

## The cover story

*At our April meeting, designer Lisa Anne from Firecracker explained some of the principles behind cover design and outlined the elements that should be considered for a good cover brief.*

Why does a book need a great cover? For one very simple reason. Unless it is the week it comes out when the book is actually on a front table in the store, it is going to be on the shelf with every other book and your audience needs to be able to see the book, what is written on it and to actually find it.

### Elements of cover design

Designing covers involves more than just deciding the image on the cover. Some additional considerations can help a cover stand out. For example, the kind of paper or cardboard or fabric used or how you want the cover to feel. People tend to forget about the tactility of a book. When the cover is extraordinary, whether that is visually or the way it feels, that book can go from being just a book to something that is cherished.

Then there is format, which can range from really small paperbacks all the way to large scale coffee table books. If anyone has been to Ariel or Berkelouw recently they would have seen a giant book by Vadim on architecture. It requires its own stand. But what a

talking point. No-one is going to forget that book when they walk out of the bookstore.

Another consideration is the choice of printing and binding techniques. Technology now allows books to be bound different ways and that can influence and affect the way books look and how people approach a book as well. It is no secret that the cover is a visual clue and the identifier of the book. It is what people are going to remember first about a book. Promotion and marketing will feature the cover. I am working with an agency at the moment that produces a catalogue of the top 100 books of the month across a spread including titles, author and price. The book cover images are tiny but there will be some covers that are still recognisable and some that are just going to be blurred. A truly outstanding cover can be recognised from any distance.

### Developing a cover brief

Money talks unfortunately. Consider how much money you are willing to budget for the cover. You need to

consider how your cover image relates to the content and topic of the book. You need to think about the format and the size. You need to think about how the cover is going to look in style and in terms of design, how it will feel, whether you are going to include certain kinds of fabric or velvet or printing techniques for example.

You have to consider the team you are working with. Obviously if you are going to try and coordinate a cover on your own, you do not really have a photographer to fall back on, you do not really have the designer to fall back on and you are going to be a little bit frustrated at the end of the day. I guess it is one of those situations where you actually need to have people who know their job to help you with your job as well.

You need to consider whether to commission original artwork for your cover or whether to use stock images or illustrations. If you opt for stock images you have other factors to consider such as the cost of licensing or purchasing a stock image or paying  
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### Next meeting: Tuesday, 6 July 2010

#### 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, four 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: Elizabeth Weiss, Academic and Digital Publishing Director at Allen & Unwin, will speak about digital publishing and ebooks.**

a royalty fee to use an image, which is based on circulation. How many copies are going to be circulated and where is the image going to be distributed? Is the book only for Australia? If it is to be distributed in Oceania, the fee will be higher. The fee increases according to the size of the region.

Another aspect of cover design brief is durability—in terms of how it is going to be printed as well as the longevity of its style. Classic covers endure for many years and no one can tell if the design was done in the 1960s or the 1980s.

Other people find a descriptive cover might be more in tune with the content of the book. It might be more applicable as well. Some people consider how the cover may be able to add value to the content. You need to understand your audience, your demographic, but do not be afraid to push the envelope a little bit. You do not really have to have a cover that is so little in the spirit of the book. You can do a lot of things with your cover. As I said before, you can play at the production stage with materials, with the paper, fabric, ink, laminate and blocking.

#### **Other formats**

There are landscape books, portrait sized books, square books, all in different sizes from really small to really large. Coffee table, hard cover, collectables, series editions. You also have to consider how your book or your book cover could be applied to other formats, to a brochure for example. Sometimes you might have a DVD or CD companion with your book. You want to be sure that you can take the cover and apply that to the CD or DVD cover as well or even the DVD itself. And of course there is also the online digital format for your book. How does your cover translate into that medium? Remember, when you are setting all this up, it has a lot to do with space. There is nothing wrong with blank space. Blank space can work very well for a cover. Just because there is a lot of empty space does not mean you have to fill it up.

#### **Visual imaging and layout**

Using Photoshop for example, is great when a cover cannot be created any other way. Say you are using photographs and you wish to consolidate photographs into a montage. However, not every

image can be composited together. If you are ever unsure you need to speak to people who understand the grains in photographs and understand how they will look when put together. You need to know the legal and physical limitations of the images for re-touching because sometimes when you purchase an image it does not actually allow you to doctor it in any way. So you need to check that.

