

Blue Pencil

Newsletter of
The Society
of Editors
(NSW) Inc.

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December 2007

Publishing values

An offer he couldn't refuse drew antiques dealer Alan Carter into the Australian publishing business more than 20 years ago. Alan captivated the audience at our October meeting with his account of becoming a publisher and creating a price guide that would teach the public about the value of antiques.

I fell into being a publisher by accident. I started out as an antiques dealer in England, always out on the road, and I loved being in the antiques business. When I moved to Australia in 1981 friends began sending me containers of goods from England and I would stand around in the shop waiting for someone to come in and buy something. Unlike being out on the road, it was seriously boring, so I looked for other things to do. A friend who published a magazine on antiques and collectables made me an offer.

He would work with me in the business and teach me how to publish a magazine. At the end of a full year if I wanted to keep the magazine I would pay him the year's income for the business. If I didn't want to keep the magazine he would take it back

and I could keep any money I made. I said 'Done'. My daughter came into the business with me and my wife did all the typing for us, which was great, and we worked on the magazine. That's how I became a publisher.

'There was no publication for people to look at to learn how to value antiques.'

Directory publishing

In England you could go from one side of the country to the other and the pricing of antiques would be reasonable all the way through, but in Australia I found a huge disparity in antique prices. There was no publication for people to look at to learn how to value

antiques. After doing the magazine for nine months, I decided 'I'll invent this book we can sell and I'll call it *Carter's Price Guide*. It will have photographs of all different types of antiques and their prices.' I thought if I had 10,000 magazine subscribers I could print 5000 books and people would buy it because they would want to know how much antiques are worth.

We asked people all around Australia to send in photographs. We needed descriptions, so we sent a form to the dealers asking what they thought the items were. A dealer who thinks an item is Victorian will value it differently to a dealer who thinks it is Edwardian. After the forms were sent back to us I thought that's okay. Now what do you do with all the descriptions? So back in 1983

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Next meeting: Tuesday, 4 December 2007

The Christmas Party

Celebrate the festive season with great food, wine and door prizes! The society's Christmas Party will be held at the lovely Encasa Restaurant in the centre of Sydney. Drinks are included and the menu will feature a fabulous selection of Spanish dishes.

Encasa Restaurant, 423 Pitt Street, Sydney, 6.30 for 7.00 p.m. Cost is \$42 a head including drinks and a special Spanish banquet with bread and salad; a large set range of seafood, meat and vegetable tapas; a choice of two desserts; and tea or coffee. The society will provide basic beer, wine and soft drink. Booking is essential as places are limited. Further details are on the enclosed booking form.

Please RSVP by Friday, 23 November 2007; later bookings cannot be guaranteed. Please return the booking form to Society of Editors (NSW), PO Box 254, Broadway NSW 2007. Enquiries to Bruce Howarth: (02) 4731 5406 or <editorbruce@optusnet.com.au>. You can pay by making a direct deposit online. Or, if using a credit card to book, you may phone the society's treasurer, Owen Kavanagh on 0418 440 151.

February meeting: Jennifer Blunden from the Art Gallery of New South Wales will discuss editing for museums and exhibitions, on Tuesday, 5 February 2007.

we bought this computer, a huge great thing, and my wife did the data entry. A typesetter in Hay Street turned the descriptions into galley proofs. Meanwhile I'd got something like 10,000 photographs that had come in from all over Australia. How do you tie the galleys up with the photographs? We hadn't a clue. Because the galleys take up a lot of space, we stuck them all around our warehouse and would then get a photograph and go and read until we found the right description for the photograph. We were working until 2.00 a.m. for weeks trying to work out what went with what. It was an absolute, utter nightmare.

Eventually we got it all sorted and had to lay out the book. We got cardboard the size of the book's pages and stuck on the photographs with a description underneath. My daughter, who was at art college, brought all her college friends to work for us, so we had these really strange people involved and none of them knew anything. They were all arty and I am very practical, but it was good fun. The printer helped us and eventually we finished the book. Except, I hadn't even thought about how you sell books.

Selling books

I honestly believed that if you sent out a letter to all the people who subscribed to the magazine they would buy our book. But the subscribers and the bookshops didn't want a book they hadn't seen and we were knocked back again and again. I had 5000 of these books being printed, and I thought oh God. I got on the telephone and phoned every single bookshop in Australia and begged them to buy a book. I wasn't trying to make money out of it; I was trying to get it established, so it was \$30 a book. Every now and again you got one shop to take a book and eventually we sold about a 1000 copies.

