to be involved in any way, please contact any member of the committee or send your responses to '2011 conference in Sydney', care of the Society of Editors (NSW) Inc.

*Michael Lewis is president of the Society of Editors (NSW) Inc.*

Film technology has some disadvantages. Film has always had a problem capturing the colour red. It lacks mid-tones and variations such as mid-pinks. Digital photography is actually better than film in this regard. Colour fidelity and delicacy is better in the digital photographs of flowers.

Another big disadvantage with film is that the longer shutter speeds require a tripod. Using a tripod for thousands of shots is very slow. So the advantages of using digital photography are better depth of field, not having to use the tripod, better colour and lower cost (no film or processing cost). The learning curve is also easier, as you get to see results immediately, with a digital camera. If it hasn't worked you can just try again with different settings. Feedback is at a much quicker rate. You can also review images easily just by putting them into a document.

There are disadvantages in using digital photography. The images are ephemeral so there is the possibility of losing images if they are not backed up, or the wrong thing is written to a DVD. Colour is different in different cameras. Different photographers shoot in different ways, such as raw or jpg; daylight or cloud settings.



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## IPEd notes

*News from the Institute of Professional Editors (formerly known as CASE)*

**October 2006**

The seed fund, held temporarily on behalf of IPed by the Canberra Society of Editors, is growing fast. IPed values this money, not only because it eases the former clumsy procedures for reimbursing expenditure, but also because it demonstrates the societies' commitment to the vision of a national profession.

Several of the societies have set dates for workshops in November to discuss the latest developments. At these workshops the Accreditation Board will present its draft documentation, including guidelines for the assessors and an information kit for applicants. Participants will be able to work through these and provide feedback and suggestions for improvement. The Board is eager to hear the opinions of members because the accreditation scheme depends on members' support. Before the workshops Board delegates will circulate to all members of their societies the documents to be examined at those workshops; if you can't make it to your society's workshop, download

these documents and let your delegate know what you think of them.

Plans are well advanced for a national meeting of the initial group of assessors in Melbourne at the beginning of December. Assessors from each society will devote the weekend to considering feedback from the workshops and analysing dummy applications. They expect to arrive at a common understanding of assessment and competence, and will later train their fellow assessors.

The Standards Revision Working Group is taking advantage of the workshops and the assessors' meeting to present the fruits of its work so far, and the National Organisation Working Group will also be seeking input on plans for the constitution and funding of a national entity.

The Communications Working Group has prepared the first draft of a questionnaire that will be distributed to clients and potential clients through the networks of the societies. It aims to find out what clients do and do not know

about editors and editing, what they want from editors when they do know about them, and how best to reach them. The group is also searching for potential funding bodies for a public relations campaign, assembling information for a template for a general promotional article, and receiving testimonials. About 20 emails have arrived bearing testimonials. Please keep the testimonials coming.

As reported last month, a Website Working Group, comprising web minders from each society, has recently formed. This group will draft an internet strategy with the aim of improving the visibility of all the societies' websites within the various search engines. The group has established a members-only forum and a wiki on the IPed website. The Website Working Group expects to present an initial report on its efforts in February 2007.

Janet Mackenzie  
Liaison officer

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Colour management also depends on the monitors in use (as they can be calibrated differently). Meticulous colour management procedures and workflows are required.

The cost of buying and maintaining digital cameras can be a disadvantage. I use a \$15,000 Canon camera (a high res could cost \$50,000).

Another disadvantage is that what used to be in the hands of professionals is now in the hands of editors in publishing houses!

All my recent books use digital photography. I have produced a number of books that I wrote, photographed, edited, proofread, and designed and assembled myself. It sounds diabolical as no one else had much input, which is a dangerous thing. It is what I wanted to do and the books sell well when they hit the shelves. The smaller books sell in newsagents and out of 15,000 or 20,000 copies they will sell 40 per cent. They are treated like magazines—the covers of unsold copies are ripped off and sent back to me and the books are then thrown away.

### Advice

The best horticultural pictures of flowers are not taken on a sunny day. The light is too harsh and the camera sensors can't capture light and dark the way the human eye can because it has a much more limited range. A cloudy, evenly overcast sky is perfect light for photographing flowers. England is perfect. With flowers, if it is sunny and I have to take a photograph, I carry a portable cloud (sun shade)—holding it over the flowers using one hand, in the wind.

