

## Heroes and villains: writing historical biographies in the age of celebrity

*Two books, three disparate protagonists. Yet when examined together, the lives and deeds of photographer Frank Hurley and architect Walter Burley Griffin expose much about a fledgling Australian nation and its view of itself. Alasdair McGregor spoke at our April meeting about the role of the contemporary biographer. Excerpts from his talk follow.*

The era that I write about in my two books is the early 20th century. These are as much histories as they are biographies, seen through a cast of characters. They are collective life stories: stories of communities and their aspirations, experienced through war and depression, economic growth and revival, colonialism, scientific and geographical enquiry and rapid social change. As a biographer, I always have the mantra running around in my head: do not judge the early 20th century through your own 21st century post modern eyes.

The two books have very different protagonists but set in a similar period from the 1870s through to the 1960s. Frank Hurley is a boy's own adventurer, a mythical Australian

character who makes good through his own wits, exploring not only Antarctica with Douglas Mawson and Ernest Shackleton, but also New Guinea in the 1920s and as a photographer in two world wars. Walter Burley Griffin was a Chicago architect working for Frank Lloyd Wright, who won the competition for Australia's national capital back in 1912, working with his wife Marion Lucy Mahony, a famous draughtswoman in her own right.

There is a real responsibility being a biographer. These two biographies, with very different protagonists do share a very common set of themes of course and both are 'set' from the 1870s right through to the 1960s. I have not found any evidence that Hurley ever met the Griffins but it might have

been an interesting occasion. You have to be honest and as diligent as you can to your subjects. Well-known British biographer Frances Spalding said that 'the business of authoring another person's life is problematic and potentially dangerous. You need to be brave to write a biography. It's not the labour involved nor the extensive research, which often involves more travel and hours of work that can be deemed cost effective, but it's also the fact that it requires self-exposing judiciousness.' I have found it a great privilege and a responsibility to work on these people's lives and to do the best you can.

These two books did not come out of just a whim to write about these characters. In Hurley's case,  
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### Next meeting: Tuesday, 5 July 2011

#### Winter Dinner

Warm up in July with great food and great company. Don't miss this chance to get together with other society members for a relaxed and convivial evening. Cost for a three-course menu of modern Australian cuisine is \$30 per person with soft drinks or \$40 with wines. This includes a choice from three entrees, three mains and three desserts followed by tea or coffee.

The venue is William Blue Dining, Northpoint, 171 Pacific Highway, North Sydney. 6.30 p.m. for 7.00 p.m. Please RSVP to (02) 9294 4999 (voicemail) or by email to [membership@editorsnsw.com](mailto:membership@editorsnsw.com). Booking is essential. You can pay on the night if you have registered. Late bookings cannot be guaranteed as spaces are limited.

### August meeting: Tuesday, 2 August 2011

**Christopher Warren, Federal Secretary of the Media, Entertainment & Arts Alliance**, the union of people who inform and entertain Australia and New Zealand. Christopher will speak about press freedom in western liberal democracies and the MEAA's continuing work with the Book Industry Strategy Group (BISG) and the Walkley Foundation.

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I have spent considerable amount of time in Antarctica and have been involved in the conservation program on Mawson's Huts at Cape Denison on the Antarctic coast. Hurley was a member of Douglas Mawson's 1911–14 Australasian Antarctic Expedition as the official photographer. In 1997, I was one of the first to re-enter this hut after it had been closed up for many years. We had dug our way in through the ice and snow, and we found Frank Hurley's darkroom—a spine-tingling experience. On the shelves in the darkroom were bottles of pre-World War I chemicals, some with German labels. On one of the walls behind the little bench where Hurley used to finish his prints, he had written in pencil 'near enough is not good enough'.

Similarly with the Griffins, I trained as an architect. As a recent graduate along with several colleagues, I entered the design competition for the new Parliament House in Canberra. We did not win but it was a very interesting experience. After many years working in Canberra and researching Frank Hurley, I discovered, to my amazement, that there was no definitive biography of the Griffins.

The pot of gold for historical biography is accessing primary sources, but therein lies a real challenge in itself because you have to understand your sources. Hurley was an inveterate diarist during his time in Antarctica, through both wars and particularly in New Guinea. Hurley was also a photographer; his world is a visual one and he is thinking with his eyes. His diaries are very descriptive but they do not reveal much about the man; he says very little about his wife, his family or his personal feelings except when he is having an argument with someone. When he is in dispute, he is fantastic and he writes wonderfully.

Similarly with the Griffins, thank God for Marion, because if it were not for her I do not think anybody could write a biography of Walter. He was a terrible diarist and correspondent! Marion, on the other hand, wrote and illustrated a four-volume memoir of their lives together—*The Magic of America*—a mad, crazy, chaotic and opinionated document. She wrote it in the 1940s, after Walter's death. It's her homage to her beloved husband.