NEW MEMBERS

**Jan Parkin
Maria Roberts
Ruth Pitt
Michael Dean
Georgina Armour
Melissa Nightingale
Marilyn Rodrigues
Blanche Hampton**

When the printing rep came over from Singapore he said, 'Why would you order 5000 copies of such a terrible book? With limited interest books the maximum anyone ever orders is 2000 and you have ordered 5000. We thought you must really know what you are doing.' It took me a full year from the day the books arrived to sell my 5000 copies.

By that time I had already decided I had no understanding of what I was doing and I didn't know how to make it work so I wanted to abandon it. But one day I realised everything I had to do to make the guide work. It took the guide from being a really boring book into something that looked quite nice. All the ideas that came to me then I still use now.

Traditional techniques

We still produce *The Authentic Alan Carter Antiques & Collectables Price Guide* the same way. Technology has moved on and we haven't. We still use 13,000 photographs for every book, every year, from photographers all over Australia. It takes about four months to collect them. The photographs come in numbered and I categorise them. Eventually we develop them, even though they are digital, and physically cut out each print with a scalpel by hand—even the spindle-back chairs. Now this is mad really, but I'll explain. Cutting around each image means that we can get more photographs per page. If you have a 700-page book it allows you to fit in a lot more photos. The pictures are adhered to the overlay and the text is underneath, so the colour separator can separate them and then shrink them down to A4 size as they are doing the colour separation. There is now software that would allow you to lay out the images in little squares, in no minutes flat. But, when we surveyed the people who buy our books, 99.8 per cent wanted us to stick with our layout rather than little squares, so we are stuck. You could deep-etch the images in Photoshop now, but it just gets too complicated and takes so long. We still cut the images by hand. It has worked for 24 years and I like the old-fashioned way.

This first book we did had amazing information, but it was ugly and I wanted a good-looking book. Over the years we increased the colour. Now the guides are colour all the way through.

'I have been in antiques all my life so I have a retentive mind about antiques. I can look at 50 photographs and tell you quickly whether any of these photographs were in the previous book...'

The current edition sells for \$130. We never reduce our prices after the book comes out, as some directory publishers do, because the information is still valuable. Each year the goods are different, so people can build up a library of information. The books have become a collector's item and past editions have even increased in value.

When I am planning the book I look at all the photographs and I check everything. Each year the book is different, so it doesn't kill the edition the year before. I have been in antiques all my life so I have a retentive mind about antiques. I can look at 50 photographs and tell you quickly whether any of these photographs were in the previous book; it is not hard for me to do.

Setting the price

The price guide allowed people to find out the price range for all kinds of antiques. I think people should know everything. An informed public is better because it is much easier to do business with people who know what they are doing. However, many antique dealers didn't want people to know anything as they wanted to charge more money for the goods, or buy the goods much cheaper. That is supposed to be a reasonable business ethic, but my view is that if you go into somebody's home and just give them the lowest price you are just a profiteer and you are not really a dealer. Our guide made the public aware of what they should be paying or what they should get for their goods.

I received threatening phone calls. I have had a guy ask 'how can I rip people off if you tell them what their goods are worth?' I would say 'you can't—that's the whole point of this guide'.

continued on next page

Book review: *Writing at Work—How to write clearly, effectively and professionally*

Neil James, *Writing at Work—How to write clearly, effectively and professionally*, Allen & Unwin, 2007, ISBN: 9781741752182, RRP: \$35, paperback, 384 pp.
Reviewed by Angela Damis.

I found this book, which was published in September this year, through a random reference in a newspaper article, and what a stroke of luck that was! I can't see myself having to consult another handbook on non-fiction writing ever again, or not in the near future anyway.

As the title suggests, the book is aimed at people who write as part of their job, but I can't see any reason why the book wouldn't be useful to all writers, and editors, of general non-fiction.

One of the strongest aspects of the work is the author's credentials. Neil James has a doctorate in English; he has written 'on the job' in various roles for nearly 20 years; and he currently runs the Plain English Foundation, where he and others have given writing workshops to some 4000 professionals. All this makes Neil James an expert on good writing, and by extension good non-fiction writing.