Photography can be really powerful and extremely effective as well. When you're putting things together where

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**‘Classic covers endure for many years and no one can tell if the design was done in the 1960s or the 1980s’**

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there's no trick photography, no imaging, you need to think about your head space. Where is your title going to be? Where is your information going to sit because you can quite easily get carried away with all this. I'll put it here, I'll put it there! Then suddenly you've no room for the picture on your cover. So it is really important when you are laying out the cover and dealing with the design that you should consider where all the information is going to be placed.

#### **The spine**

Your book might be facing your audience cover up but it is going to be spending a lot of time with the spine facing out. The spine is another distinct visual clue for your reader when the book is on the shelf. Distinct does not always mean big so you do not have to fill the spine up with big type. A collection of books can incorporate a design into the spine as an identifier of an extended series. Penguin Classics is an example. Their use of colour is quite stunning.

#### **Adaptability**

Books no longer stay just as books any more and the cover design can be applied to a host of things. Generally you want to start off with the book cover design. After that adapting it for other media will be simple. You can also consider using the elements of the cover as a basis of the design with

differences in size, ratio and layout. You don't have to use it all but can just reuse some aspects. You can vary elements for future editions as well. You need to think globally because you could get a knock on the door and be told that your book is going global and it will be translated into 24 languages. You need to think about how your cover could be adapted for that. You need to think big.

#### **Your team**

You are not working in a bubble and your team is really important because these are the people who are going to help you with your cover. Obviously your author is number one. They wrote the book and know what is going on so it helps to start there. You move on to your creative department: the art director, the designer, the photographer, the illustrator. We in creative know what we are doing so speak to us about colour, about layout, about space, about type. In production you are talking with people who know the printers, who know how to control the traffic in printers and know your binder as well. They know what is going on. They can tell you whether that paper is going to work, that cardboard is going to work, whether that binding will be too fancy or if your book is going to fall apart. Marketing usually lets you know when a cover is successful or not or whether it needs a totally different image.

Every book can have a great cover. There is no reason why a technical textbook on toy trains or something like that, has to be mundane, it can actually be quite interesting.

*Lisa Anne set up Firecracker in 2005, offering practical experience and contemporary design know-how to clients. Her design work has featured in advertising campaigns, books and magazines and she has also published photographic works and essays. She has lectured and tutored at the Australian Centre for Photography, College of Fine Arts UNSW, Dynamic Web Training and TAFE Meadowbank in areas of Imaging, Photomedia and Vector Design. Her website is [www.firecracker.com](http://www.firecracker.com).*

# SWF 2010: My brilliant ideas

*In 2002 Sonja Goernitz wrote an article about the Sydney Writers Festival (SWF) that was published in Newswrite, the magazine of the NSW Writers' Centre. In this article she provides some impressions of this year's festival and shares some ideas for making the festival even better.*

Eight years ago it was still possible to dig into sessions, out of them and into others. That is not possible any more. For the last few years it has been a matter of queuing for at least half an hour alongside the Sydney Dance Company's building by the water with views of the Harbour Bridge—in all weathers—to get a seat, and at times in vain because the venue was full. 'The Sydney Writers' Festival has become a victim of its own success,' said SWF board member, author and *Sydney Morning Herald* columnist Peter FitzSimons. 'Should we increase prices?' he asked me. 'No, I don't think so,' I replied and was inspired to write this article.

This year I focussed on attending the free events, had printed a filtered list from the online program, marked sessions for systematic queuing (got to have a strategy) and bought only three tickets, all for events on Saturday. What a joy to arrive at the venue five minutes before the session's start, sipping a coffee, and knowing there was a seat for me. It seems like the difference between travelling first and third class on a cruise ship.

I think it could be a good idea to hand out tickets (one per person) or a wristband—like at music festivals—with different colours for different free sessions from about one hour before an event starts. Volunteers would let visitors with the correctly coded armband into the venues, which would stop queue jumpers (we saw them).

I spent four days at this year's festival. I decided to bring biscuits to eat during my waiting time in the queues. I purchased cups of strong coffee—timed it so that the line was short. You find ways to avoid the peak periods at the cafes, box office and toilets. And if you would like to speak with the authors first at their book signing then it might be best to leave the session before they finish so you can rush across and cling on to the signing table.