The other real challenge I find in

biography, particularly with the modern idea of 'celebrity', is researching and writing about the subject's private lives and affairs. Only if it is really relevant, of course, and where it pays to really do your research properly. That is a line you have to cross to understand your subject.

There are some very interesting themes here that extend beyond biographies. In the early 1900s, one of the major themes in this region was colonialism, particularly Australia's colonialism in New Guinea and the erosion of the traditional life of the people of that country. Hurley was a witness to this erosion and a very skilful ethnographer. His photographs were an amazing view of the traditional aspect of the life of the people of Papua; they were extraordinary and priceless. Hurley, however, was

### 'Objectivity is difficult.'

not a methodical documenter and ethnographer. He was there because he was a showman. He wanted to see head-hunters and the more sensational the better because he was gathering material for his own sideshow purposes. He was also involved in silent films, so these sensational films of head-hunters and cannibals were all fodder to his ambition. In the first instance, he mounted two expeditions to Papua: the first was financed by the Anglican Board of Mission in Sydney. They wanted documentation of the missionary activity in the Torres Strait and Papua but Hurley was allowed to collect his own material so he could put it towards his film shows. So he was there with two purposes.

It is interesting to look at the way Hurley comments on life in the Torres Strait and Papua. In 1921, he wrote about 'the dazzling tropical scenery and the life of the islanders, as they eked out a living from land and sea' held more sway with his early curiosity than the ministering of priests. His attitude towards missionaries, native society and colonial government ebbed and flowed like the sluice of the Torres Straits tide. Sometimes surprisingly enlightened for his time, he was often inconsistent. His comments also varied between the privacy of his diaries and the pages of his published writings. The islanders of the Torres Strait were already too corrupted by the outside

world for Hurley's taste, as he lamented in his book *Pearls & Savages*. He says 'How bizarre and un-anaesthetic the flowering Mother Hubbards of the women ... How absurd the names of the men: Matthew, Mark, Luke and John prefixed to their native names. What evil is there in the native dress? They are mere babes in the wood ruled by missions and garbed in the hideous robes of a doubtful morality. Ordinarily the primitive savage untrammelled by doctrines is on a higher moral plane than exists in our pseudo civilisation. The islanders of the Torres Straits are a likeable people; generous and laughter loving Arcadians in Utopia. There is more happiness and contentment in the grass-thatched bungalows than in the dingy confines of many an apartment/mansion filled with the useless ge-gaws and encumbrances of the civilisation which has turned us, our true selves into artificial by-products of humanity.' He is a pretty good writer actually. In contrast though, his diary frequently had no room for the innocent state of the noble savage and he says 'the spiritual welfare cry I consider is over-bellied and the native requires a good education and industrial training to school and in the working of their islands. At present the natives are a burden to the Commonwealth. Instead they should be adapted to some profitable purpose and exploited with due fairness for the country's sake if

### Think Tank

Have other editors noticed that the comparative and superlative forms of adjectives or adverbs are being used less frequently than in the past, especially in news reports and interviews? Now we hear such expressions as 'more soft', rather than 'softer' and 'more quickly', rather than 'quicker', and there are many other examples, possibly one of the more familiar being 'more common' than 'commoner'. Again, what has happened to the superlative 'est' ending as in 'commonest'? Do any editors hold an opinion on why this might be so and what forms do they see in manuscripts and they use in their own work?

**Robin Appleton**  
Committee member

not their own. The missionary business is very admirable in its way but the beloved black brother policy is rather farcical and certainly is a deterrent to progression.' So you can see he is swinging from one to the other.

Hurley saw the imposition of civilisation as both inevitable and necessary. His model society would have maintained a primordial, cultural integrity overlaid with the European work ethic and material productivity. Hurley went back a year or so later and travelled right into the heart of Papua with Alan McCullough, a scientist from the Australian Museum. It was an extraordinary undertaking. They made contact with people who had never seen Europeans before. The expedition, however, was ruthless and Hurley's methods were repugnant. He had little regard for the value of the objects he had accumulated beyond their status as mere curiosities and he felt that his responsibility ended with a generous exchange of tobacco or empty benzine tins. These incidents are so colourful and rich to write about. A post-colonial world finds such attitudes quite reprehensible; Hurley was a creature of his time. Hurley was both the hero and villain of my work, an extraordinary, competent, brave individual.

The Griffins were difficult to write about in some ways. They were not so angelic but they always had the best of intentions. They strived for the betterment of humanity through architecture and they were stubborn and unrelenting in that conviction, often to other people's intense frustration. From a biographer's point of view, you can be lulled into a trap. They certainly appear as being far from villains compared to Hurley.