Why is *Writing at Work* such an impressive book? Because of its comprehensive, single-volume treatment of the subject of writing. The author puts it best in his introduction:

'When professionals see a gap in their writing skills, they often head off to a bookshop to see what is available on the subject. That's when confusion really sets in... Which one do you pick?... *Writing at Work* has prepared [a single volume] by drawing from each discipline the tools that are most relevant to the modern workplace. The fields you will most often encounter

are traditional grammar, rhetoric, plain English, technical writing, information design and editing.'

The author's feat has been to produce a text that, at 374 pages long, is not at all bulky or cumbersome to handle. It's standard in size but exceptional in content, which I found to be marked by clear and rigorous organisation and succinct writing.

Neil James views the writing process as comprising six main stages: research, planning, drafting, structure review, expression review and proofing. The part and chapter divisions of the book reflect these stages:

Part 1 Planning

- 1 Readers
- 2 Content
- 3 Structure

Part 2 Structure

- 4 Focus
- 5 Persuasion
- 6 Coherence
- 7 Design

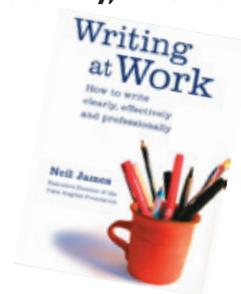
Part 3 Expression

- 8 Tone
- 9 Grammar
- 10 Words
- 11 Clutter
- 12 Verbs
- 13 Sentences

Part 4 Review

- 14 Punctuation
- 15 Style
- 16 Editing
- 17 Proofing

All highly familiar topics, right? I think the book works because while you are getting a most practical and



in-depth treatment of each topic, you know exactly where you are in the writing process. For novice writers and editors, in particular, this approach vastly cuts down on the confusion encountered in plenty of other books on writing. It bolsters the confidence of the novice, which no doubt is the purpose of the book and the workshops on which it is based.

Enhancing the practical and easy-to-use style of the book is the use of checklists throughout, in particular the checklists in Chapter 1 and in the editing chapter that serve to summarise the contents of the book.

The only caveat that I would add to this review is that while I found it satisfying to go through the book in one sitting, a relatively inexperienced writer (or editor) would probably be overwhelmed, because the chapters contain quite a lot of detail. As the author says, his is a 'systematic method' and the book ideally will be approached that way.

For us all, *Writing at Work* is a valuable addition to the bookshelf, one that I look forward to consulting again.

Angela Damis is a freelance editor based in Sydney.

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It has worked and it is good for the trade. Every single photo carries the dealer's name and you can look up the contact details. Every dealer is listed in the book for free. We just make money from selling the books; it's as simple as that.

Every item in the book is available in Australia. The first part of the book is all about 'Australiana', which is really interesting. It took me quite a long time to 'get it'. After I had been here five or six years I started looking at

Australiana with a completely different eye and now I can see the charm in it. There are some wonderful things—and that's coming from an English dealer!

Other publications

This year I have started bringing out specialist price guides for people who like collectables. These books are over 100 pages thick and we sell them for \$10 through newsagents. They have gone off like a rocket and people have subscribed to the whole series. For

me it is about more people knowing things and getting enjoyment out of it. We sell boxed sets that people buy for Christmas presents so on Christmas day when I get up I know thousands of people are looking at our books—that is where the enjoyment comes from.

A little while ago there was wonderful Irish pine furniture all over the place, which nobody seemed to realise was brand new. Antique shops in Australia would carry 20 pieces of Irish pine,

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Order Form: Society of Editors (NSW) Inc.

The *Editorial Services Directory 2007*, published by Society of Editors (NSW) Inc., is available.

It has all the usual features—freelance editors listed by Services Offered; by Types of Published Material they have worked on; by Subject (or Genre) specialities; together with a directory entry for each freelance editor of up to a page.

The price is \$20 per copy, which includes postage.

I would like to buy.....
copy/ies of *Editorial Services Directory 2007* @ \$20 per copy (postage within Australia included) for a total of \$.....

Name:.....
Organisation:.....
Address:.....
.....
.....
Cheque/money order, made out to Society of Editors NSW, enclosed for \$.....