It is important for a photographer to keep meticulous records, including the botanical names, and to get the full name and the spelling right. As has been mentioned before, you need to have some knowledge of the subject.

Choose the right focal point. You are always limited by depth of field. Know which part of the flower should be in focus. When you have the flower in the frame look around the edges and see what else is there—check that there is no label sticking out or a garden hose-fitting near the edge!

**Gil Teague:** As I now do more retailing than publishing I thought I would talk about the market for gardening books generally. I have distinguished five different kinds of gardening books in the Australian market: design, practical, plants, garden writing and garden history.

### Design

These are the inspirational books. They are either the work of one designer, or one design style, or gardens of a particular country (such as Italy) or region (such as Mediterranean) or style (such as Tropical or Small Space). These books are often bought as presents—mostly as Christmas gifts—for keen gardeners whose family and friends know they act as positive therapy on the receiver. They can be called the soft porn of the world of garden book publishing. They are also bought by professionals—garden designers and landscape architects who use them as selling tools for clients. Last Christmas saw a veritable explosion

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with seven different garden design books published by high-profile authors: Bangay, Moar, Fudge, Eckersley/Stafford, Young, Ross and Kirton. The authors' names are readily recognisable to the garden book shopper—Bangay, designer to Melbourne society (it is his fourth book); Brendan Moar, Lifestyle TV gardening host; Peter Fudge, well-known Sydney designer now with a Sunday newspaper column; Eckersley and Stafford, Melbourne radio regulars; Helen Young, *Saturday Australian* column; Linda Ross, *Better Homes & Gardens* TV and Sydney weekend radio; and Meredith Kirton, now *Gardening Australia* TV. There is a discernible theme here in choice of author.

Another theme is the increasing sophistication, in an apparently unsophisticated subject area of publishing. Never before in Australian publishing history have seven garden design books been published in the same year and the concern is whether the market will sustain them all. However, it is a sign that things are becoming more sophisticated and more active in the Australian garden scene.

### Practical

These are the how-to books on the basics. They cover the down-in-the-dirt stuff—when to plant the basil, how to prune the native gardenia, how much to water the orchids, and how to grow the vegies, as well as the organic, biodynamic and permacultic method books. These practical books concern either the ornamental garden or the edible garden, and tend to be less illustrated (though not Jenny Allen's *Smart Permaculture Design*, which is an excellent full-colour book from New Holland). There are not many citrus books out there. I suspect there is an unspoken agreement between the gardening media that this subject is restricted to call-back radio garden hosts (as questions about citrus constitute around 10 per cent of air time every week). Practical books are often for entry-level gardeners, providing advice on what to do, and when and how to do it.

### Plants

These books range in size from the 20,000 plant, 11,000 photo 1,584-page, spine-twister and sternum crusher

packaged by Gordon Cheers (*Flora: the Gardener's Bible*) that was sold internationally, not just in Australia with resounding commercial success, to the small 64 to 96 page softcover monograph on one genus of plants, such as the RHS Wisley series. If we are talking size, I shouldn't leave out Lothian's *Encyclopaedia of Australian Plants*, eight volumes and five supplements, with volume one published in 1980 and the ninth and final volume due end of 2007, running to almost 3,000 pages.

It is also an area where one can become a little depressed at Frankfurt, cruising the aisles of visual catalogues, where maybe four publishers have look-alike series on display, each with much the same titles but varying in specs (pages, size) and authors.



The suspicion always with a series is that it is publisher-generated, and will be tweaked at times to fit the format, restricting some titles to say 160 pages in length, and spackling others at times to get to the 160 pages. Another problem with a series is that you have to have new titles appearing regularly, so the reps have something new to sell and to keep the backlist up front. The risk is that the publisher doesn't know when to stop, or chooses a couple of duds based on 'expert' bookseller feedback or the publisher's own favourite plants, so risking the profitability of the whole series. Some are excellent, such as the *Gardener's Guide to Growing* series, originated by David & Charles in the UK and co-published by Timber Press in the USA (and some by Florilegium and Bloomings in Australia) featuring Dahlias, Orchids or Penstemons.