Griffin had won the international competition to design the national capital and then heard nothing from the Australian Government. Griffin was ready to pay his own fare to Australia when there was a change of government and the new government decided to invite him out and appointed him as the Federal Capital Director of Design and Construction. Griffin foolishly went straight back to the USA and then goes on a study tour of Europe to get the latest information on water supply and sewerage engineering. While he is away, his government enemies turn the table on him again. Griffin returned to Australia a year later to take up his appointment.

It is interesting to look at the reactions of Australians to this foreigner. 'Mr Griffin is an American. His appearance, his manner, his speech all proclaim it.' Such outwardly trivial reports betray a wider and more unpleasant sentiment that Griffin was an outsider. Griffin would have far more to contend with than merely overseeing the progress of his capital plan in a xenophobic and an Anglophile Australia of the early 20th century.

The Griffins had met while in the employ of Frank Lloyd Wright. Griffin eventually went out on his own and the couple married in June 1911. 'The Griffin marriage heralded a remarkable and enduring partnership in both work and life, one that was unusual by the societal norms of the day. Most importantly in the all-consuming sphere of their work, Walter and Marion were completely complementary.' Walter had an amazing ability to imagine spaces but he could not describe them or put them on paper, whereas Marion had this wonderful ability to describe

them in her graphic work. She was also a formidable architect herself, the first female architect licensed to practise anywhere in the world. However, as a sign of the times, her integral involvement in the Canberra project was rarely promoted lest their combined efforts be dismissed as mere 'women's work'.

When the Griffins arrived in Australia, they were feted by a remarkable pair of Sydney identities, George and Florence Taylor. Florence was talented draughtswoman, a sole female in what was a totally male profession at the time. She was also a woman determined to rise above her station. She was championed by prominent Sydney architect Burcham Clamp. George Taylor was at heart a technocrat and at his most strident he was a fascist. He distrusted bureaucrats and politicians, and believed that a society would be best run by experts, entrepreneurs and surveyors, town-planners and engineers—those well versed in the marvels of the modern age. He believed that slum clearance was not only a way of sanitising a city but of staving off the ultimate political consequence: a revolution. A sanitised Sydney meant a pacified populace.

The Taylors were early champions of the Griffins. George had long supported a purpose-built capital; it suited his nationalism. The city could be Australia's example to the world, symbolising 'the virile, white race which is building a nation great in the southern seas'. In the early days, he repeatedly defended Griffin's competition-winning scheme and his journal *Building* carried lengthy stories about Griffin, the capital design and his wider architectural work. Florence

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also championed Marion in her contributions to *Building*.

The two couples were alike in many ways. They were thoroughly modern working duos, and linked to their mutual planning interests they seemed to have a lot in common. When the Griffins first came to Australia in 1914, they stayed at the Taylor's house at Neutral Bay. The Taylors then met Frank Lloyd Wright on a study tour of North America in 1914 and the relationship between the Griffins and the Taylors was radically changed. Nobody was ever as good as Frank Lloyd Wright, the biggest ego in the world. Wright derided Griffin and his achievements and with the outbreak of World War I the two couples were irrevocably estranged.

When World War I started, George turned his publications to the imperial cause and they were filled with rather vicious though adroitly drawn cartoons of vociferous political comment. They were simply propaganda vessels. In

early 1914, Taylor published a cartoon that must have strained the bounds of decency. 'Even among the shrill tones of the wartime debate, he drew a crucified Christ looking on helplessly from the Cross as a rapacious duo; the Keiser and Uncle Sam divide the spoils of war world trade. And as if that were not enough he wove his sacrilege through this anti-American affront like the final barbed branch through the crown of thorns adding the caption "Easter 1915, why hast thou forsaken me?"'

While intent on inflaming the sympathy of his readers, Taylor's wanton expression of contempt was also obviously meant to goad the enemy within. These virtual fifth columnists included certain Americans within easy reach of his publications. The cartoon first appeared in the weekly paper *Construction*. It quickly provoked the response that its author craved. Roy Lippincott, Walter's brother-in-law, wrote a letter of protest that Taylor

duly published and he reproduced the offending work for a second time, with a two-page attack on Americans and their government's foreign policy. A dismayed Roy Lippincott had written: 'Your cartoon has shocked me to such an extent that I must call your attention to the fact, which is apparently unknown to you; this is the Christ who died in the cause of peace. The fact that you do not understand America's attitude at the least is evident from your publication.'