Another idea would be to broadcast the sessions on video screens around the venues—and to have more coffee and cake stalls as well as seats. The

audio broadcast is good for those who could not make it inside but the nuances and gestures are lost without the visuals. To cover the cost of the extra equipment and printed tickets or wristbands people could pay \$1.00 for each session they'd like to see—not for profit but to cover the costs. I value the feel of 'free' or 'low budget' because many great writers start out with very little money.

However, saying this, another visitor who'd attended for four days too said she enjoyed the 'We Need To Talk About

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America' session (\$20) best because of the engaging debate at Sydney's Town Hall. The acoustics there could be improved. This year I skipped the NSW Premier's Literary Awards Dinner (\$145). Maybe that could be filmed for viewing online afterwards. I guess a mix of free, medium-priced and high-brow events is healthy.

Each year the festival is so inspiring. The interaction with authors at the SWF is great. Could there be a forum where people could sit together with authors and ask more questions?

The interactive session 'So you think you can write', based on the TV show 'So you think you can dance', was terrific. There were about 250 people in the audience and about three quarters of them wanted to pitch an idea. The range of ideas and expertise gave an impression of what publishers are dealing with. The two judges provided feedback like the ones on TV but were more pleasant and productive. I think this could be continued.

I also like the idea of allowing audience members to keep their mobile phones on—turned to silent—to send Twitter messages to the chair of the session, which can be incorporated into the event. It is refreshing, especially

when someone interrupts the more formal tone, by sending a message saying something like *John Freeman looks hot*.

This year the Countryman microphones seemed different: a slim metal 'twig' from the ear to the mouth. This device inspired the host of the 'Writing Memoir' session, Jon Doustto, to create a bit of mystery by speaking like a spy. Sessions took place in Wharf 1 and Wharf 2. Do you remember when the festival didn't have the Sydney Theatre venue? And now there are hundreds of guests on those comfy red chairs. The TV ad (showing words on variable message signs placed around Sydney Harbour) seemed lame to me. However, the slogan 'Time to read, time to rethink, time to respond' resonated. I do not like it when authors read from their books—I prefer to get impressions of them as people—but on Sunday I thought it could add flavour if each author would read one paragraph from their book. This might help sales, too. One more idea: the shuttle bus could run from the Sydney Dance Company via Circular Quay to Wynyard and Town Hall. A dear friend who loves reading had a ticket for an event on the wet Sunday morning 'but it is such a long walk from Wynyard to Walsh Bay and the weather is so bad so I am still in my pyjamas and dressing gown.'

Over the years I have learned a lot. The last two years I was so angry with the queues that at times I thought *I'm not coming back*. This year I decided to take it very easy. Allowing time, reading a book while I waited, investing at least half an hour of queuing for each session (for the pitching one I arrived one hour early and easily made it in). I did not get into all the sessions I wanted to see. But from one of the speakers about 'Forgiveness' I heard, 'You have a choice: don't get bitter, get over it!'

**Sonja Goernitz**  
**Committee member**

*This is an edited version of the original article published on Sonja's website at [www.sonjakg.com](http://www.sonjakg.com).*

# What's up with the word UP?

You may have seen the following article, which is travelling the globe via email forwarding to those with an interest in words. The author is unknown despite the editor's best efforts at finding the original source via the internet.

Lovers of the English language will enjoy this. It is yet another example of why people learning English have trouble with the language. Learning the nuances of English makes it a difficult language. (But then, that's probably true of many languages.)

There is a two-letter word in English that perhaps has more meanings than any other two-letter word and that word is 'UP.' It is listed in the dictionary as an [adv], [prep], [adj], [n] or [v].

It is easy to understand UP, meaning towards the sky or at the top of the list, but when we awaken in the morning, why do we wake UP?

At a meeting, why does a topic come UP? Why do we speak UP? Why are the officers UP for election? And why is it

UP to the secretary to write UP a report? We call UP our friends, brighten UP a room, polish UP the silver, warm UP the leftovers and clean UP the kitchen. We lock UP the house and some guys fix UP their old cars.

At other times the little word has a real special meaning. People stir UP trouble, line UP for tickets, work UP an appetite, and think UP excuses. To be dressed is one thing but to be dressed UP is special.

And these UPs are confusing—when a drain must be opened UP because it is stopped UP. When we open UP a store in the morning but we close it UP at night.

We seem to be pretty mixed UP about UP!