Here, it is best to have experts as authors, people who have known and grown the plants about which they are writing. Such people LOVE these plants. They have been growing them for 20 years. It helps if they can also write. Sometimes a gardening generalist is not sufficiently expert to cut the mustard

with the discerning gardener and the reviewer. Having no author's name on the book means the publisher has had the text written by a professional writer or editor. These titles do not sell well to gardeners hungry for new information.

This is also an area where some of the books are being self-published by expert authors. Maybe because no publisher thinks the market is large enough to carry the costs, or wants to wait more than nine months to get into the black. Perhaps the author thinks he or she can make more than the measly 10 per cent gratuity previously offered by large publishers, not exactly aware of the real costs and margins involved in producing a decent or even an indecent book. These costs include the editing, artwork, design, proofreading, production, marketing, promotion and distribution costs and maybe a small amount for the publisher as well. One problem often with these self-published books is that the authors don't have the same access to production expertise as publishers. Also there has been little thought given to distribution discounts in the costing of the book, so the book is offered to the retailer, if it is offered, at either a short discount or an unreasonable RRP and sometimes both. The retailer ends up sponsoring the self-publisher which is not an equitable situation.

### Garden Writing

These are the books by gardeners or about gardeners, such as Michael McCoy, a Melbourne gardener and garden designer; Kate Llewellyn, a novelist living on the south coast of New South Wales; Michael Pollan, formerly an associate editor of the *Atlantic Monthly*; or Sarah Hardy on Edna Walling. These books are by people who can write, so they are not so prolific. Mostly non-illustrated and in the form of a diary or essays, these books often result from weekly or monthly columns in newspapers or magazines. They are based on reflections and ruminations of the authors on their gardening experiences. Vita Sackville-West, Christopher Lloyd, Henry Mitchell, Eleanor Perenyi and Katherine White are key overseas names from the past. In Australia, Tommy Garnett and Jean Galbraith are names that come to mind, but

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the writing here has been more about nature—the flora and the fauna—rather than about the garden. *Second Nature* by Michael Pollan gets my vote for the best gardening read of the last 15 years. It is a series of essays that sprang from his move upstate from NYC, as he began to garden for the first time. Intelligent, witty, urbane, he writes about lawns, roses, conservation, green thumbs, trees, harvest, composting and much else.

**Garden History**

This subject area is growing in number, with the AGHS having membership of about 2000, and there being a lot more interest in conservation of open spaces, both wild and cultivated. More academic research is now being undertaken than ever before, and there are more professionals in practice. Melbourne University Press is ideally placed to publish to this market, able to sponsor its list with its Miegunyah bequest money from the Grimwades: *Clearings* by Paul Fox, *Gardenesque* by Richard Aitken, and this year to date Holly Kerr Forsyth's *Remembered Gardens* with another Aitken title to come. There are various significant works from other publishers in the pipeline.

I do think the market is opening up in Australia, with books of an international standard. They will continue to be done and it is a very positive situation. I think this is a great thing for Australian readers to be able to see some of our garden heritage coming through.

*Paul Urquhart is currently the editor of Your Garden magazine <www.yourgarden.com.au> and has written many books on horticultural subjects, such as The new native garden: designing with Australian plants.*

*The multi-talented James Young works as an editor, author, designer, project manager and horticultural photographer. The James Young Picture Library is at <jamesyoungpicturelibrary.com> and has over 10,000 photos.*

*Retailer and book publisher Gil Teague runs the book store Florilegium <florilegium@tpg.com.au>. This amazing gardening book store is located at 145 St Johns Road, Glebe.*

# NEWS, NOTICES

## Freelancers do lunch, 24 November

The next freelancers' lunch will be held at noon on Friday, 24 November 2006. The venue is the Glenmore Hotel, (upstairs on the rooftop if the weather is good), at 96 Cumberland Street, The Rocks. Mains cost about \$13 to \$18. There is no need to RSVP. See you there!

## National Editors Conference: Call for papers, closing date for proposals 30 November 2006

The Society of Editors (Tasmania) invites proposals for papers and seminars for the third National Editors Conference, to be held in Hobart from 9 to 12 May 2007. The conference has three strands:

- 'From inspiration to publication' (a general strand),
- 'Science and education editing' and
- 'Corporate and public sector editing'.