Taylor just batted away Roy's words with a contemptuous sneer, describing it merely as puerile abuse. There was never going to be a reconciliation between these two forces. Taylor is symbolised at an extreme end; on the one hand there is indifference, but on the other, there is active hostility to new and progressive ideas that people like the Griffins were bringing to Australia. The threat posed by the war goes right through this. It is the extreme example of the way that the whole capital

## Tiered membership

The society's tiered membership system will work as follows:

### Categories

This membership year (2011) the Society of Editors (NSW) Inc. will offer members the option of two categories:

1. Existing and new members can become a professional editor member, with full entitlements, for the annual fee of \$85, provided you have two years' experience in a paid editing role and can supply two letters confirming your experience; or
2. Existing and new members can become an associate member for the annual fee of \$65 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*).

### The new system

With the new two-tiered membership structure, former 'ordinary' members can continue to enjoy member benefits as either an associate member or a professional editor member (the latter by formal application, as explained below).

### 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 details of their experience and two letters (in English) that can be checked by a subcommittee appointed for this purpose. The subcommittee will simply confirm the statements supplied by the third parties. The letters can just be a statement of the years of experience in an editorial role. See the essential **Professional Editor Membership form** for more details about requirements.

### Corporate Associates

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 \$400, Corporate Associates of the society will receive five copies of Blue Pencil each month, five free admissions to each monthly meeting and two free admissions to one special event per year, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply for up to five attendees from the Corporate Associate organisation (a saving of approximately \$95 per person). In addition, for 2011 the Corporate Associates can send up to five delegates at the discounted member rate to the 'New Horizons for Editing and Publishing' National Editors Conference to be held in Sydney in September (a saving of approximately \$100 per person).

**The Committee, Society of Editors (NSW) Inc.**

project is attacked and the way the Griffins are virtually left isolated. They were as good as the Germans, perhaps even worse because they wouldn't take sides.

Marion was certainly a pacifist. Walter perhaps not so. Walter was quite indifferent to the war until he learnt that the Germans had destroyed some cathedrals in Belgium and France. He was absolutely horrified and thought that they should be blasted off the face of the earth for such acts of vandalism. It was not long before the Griffin's own buildings were targeted. Café Australia in Melbourne was the most extraordinary restaurant. It sat several hundred diners. It had expansive roof lights and was an amazing work in interior design. Florence Taylor, however, in *Building* looked at the gorgeous expanses of decorative plasterwork and described them as 'vermin haunts'; the street frontage, which was in great contrast to the Victorian street fronts of Melbourne, she described as a 'coal cellar'. Interestingly, through all this acrimony and a world war, the Griffins built their real Australian masterpiece: Newman College at the University

of Melbourne—a most extraordinary building. How amusing that two Protestant architects should be working for the Catholic Church at that time. The Taylors attacked Newman College in just the same manner and in the end Florence said 'we wish to be absolved of any personal feeling but in attacking a structure that is dangerous to all architectural principles of truth in design and faithful construction we feel we are doing a public duty. For another reason it is our public duty to write because we take it upon ourselves the blame for bringing Mr Griffin to Australia.' The Taylors were the ultimate villains, but from a biographer's point of view they are marvellous characters.

It is important to get your research right in relation to writing biographies, particularly the more personal details of people's lives—affairs and other associations. Objectivity is difficult. You look at their vulnerabilities and their shortcomings, and try to play them up as much as you can, as well as writing of their achievements. Marion, for instance, was not objective at all about Walter and was totally besotted by him and considered him a genius so it is very hard when you are

constantly being bombarded with this primary source that's telling you how wonderful your main character is all the time. You have to try to maintain some objectivity. You have just got to try to find your own voice even though you are writing about other people's lives.

*Painter, photographer and sometime architect, Alasdair McGregor is the author of five books including two works of biography—Frank Hurley: A photographer's life (2004) and Grand Obsessions: The life and work of Walter Burley Griffin and Marion Mahony (2009). Both biographies have been short-listed for major literary prizes, and Grand Obsessions won the National Biography Award in 2010 and the 2009 FAW Barbara Ramsden Award for editorial collaboration, given jointly to the author and his editor at Penguin Australia, Nicola Young. Alasdair McGregor has recently edited an anthology, '... that sweep of savage splendour: A literary history of Antarctica' (due for publication mid-2011).*

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## **IPEd notes**

### **News from the Institute of Professional Editors Limited May–June 2011**

The IPEd Council met twice over the period covered by these notes. Both meetings were by teleconference. One of the main topics on the agenda of the 15 May meeting was planning for the new financial year almost upon us. I can report that the Council has a diverse program of activities scheduled for 2011–12. These notes give summary information on some of them.

#### **Communication and professional development**

These are areas requiring urgent and strong attention.

The societies and, even to some extent their members, all know each other, but it is clear to the Council that, to raise the profile of the profession, we need to forge stronger links with the publishing industry. This will be a major effort during the year, primarily through liaison and cooperation with the Australian Publishers Association (APA) which, like our societies, has a strong training and professional development program, aspects of

which will be of interest to many members. Important too, of course, is that the APA has its finger on the pulse of the industry.