To be knowledgeable about the proper uses of UP, look the word UP in the dictionary. In a desk-sized dictionary, it takes UP almost a quarter of the page and can add UP to about thirty definitions

If you are UP to it, you might try building UP a list of the many ways UP is used. It will take UP a lot of your time, but if you don't give UP, you may wind UP with a hundred or more.

When it threatens to rain, we say it is clouding UP. When the sun comes out we say it is clearing UP. When it rains, it wets UP the earth. When it does not rain for a while, things dry UP.

One could go on and on, but I'll wrap it UP, for now as my time is UP, so time to shut UP!

## Tiered membership

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

### Categories

This membership year (2010) the Society of Editors (NSW) Inc. will offer members the option of three categories:

1. Existing members (as at 31 December 2006) can remain an ordinary member at the current fee (\$75/85) with the current entitlements; or
2. Existing and new members can become a professional editor member at the current ordinary fee with the current ordinary entitlements, provided you have two years' experience in a paid editing role and can supply two letters confirming your experience; or
3. Existing and new members can become an associate member at a reduced fee (\$55/\$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*).

### Phasing in a new system

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 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

A new category of Corporate Associates is also available. 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 and two copies of the current *Editorial Services Directory*, 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).

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

# Dont (sic) interfere with the author

We are grateful to the Tasmanian society for permission to reproduce the following article by Philip Blake that first appeared in the Summer 2009 edition of their newsletter Catchword.

Like most readers of this magazine, I read a lot. Perhaps unlike most of them, I don't buy many books. Much too mean. So this puts me in the library system.

Just in case you're expecting a rant, I am very happy with the Tasmanian library system.

It's the other borrowers I'm not so happy with.

I don't mind knowing that others have read the book; but I would prefer not to be reminded of it. Over the years I have ground my teeth a few times at the reminders I find among the pages, but usually the author drives them out of my mind by carrying me further down the purple road of escapism.

I'm reading a book at the moment, however, that reminds me of all that I don't like about my fellow readers. It's *Turnstone*, by Graham Hurley, and it's what the reviewers like to call a police procedural, set in Portsmouth. It's good—very good, I think—but the teeth came together on page one, when I looked at the list of other books by this author. There were ten of them, and someone wanted me to know that they had read nine of them. Nine little ticks, in pen, with smudges. Why would you do that, in a book that you will presumably never see again?

On page 18, a dayglo yellow circle around the page number showed—evidently—that someone had got this far. Then what? There were no other yellow marks. Is there a body somewhere clutching a yellow marker on one hand? Has my book been removed from the scene of a crime? There is no way of knowing. Or caring. Others had overcome the problem of finding their place by

folding down page corners—varying in size between a thumbnail and a ham sandwich. Speaking of which, by page 45 one of my fellow readers had got hungry and was enjoying a salad lunch when a cut olive escaped and landed on the page, leaving a neat imprint and a line of blood—sorry, oil—splatters. It's been Rorschached onto page 44 and has penetrated to page 46. Hard to concentrate on a good murder with all this going on.

Something has happened to page 81 that has left a lump of the top layer of the page missing. I'm still waiting for the forensic scientists to finish with it, but my guess is that there was a typo, which our villain has fixed in pencil

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**‘There is definitely blood on page 82. Maybe a scuffle broke out after page 81!’**

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—to the annoyance of a second villain, who has rubbed it out (removing the top layer of paper)—and replaced it in pen with the scrawled words ‘room for’.

There is definitely blood on page 82. Maybe a scuffle broke out after page 81.

A hundred-page ocean of tranquility intervenes before the one that really got my attention.

The sentence reads:

*The headquarters of Oomes International were on a trading estate beside the M4 at Brentford.*

Someone has deleted ‘were’, replacing it with ‘was.’ But it doesn't end there. Someone else has deleted

the ‘was’ and replaced it with ‘were.’ And it doesn't end there either. A third party—using a pencil this time—has asterisked these editorial essays and on the same line put another asterisk (just in case we didn't know which comment it referred to) and written ‘DONT [sic] INTERFERE WITH THE AUTHOR!’

I should point out that none of these people had noticed two obvious typos earlier in the book. And that I had resisted the temptation to add my own editorial comments on the typos.

The last word goes to the enemy. On the inside back cover, where people put their little hieroglyphics to prevent themselves reading the same book twice (so why write comments in them?), M.B. had written ‘V. Good!’. K.H. had gone further, underlining ‘Very Good!! [sic]’. B. thought it was ‘VV. GOOD [sic]’, but A.E. had given it a scant 3.5/10.