**Society's Christmas Party**

**Tuesday, 5 December**

**Earlybird Special!**

**Book and pay by for your Christmas Party dinner by 10 November for the special discount price of only \$40 per person.**

**Don't miss a special night of good food, good fun and good company.**

**See the enclosed booking form for more details. The venue is the Perama restaurant in Petersham, which is close to bus and train transport.**

The Tasmanian Society of Editors is calling for proposals for formal conference sessions, in the form of papers or panel sessions.

The society also invites proposals for two-hour seminars and workshops that will be scheduled for the morning of Saturday 12 May. Delegates will be charged a separate fee for attendance at Saturday seminars and workshops.

Please visit our website to see guidelines and details about proposals: <www.tas-editors.org.au/proposals.htm>.

We ask you to use the Microsoft Word template available from that page for your proposal.

The deadline for proposals is 30 November 2006. Successful speakers will be notified in mid-January 2007.

For further advice, please write to <conference@tas-editors.org.au>.

## The Editorial Services Directory 2006 is now available

Members who have advertised their services in the *Editorial Services Directory 2006* should now have received their free copy.

Non-members can purchase a copy of the *Editorial Services Directory 2006* from Terry Johnston for \$20 (postage included). Use the order form on page 7 of the October issue of *Blue Pencil* and send a cheque or money order to PO Box 2229, Rose Bay North, NSW 2030, or fax credit card details to (02) 9337 4126.

## Industrial relations laws day of action, 30 November

Since the government's industrial relations laws were introduced the pay, conditions and job security of many workers throughout Australia have been undermined. On Thursday, 30 November, Rights at Work groups will be holding a day of action. For information on the participation of media industry employees in the national day of action contact the Media, Entertainment and Arts Alliance at <www.alliance.org.au>.



## Your society needs YOU!

The society's Annual General Meeting is due in March. That might seem a long way off now, but things have a habit of creeping up...

At the AGM, you have the opportunity to elect the committee that will manage the affairs of the society for the following twelve months. More to the point, you have the opportunity to make yourself available for election.

If you believe that the society adds something worthwhile to your life, shouldn't you think about giving something back? And if you believe that the society could be doing some things better (or just different), shouldn't you think about helping to make it happen?

You can't nominate yet, but you can start thinking about how you can contribute. We need energetic and committed people. We need you.

**Michael Lewis**

Society of Editors (NSW) Inc.

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999  
<[www.editorsnsw.com](http://www.editorsnsw.com)>.

### **Blue Pencil**

Editor: Catherine Etteridge

Assistants: Robin Appleton, Janice Beavan, Moira Elliott, Julie Harders, Meryl Potter, Nicky Shortridge

Printer: Complete Design, Marrickville

Published: 11 issues a year (including combined January/February issue)

Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email Catherine Etteridge at <[cje\\_editing@hotmail.com](mailto:cje_editing@hotmail.com)>.

**Copy deadline for the December issue is Tuesday, 14 November 2006**

The views expressed in the articles and letters, or the material contained in any advertisement or insert, are those of individual authors, not of the Society of Editors (NSW) Inc.

### **Advertising rates**

Full page, \$375; half page, \$200 (horizontal only); one-third page, \$125 (vertical or horizontal); quarter page \$100 (horizontal only); one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375. Please note that the committee reserves the right to decide whether advertisements are appropriate for this newsletter.

### **Membership**

Membership of the Society of Editors (NSW) Inc. is open to anyone working as an editor for publication (print or electronic documents) and anyone who supports the society's aims.

Membership runs for a calendar year. 2006 fees are \$75 for new members (\$45 if joining after 31 May) and \$70 for renewals.

To obtain a membership application form, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007. You can also download an application form from the society's website at <[www.editorsnsw.com](http://www.editorsnsw.com)>.

### **Listing in the *Editorial Services Directory***

The society's *Editorial Services Directory* is available online at <[www.editorsnsw.com/esd/](http://www.editorsnsw.com/esd/)>. New listings and updates can be added quarterly as follows:

- online only: July (deadline 30 June); October (deadline 30 September)
  - print and online: January (deadline 31 December); April (deadline 31 March).
- The cost is \$40 per year (\$20 for new listings received from April to September) in addition to the fee for membership of the society. New listings should be submitted using a template available from Cathy Gray at <[cgray@mpx.com.au](mailto:cgray@mpx.com.au)>.