The evidence is that, unless we make a real effort, editors will remain largely invisible players in the publishing chain. IPEd was recently asked by the Copyright Agency Limited (CAL) to complete a survey of opinions on the likely effects of eBooks on the industry. The questions asked were similar to those in the Book Industry Strategy Group (BISG) survey on the same topic conducted earlier in the year. But, as with the BISG survey, 'Editors' was not one of the many specific categories to be nominated by respondents. Why is it that 'Editors' seem to have lower status—sorry, no status in some quarters—in the publishing business than photographers, illustrators, journalists, designers and Uncle Tom Cobby and all? We know how important we are.

The first episode of IPEd's 'transportable training' scheme will

be aired soon. With IPEd support, a course on 'Advance Microsoft™ Word', first held in Victoria, is being planned for WA for the benefit of our colleagues there. Members in SA also want to have this course run for them.

#### **Accreditation**

Promotion of the national accreditation scheme will be another high-priority activity in the year ahead. IPEd has now run three accreditation exams, the latest on 21 May, and by the end of June there should be well over 200 AEs across the country. But, proceeding from the first to the third exam, the number of registrants has fallen, and we wonder why, seeing there are still well over 1000 society members who have not yet sought accreditation.

One reason might be that many editors are not taking the exam because they are primarily on-screen editors, no longer attuned to paper-and-pen work. To try to determine if that is so, and as a first step to gauging the wider views of the members of Australian societies

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of editors about the next stages of the national accreditation scheme, a discussion paper has been prepared by Rosemary Luke (IPed Council Chair), Pam Peters (NSW Councillor) and Julie-Anne Justus (Accreditation Board Chair). This will be sent to societies in the near future, with an associated survey of all members, seeking responses to the questions the survey raises. Keep an eye out for these documents in your society's newsletter and on its and IPed's website.

Another objective of the Council for the next exam will be to widen the catchment of potential candidates. Already in each of the three exams held so far there has been a small percentage of candidates who are not members of one of the Australian societies. Extending the range of the accreditation scheme can only benefit the profession and the societies.

### Standards

The *Australian Standards for Editing Practice* (ASEP) are sorely in need of revision to take account of massive changes in editorial and publishing procedures that have occurred since they were first published in 2001. The task is difficult in a rapidly changing landscape for editors and, indeed, has been underway for some time. The aim is to finish the job this year, with the product being strongly influenced by, among other things, the outcome of the exam survey mentioned earlier.

### Other news

#### *Members-only website forum*

Traffic on the IPed website is steadily increasing. A members-only area of the site is now open, and all members of the SA, WA and Tasmanian societies have agreed to sign up to join the area. Individual paid-up members of a society of editors who wish to do so should send a request via the 'Contact us' link on the home page. Recently implemented on the members-only area is a forum via which editors can tap into the collective wisdom and experience of their colleagues for advice on points of grammar, style, syntax, lexicology or whatever, or maybe just get a conversation going on a topic of editorial interest.

### 5th National Conference

You can keep abreast of the evolving program for the 5th IPed National Editors Conference, 7–9 September 2011, hosted by the Society of Editors (NSW) Inc., at <editorsnsw.com/conference2011.htm> or via the IPed website.

Exciting news is that, thanks to a generous grant from the CAL Cultural Fund, the organisers are able to offer bursaries to four emerging editors from all parts of Australia to attend the conference. Applications have been invited from emerging editors who have a particular interest in conference program items such as the presentations on Indigenous editing mentorship. Indigenous editors especially are encouraged to apply for a bursary. Two of the bursaries are available for editors participating in the State Library of Queensland's *kuril dhagun* Indigenous Editing Mentorship program.

### Beatrice Davis Fellowship 2011–12

Jane Morrow is the winner of the 2011–12 Beatrice Davis Editorial Fellowship. The award was announced on 19 May at an event during the Sydney Writers' Festival. Jane has 12 years' editorial experience specialising in illustrated non-fiction, working for Penguin (on Lantern, Viking and Penguin lists), Elwin Street (London) and HarperCollins. The Fellowship will enable her to spend 3 months in the USA in multinational and smaller publishing houses, and with a literary agency, to research how US editors of illustrated books adapt their practices to publish digitally as well as in traditional print form. In her research, Jane will concentrate on adaptations in digital publishing, especially in the field of illustrated books.

IPed sponsors the Beatrice Davis Fellowship on behalf of its members, the Australian societies of editors.