‘WHAT A TURN OUT’ (quadruple underlined) was the comment of R.S. (Or was R.S. itself a comment?) ‘OK.,’ said G100 (who?), while someone called R had scored it at 100% and an unknown scholar had drawn a smiling cat's face. AB, incidentally, wished to be distanced from all this and had a lonely scrawl, underlined, at the bottom of the page. Not quite as distant as JI, however, who occupied, upside-down, the bottom of the previous page.

There's a Ph.D in this somewhere...

**Philip Blake** is a member of the Society of Editors (Tas), Inc and former winner of an Australian Literary Board Fellowship and a multi-award winning advertising copywriter.

## Call for contributions

Have you been to an interesting conference, workshop or event?

We welcome contributions to *Blue Pencil*. We would like to publish your articles, book reviews or letters.

Please email the editor at [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com).

## **Galley Club Awards, Friday, 6 August**

The 34th Galley Club Awards will be held on Friday, 6 August at the Harboursedge in Sydney. Watch the website [www.galleyclub.com.au](http://www.galleyclub.com.au) for further details.

## **'The Nib': CAL Waverley Library Award for Literature, closing date 9 July**

The 2010 Waverley Library Award for Literature accepts all genres of writing including fiction and non fiction, published between 1 July 2009 and 30 June 2010.

The winner receives a \$20,000 prize plus a trophy. All shortlisted authors receive the Alex Buzo Shortlist Prize. For information visit [www.waverley.nsw.gov.au/library/award](http://www.waverley.nsw.gov.au/library/award) or contact Denis Moore at [denism@waverley.nsw.gov.au](mailto:denism@waverley.nsw.gov.au) or phone (02) 9386 7709 (Mondays and Thursdays).

## **Book Industry Strategy Group**

The Book Industry Strategy Group (BISG) held its first meeting in Canberra in early June to discuss items including an interim report on the industry prepared for the group by Jenni Lee and Rose Michael.

'BISG Members considered a comprehensive work program to address the eight terms of reference,' said Group chair Barry Jones. 'The group's report is to be delivered to the Minister for Innovation, Industry, Science and Research by June 2011. The BISG will meet again in September but will have regular interaction in the period leading up to meetings.'

## **Mildura Writers' Festival, 15 to 18 July**

The program for the 16th annual Mildura Writers' Festival has been announced. Those participating this year include Peter Goldsworthy, Les Murray, Don Watson and Maggie Beer. Further details are available online from [www.artsmildura.com.au/](http://www.artsmildura.com.au/).

## **APA course on book production, 5 August**

The Australian Publishers Association course 'The Print Production Process of the Book—from start to finish' will be conducted by Gary Bender and Tiffany Johnson on 5 August in Sydney. Information and registration forms can be downloaded from [www.publishers.asn.au/training.cfm](http://www.publishers.asn.au/training.cfm).

## **Walkley Media Conference, 10 to 12 August**

The 2010 conference is titled 'What's the story? Powerful narrative and other tales from the future.'

The Walkley Media Conference will draw together the best thinkers and innovators to lead discussions on how the industry is changing.

What will it take to survive and thrive in this new media landscape? What skills will you need? How will social media evolve, and how can you use it? What new tools are out there for storytelling, and how can you use them? What will the media business models look like—and where is the money for you?

See the website for more information: [www.walkleys.com/2010conference](http://www.walkleys.com/2010conference)

## **Melbourne Writers Festival, 27 August to 5 September**

The program for the Melbourne Writers Festival will be available online at [www.mwf.com.au/2010/](http://www.mwf.com.au/2010/) on 16 July.

## **Brisbane Writers Festival, 1 to 5 September**

Details of the festival program for 2010 will be published in *The Weekend Australian* and on the festival website, [www.brisbanewritersfestival.com.au](http://www.brisbanewritersfestival.com.au), on 24 July.

## **Asialink residencies, applications open July**

Applications for 2011 residencies open in July. Visit [www.asialink.unimelb.edu.au/](http://www.asialink.unimelb.edu.au/) for information.

## **2010 Kibble Award winners announced**

The Kibble Literary Award recognises the work of an established Australian female writer and was presented to Shirley Walker for her memoir *The Ghost at the Wedding*. The Dobbie Encouragement Award for a first published work went to Deborah Forster for *The Book of Emmett*.