### **Committee meetings**

All members are welcome to attend the society's committee meetings, generally held each month. Please contact a committee member for details if you wish to attend the next meeting.

## 2006 COMMITTEE

**President: Michael Lewis**

*Email:* <mlewis@brandle.com.au>

**Vice presidents:**

**Shelley Kenigsberg**

*Email:* <shelley@skpublishing.com.au>

**Pam Peters**

*Email:* <pam.peters@mq.edu.au>

**Secretary: Bruce Howarth**

*Phone:* (02) 4731 5406 (h)

*Email:* <editorbruce@optusnet.com.au>

**Treasurer: Janice Beavan**

*Phone:* (02) 9660 0335 (h)

*Fax:* (02) 9660 9375 (h)

*Email:* <JBeavan@bigpond.com>

**General members:**

**Robin Appleton**

*Phone:* 0414 645 103 (message)

**Catherine Etteridge**

*Email:* <cje\_editing@hotmail.com>

**Terry Johnston**

*Email:* <pnayp@ozemail.com.au>

**Sheena Pettigrew**

*Email:* <SheenaPetti@bigpond.com>

**Pauline Waugh**

*Email:* <pauline.waugh@corporatecommunication.com.au>

**Membership secretary: Bruce Howarth**

*Phone:* (02) 4731 5406 (h)

*Email:* <editorbruce@optusnet.com.au>

**Newsletter editor: Catherine Etteridge**

*Phone:* (02) 9555 4071

*Email:* <cje\_editing@hotmail.com>

**Publicity officer & Meetings coordinator: Terry Johnston**

*Email:* <pnayp@ozemail.com.au>

**Professional development coordinator:**

**Pauline Waugh**

*Email:* <pauline.waugh@corporatecommunication.com.au>

**Website coordinator: Meryl Potter**

*Email:* <merylpotter@iprimus.com.au>

**Editorial Services Directory coordinator: Cathy Gray**

*Phone:* (02) 9331 4731

*Email:* <cgray@mpx.com.au>

**Catering officer: Jennie Begg**

*Phone:* (02) 9818 6416

*Email:* <snowcat@iprimus.com.au>

## Professional development

### Writing for the Web

The internet presents unique challenges and opportunities for writers and editors, and it has changed the rules of writing and how readers absorb information. This workshop is designed for people building a new website, or improving current website copy, or for anyone writing for the web who wants to understand its potential challenges and opportunities. You will receive up-to-date practical guidance, tips, and language tools to enhance your internet writing and editing skills.

**Date:** Friday, 17 November (**Please note change of date**)

**Presenter:** Simon Hillier

**Venue:** City Tattersalls Club

**Cost:** \$195 for society members, \$245 for non-members

### 'Getting' the book: an insight into creative writing

Writer Inez Baranay says: 'A good editor is someone who GETS the whole of the book. A good editor is a writer's angel.' In this workshop you will discuss elements of writing; build a character; give it dialogue; and look at various narrative viewpoints. By being a writer for a day, the editor will gain an understanding of how these elements work together for strong, effective writing. It will help you 'GET' the book.

**Date:** Saturday 24 February 2007

**Presenter:** Glenda Guest

**Venue:** City Tattersalls Club

**Cost:** \$195 for society members, \$245 for non-members

### Indexing for editors

**Presenter:** Glenda Browne

**Date:** TBA

### Effective Writing: structure, style, and plain English

**Date:** TBA

**Presenter:** Pauline Waugh

**Regional members** living more than 200 km from Sydney may receive a 40 per cent discount on the cost of the society's workshops (excluding computer-based workshops).

For more information about the society's workshops, please email Pauline Waugh at <pauline.waugh@corporatecommunication.com.au>.

### Call for contributions

Have you been to an interesting conference or event? We welcome your contributions to

**Blue Pencil.**

We would like to publish your articles, book reviews or letters. Please email the editor at <cje\_editing@hotmail.com>.

### Copy deadline for the December issue of *Blue Pencil*

**Tuesday, 14 November 2006**