Just to wind up these notes, can I acknowledge that it is not unknown to get news of society members asking what IPed is actually doing, if anything, or complaining about a perceived lack of progress. I suggest that such sceptics examine the evidence which indicates that there has been quite remarkable progress in the only just over 3 years since the Institute was established. The development and running of

three accreditation exams is, by itself, a major achievement and, indeed, accreditation was the primary, but not the only, reason that a majority of the members in all the societies voted to establish the Institute. Consider too all the other matters that are covered in these regular reports to members. Furthermore, keep in mind that all IPed's Councillors and Committee Convenors are volunteers with day jobs. Many of them have been serving the profession through the Institute and its predecessors for many years. Some of them need a break, and the Council needs new blood. Think about it.

**Ed Highley**  
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**IPed.**

To advance the  
profession of editing

### Society Treasurer Needed

The society is still in great need of an experienced, professional member to help the committee as treasurer.

The treasurer is simply required to:

- Attend 12 monthly committee meetings in the city (second Tuesday of each month 6 p.m. to 8 p.m., light supper provided).
- Maintain a monthly spreadsheet of the society's income and expenditure, with inputs from the administration manager's spreadsheets.
- Be responsible for payments on behalf of the society, to creditors, members (for example, for cancelled workshops, expenses of committee members on behalf of society), done on a monthly basis at committee meetings.
- Provide monthly financial reports to the society's committee, and the annual financial report for the auditor.

The treasurer, along with three others, is signatory to the society's bank accounts.

It is not an onerous role, it offers the chance to meet up with fellow members once a month and you have the satisfaction of being in the 'engine room' for the society.

Please contact the President, Pam Peters at: [president@editorsnsw.com](mailto:president@editorsnsw.com)

## Conference Social Calendar

**Get the inside scoop on the latest in book printing!**

As part of the New Horizons for Editing and Publishing conference events we have organised a field trip to the premises of Ligare, a specialist book printer located in Riverwood, Sydney.

The printer visit will take place on **Wednesday 7 September**, meeting at the Dockside Conference Centre at 1.30 p.m.

The cost per person is \$15 and includes return charter bus transport from Dockside to the Ligare printing factory premises. The tour itself will be of approximately one hour's duration and delegates will return to Dockside by about 4.00 p.m.

Ligare is ideal for factory tours as it is a dedicated book printer with digital, offset, sheetfed and web printing plus a comprehensive bindery (both paperbacks and hardbacks).

The visit provides a great opportunity for local and international delegates to view a wide range of printing equipment and see the book production process from start to finish. It is of special value to editors working in a production role and all publishing professionals interested in the latest in environmental printing considerations and POD.

Covered shoes are essential for the factory tour.

Ligare is at 138–152 Bonds Road, Riverwood, NSW 2210 (corner Larkin Street and Bonds Road; 15 minutes from Sydney Airport and 30 minutes from Sydney CBD). You can read more about their services at: [www.ligare.com.au](http://www.ligare.com.au)

Book the printer visit through the online conference registration program at [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)



## More Conference Social Calendar highlights

The social calendar includes a range of interesting field trips, excursions and walks to suit all tastes and budgets. Come along to one or all and celebrate different aspects of Sydney.

The society has secured trips to special places, at great prices: a visit to a major printing company; a wander through May Gibbs' Nutcote cottage; a guided evening walk through the birthplace of Sydney—The Rocks; and an exclusive twilight sail on Sydney Harbour. For keen walkers we also have some great low-cost options: a literary pub-crawl of Balmain for just \$10 and a group bushwalk from The Spit to Manly for free!

### Events Program Highlights

#### **Nutcote—May Gibbs house**

Enjoy the delightful and fascinating Nutcote, home of renowned artist and author May Gibbs. The visit features a harbour ferry trip, guided tour of the house and gardens and a lunch of tea, coffee, sandwiches and cake.

Wednesday, 7 September

Cost: \$25

(includes guided tour, lunch and ferry fare)

Meet at 10 a.m., Circular Quay, Wharf 4 (for Neutral Bay Hayes Street ferry)

#### **Twilight Harbour Cruise**

Take advantage of a special rate for a twilight cruise on board our own chartered luxury yacht, with open-style decks for a full view of the harbour. The two-hour cruise includes a drink on arrival and buffet dinner. Step out of the conference and onto the wharf where your captain awaits.

Thursday, 8 September

Cost: \$75

(includes one free drink and dinner)

Meet at 6 p.m., King Street Wharf

#### **Sydney's Stories: Ghost & Convict History Walk**

Your personalised tour guide leads the way through The Rocks area of Sydney: the dark alleyways, the

original convict buildings, tales of heroes and villains, ghosts and scandals. Even Sydneysiders will be entertained and informed. The evening ends with a warming hot drink and dessert at the historic Italian Village waterfront restaurant.