## **Get Reading!, 1 to 30 September**

Previously called Books Alive, Get Reading!, the campaign to promote and encourage reading, will run from 1 to 30 September this year. The website for information about the campaign is [www.getreading.com.au](http://www.getreading.com.au).

## **Ebook price comparison website**

A new Australian-based website, Ebook Ant, offers price comparisons on more than 270,000 ebook titles. It can be found at [www.ebookant.com](http://www.ebookant.com).

## **Redact 2010—Training for Experienced Editors, 16 to 17 October, Geelong**

Redact is a residential weekend course offered by the Society of Editors (Victoria) Inc. At Redact you will join a small group of experienced editors for in-depth training in a specialist stream of your choice. Further details are available from the IPEd website [www.iped-editors.org](http://www.iped-editors.org).

## **Frankfurt Book Fair 2010, 6 to 10 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/). Argentina is the Guest of Honour.



Copy deadline for the  
August issue of

## **Blue Pencil**

**Tuesday  
13 July 2010**

### **NEW MEMBERS**

Christine Binskin  
Fiona Britton  
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Sophia Fairchild  
Phillip Jenkinson  
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Margaret Riley  
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Society of Editors (NSW) Inc.

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### **Blue Pencil**

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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, 13 July 2010.**

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 2010 fees are \$75 for ordinary member or professional member renewals; \$85 for new professional members; \$55 for associate member renewals or \$65 for new associate members. 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:

- 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 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. 2010 COMMITTEE

**President: Pam Peters**

Email: president@editorsnsw.com

**Vice presidents:**

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Email: vp1@editorsnsw.com

**Owen Kavanagh**

Email: vp2@editorsnsw.com

**Secretary: Shelley Reid**

Email: secretary@editorsnsw.com

**Treasurer: Hillary Goldsmith**

Email: treasurer@editorsnsw.com

**General committee members:**

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**Julie Harders**

Email: committee2@editorsnsw.com

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**Jacqui Smith**

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**Professional development coordinator**

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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

### Word 2002/2003 Advanced Features

**Date:** Friday 23 July 2010

**Time:** 8.45 a.m. to 4.45 p.m.

**Presented by:** TP3

**Venue:** TP3, Level 21, 580 George Street, Sydney

**Cost:** \$250 for society members, \$300 for non members (includes lunch and refreshments)

**Please register by Monday, 5 July 2010**

This one-day course demonstrates the power of Word, showing you how to customise Word for your work environment by creating your own toolbars; automate everyday routines by creating macros and inserting fields in templates and mail merge documents; and collaborate with co-workers by distributing documents that can be marked up with comments.

A workbook of detailed notes (Mac and PC) is supplied and everyone will have their own workstation (PC only). This course includes an associated eLearning course. You will be able to refresh your knowledge by logging on to the eLearning course and also access post-course telephone support. As this workshop is run with an external supplier, no regional discounts are available.

### Manuscript Assessment and Reports

**Date:** Thursday, 19 August 2010

**Time:** 9.30 a.m. to 4.30 p.m.

**Presenters:** Mark Macleod and Jude McGee

**Venue:** City Tattersalls Club, 198 Pitt Street, Sydney

**Cost:** \$195 for members, \$290 for non-members (includes lunch and refreshments)

**Please register by Thursday, 29 July 2010.**

How do editors and publishers decide which manuscripts to accept for publication, which to send back for more work and which to reject? And how do they deliver the news tactfully and honestly? This interactive workshop with two publishers will introduce the skills needed to assess manuscripts and to write a reader's report for agents, publishers and authors. The day will be divided between adult fiction (Jude McGee) and children's books (Mark Macleod).

### Grammar Essential

**Date:** Saturday, 4 September

**Time:** 9.30 a.m. to 4.30 p.m.

**Presenters:** Pam Peters and Professor of Linguistics, Macquarie University

**Venue:** City Tattersalls Club, 198 Pitt Street, Sydney

**Cost:** \$195 for members, \$290 for non-members (includes lunch and refreshments)

Editors often feel that they need more grammar, but how much is enough? This workshop is designed to be interactive and to allow for discussion of the ins and outs of usage as they arise.

**Fully booked**

## Workshop information

### Registration

To register for 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 workshops (excluding computer-based workshops).