Thursday, 8 September

Cost: \$45

(includes tea/coffee and dessert)

Meet at 8 p.m. at The Hero of Waterloo Hotel, 81 Lower Fort Street, The Rocks

#### **The Spit Bridge to Manly Walk**

'The best walk in Sydney'—Free! Savour the natural beauty of Sydney with this group bushwalk on the northern side of Sydney Harbour. Difficulty is moderate and bushwalking shoes are essential. The distance is just under 10 km and the duration about 5-and-a-half hours, including stop for picnic lunch (BYO food and drink). Return to the city by the Manly ferry!

Sunday, 11 September

Cost: FREE

Meet at 10 a.m., Wynyard bus terminal (for bus 169 departing 10.11 a.m.).

The walk starts at the north end of the Spit Bridge (east side) at 10.30 a.m.

#### **Literary pub crawl in Balmain**

Relax at the end of the week with a fun and informative guided walk, presented by the Balmain Association. Stroll through the picturesque streets of Balmain, an old harbourside suburb of Sydney. Learn about the literary culture of the area, stopping for a break at different historic hotels along the way.

Sunday, 11 September

Cost: \$10

Meet at 3 p.m., East Balmain (Darling Street) Wharf

**Numbers for all events are limited, so please book now. For more information: [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)**

## **New Horizons for Editing and Publishing Conference**

There is still an opportunity for organisations to take advantage of sponsorship packages in support of this exciting event.

Susie Pilkington is coordinating sponsorship for the conference and would welcome any inquiries at: [vp1@editorsnsw.com](mailto:vp1@editorsnsw.com)

We will happily tailor a package to suit your requirements.

## **CAL National Editors Conference Bursary applications closing soon**

Closing date for submitting applications for is 1 July 2011. These will enable the emerging editor recipients to participate in a national event, make editing and publishing contacts and enhance their own editorial skills.

We invite applications from emerging editors who have a particular interest

in the conference program, such as our featured presentations on Indigenous editing mentorship. We especially encourage Indigenous editors to apply for a bursary. Two of the four bursaries will be available for emerging editors on the kuril dhagun Indigenous Editing Mentorship program.

The bursary will cover return airfares to Sydney, transfers, four nights accommodation and expenses plus registration fees for the conference and a workshop.

Visit the webpage for details: [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

## **2011 'The Nib': CAL Waverley Library Award for Literature**

The award's major sponsor, Copyright Agency Limited's Cultural Fund, generously provides a winner's prize of \$20,000 + \$1000 for each of the shortlisted authors who receive the Alex Buzo Prize.

All genres of writing including

fiction and nonfiction, published between 1 July 2010 and 30 June 2011, are eligible. The closing date for nominations is 8 July 2011.

For more information: [www.waverley.nsw.gov.au/library/award](http://www.waverley.nsw.gov.au/library/award)

## **Galley Club Awards, Friday, 22 July**

The 35th Galley Club Awards will be held on Friday, 22 July at the Function Hall at the Lowenbrau, Argyle Centre, The Rocks in Sydney. For more information: [www.galleyclub.com.au](http://www.galleyclub.com.au).

## **Get Reading! from 24 August to 30 September**

Get Reading! is Australia's largest annual celebration of books and reading. In 2011 Get Reading! runs from 24 August to 30 September, and encourages all Australians to pick up a book, put up their feet and get reading. For more information: [www.getreading.com.au](http://www.getreading.com.au).



## **New Horizons for Editing and Publishing Conference—7 to 9 September 2011**

We are proud to announce our key sponsors: **John Wiley & Sons** and the **CAL Cultural Fund**



The conference will be held at the Dockside Conference Centre in the heart of Sydney. Conference registrations are now open. Use the online registration system on our website: [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

The 2011 conference events will take place from 7 to 9 September. A Gala Dinner, sponsored by John Wiley & Sons, will be held at the Star Room, near Dockside Conference Centre, on Friday evening, 9 September. On Saturday 10 September, Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

The theme 'New Horizons for Editing and Publishing' is a broad, flexible theme that encompasses trends, innovations and new markets across all genres of editing, and includes both traditional and electronic publishing. Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate. See the website for a draft program:

[www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

Keynote speakers include American oral history editor Linda Shopes, who is supported by the CAL Cultural Fund, and Pan Macmillan editor Alexandra Nahlous.

Four CAL National Editors Conference Bursaries will be available for emerging editors to attend the Sydney conference. Visit the website for updates on the bursary scheme.

Take advantage of our special rate of \$400 for members of Australian Societies of Editors. This includes the main conference (two days) and the cocktail party reception.



## 2012 Asialink Arts residencies

Applications for 2012 residencies open in July. Visit [www.asialink.unimelb.edu.au/](http://www.asialink.unimelb.edu.au/) for information.

## Melbourne Writers Festival, 25 August to 4 September

The program for the Melbourne Writers Festival will be available online soon at [www.mwf.com.au/2011/](http://www.mwf.com.au/2011/).

## Brisbane Writers Festival, 7 to 11 September

Details of the festival program for 2011 will be available online soon on the BWF's website, [www.brisbanewritersfestival.com.au](http://www.brisbanewritersfestival.com.au).

## Mildura Writers' Festival, 14 to 17 July

The program for the 17th annual Mildura Writers' Festival has been announced. Those participating this year include Judith Brett, Peter Beilharz, Paul Carter, Stefano de Pieri, Morag Fraser, Professor Alan Frost, Anna Goldsworthy, Trevor Hogan, Gail Jones, Paul Kane, Jamie King-Holden, Geoffrey Lehmann, Shane Maloney, John Martin, Peter Rose, Elliot Perlman and Simon West. Further details are available online from [www.artsmildura.com.au](http://www.artsmildura.com.au).

## Frankfurt Book Fair 2011: 12 to 16 October

The website for information about the fair this year is [www.frankfurt-book-fair.com/en/fbf/](http://www.frankfurt-book-fair.com/en/fbf/). Iceland is the Guest of Honour.

Society of Editors (NSW) Inc.

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

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### **Blue Pencil**

Editor: Jacqui Smith

Assistants: Robin Appleton, Catherine Etteridge, Therese Hall and Denise Holden  
Printer: Complete Design, Marrickville

Published: 11 issues a year (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 the Editor at [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com).

### **Copy deadline for the August issue is Tuesday, 12 July 2011**

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; one-third page \$125; quarter page \$100 one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 400. 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 is available in different categories.

Membership runs for a calendar year. The 2011 fees are \$85 for professional members (new or renewal) and \$65 for associate members (new or renewal). Interested organisations can become corporate associates for \$400 per year.

To obtain a membership application form visit the Society of Editors (NSW) website—[www.editorsnsw.com](http://www.editorsnsw.com), phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007.

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

The *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:

- January (deadline 31 December)
- April (deadline 31 March)
- July (deadline 30 June)
- October (deadline 30 September).

The cost is \$40 per year in addition to the fee for membership of the society. New listings should be submitted using a template available from the administration manager at [membership@editorsnsw.com](mailto:membership@editorsnsw.com).

### **Committee meetings**

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

Society of Editors (NSW) Inc.  
**2011 COMMITTEE**

**President: Pam Peters**

Email: president@editorsnsw.com

**Vice presidents:**

**Susie Pilkington**

Email: vp1@editorsnsw.com

**Owen Kavanagh**

Email: vp2@editorsnsw.com

**Secretary: Shelley Reid**

Email: secretary@editorsnsw.com

**Treasurer: Catherine Etteridge**

Email: treasurer@editorsnsw.com

**General committee members:**

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Email: committee1@editorsnsw.com

**Abigail Nathan**

Email: committee2@editorsnsw.com

**Therese Hall**

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**Website coordinator: Abigail Nathan**

Email: web@editorsnsw.com

**Editorial Services Directory**

Email: membership@editorsnsw.com

**Conference convenor: Catherine Etteridge**

Email: conf@editorsnsw.com

## Professional development

### New Horizons for Editing and Publishing Conference in September 2011— Workshop Program

The **National Editors Conference** will include a program of one-day workshops to be held at the Dockside Conference Centre on Wednesday 7 September from 9 a.m. to 4 p.m. Use the online registration system to book your workshop. Enter via the conference web page:  
[www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

Confirmed workshops include:

- Writing and Editing for the Web—Simon Hillier
- Editing Oral History—Linda Shopes
- Editing for Museum Exhibitions / Publications—Jennifer Blunden
- Indexing for Editors—Glenda Browne
- Freelancers workshop—Julie Harders, Lan Wang, Abigail Nathan and John Myers

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### Call for contributions

Thanks as always to our regular contributors to this month's newsletter. If you have any feedback or suggestions, ideas for articles, books you would like to review, or want to contribute in any other way to this newsletter please drop Jacqui a line at [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com). We would love to hear from you.

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#### NEW MEMBERS

Donna Armstrong

Amal Awad

Amanda Carmen Cromer

Jackie Dalton

Kerry Enemar

Jennifer Friedman

Linda Funnell

Rhiain Hull

Christian Larsen

Peter Moore

Barbara Munday

Angela Ricardo

Howard Warner

Copy deadline for the next (August 2011) issue of

*Blue Pencil*

Tuesday, 12 July 2011

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## Workshop information

### Registration

To register for regular workshops use the enclosed form or download one from the society's website and send it to the administration manager, Anna Rauls. Please note that workshops require a minimum of 10 registrations by the closing date to proceed. The society reserves the right to cancel workshops if there are insufficient enrolments.

### Payment for workshops

To secure a place you must send payment with your registration form. Workshops fill quickly and we often have people on a waitlist for courses. Please contact the treasurer if you need a tax invoice.

### Regional members

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