Or please charge \$.....
to my credit card:

- Bankcard
 MasterCard
 Visa

Credit card number:.....
Expiry date:.....
Name on credit card:.....
Cardholder's signature:.....

See page 5 for details on payment by our new direct deposit facility. Otherwise, please return the form and payment to the society at PO Box 2229, Rose Bay North, NSW 2030.

Tiered membership system

The newly introduced tiered membership system will work as follows.

Categories

This membership year (2007) 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 (\$70/75) with the current entitlements;
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 (\$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 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 Professional Editor Membership flyer for more information 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 \$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.

IPed notes

News from the Institute of Professional Editors (formerly CASE), November 2007

Editors have the opportunity to review the plans for establishing the profession's national peak body as a legal entity. The draft constitution of IPed, which is the result of many hours of thought and discussion as well as paid legal advice, is available on the website <www.iped-editors.org> for members to read and comment on. Do take advantage of the chance to inform yourself and have a say. The closing date for comments is 3 December.

All the feedback on the draft constitution from individuals and committees will be collated and incorporated by the interim council into a final version, which will be reviewed by the lawyers. The next step is to register IPed with the Australian Securities and Investments Commission as a company limited by guarantee under the corporations law. This process should be complete early in 2008.

Have your say

Society of Editors members are encouraged to read the proposed constitution posted on the IPed website <www.iped-editors.org> and forward their comments to IPed. Feedback from editors with a legal background would be particularly valuable.

The Accreditation Board is also busy with collection and collation. Administering the accreditation scheme is a large task, and the board is preparing a procedures manual to ensure that the scheme operates efficiently and consistently.

The workshops held in each state on the sample accreditation examination produced lively discussion and constructive comments. Many editors were concerned that the exam will be too difficult or rigorous, but we hope that as they come to understand the process these fears will dissipate. The feedback from the workshops is very valuable and the Assessors Forum will use it to refine the exam to match our members' requirements.

As Australian editors take steps to formalise professional recognition and develop the profession's profile, parallel moves are taking place on the other side of the world. It is instructive to look at the efforts of the Editors Association of Canada—go to <www.editors.ca> and follow the links to Certification.

This will be the last IPed Notes for 2007. Until we resume publication in February, you can keep up with the latest news on the website.

Janet Mackenzie
Liaison Officer

Society's new direct deposit payment option

The society now offers three options for payment:

1. By credit card over the phone (or mail or email).
2. By cheque.
3. By using our new direct deposit facility, which is the most secure.

Using your own bank's online funds transfer option, make the payment direct to our CBA account.

Account Name: Society of Editors (NSW)

BSB: 062172

Account Number: 00905083

Include your name and abbreviated payment description in the space provided, and that's it!

The account is checked regularly for deposits, but if you want confirmation of your deposit, please email <treasurer@editorsnsw.com> to receive a return email. This confirmation email will also serve as a receipt. If you need a paper receipt, advise your address in your email and one will be provided.

If you have any questions on this process, please contact the Treasurer, Owen Kavanagh, by email or phone 0418 440 151.

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with every single piece brand spanking new. They would just recycle the timbers. I brought out a book on how you tell the difference between antiques and fakes or repros. The Irish pine was the one I really wanted to target because people were paying four or five thousand dollars for dressers that were worth a grand.

Trends are changing and we have to keep up with that in our books. The signs that used to be outside old shops are an enormous business, that and 'garagenalia', things from the garage, old oil tins, oil cans, stuff that you would sling out. I am not kidding—it is amazing. Cashed up middle-aged guys do most of the buying. Every Aussie boy has his shed and there are guys who build huge sheds and line them with their collections of

garagenalia and enamel signs, some of them collected over 20 or 30 years. We used to run giant antique fairs and the women would drag the guys along, but the guys didn't like coming to the fairs, unless you could take them and show them 'blokey' gear. We are now putting out a book for blokes and it will be called *Seriously Blokey Collectables*.

We use all sorts of terms in the antiques industry, which makes it difficult to identify what item a person is talking about. An English term can be quite different to an American term for the same item, as I found out when shipping English antiques to America. This year my daughters, Christine and Julie, produced a book themselves, *The Concise Dictionary of Antique Collecting*. The dictionary has more than 6000 terms.

I hosted *Treasure Hunt*, a series of television shows with the ABC. It was all about trying to inform people about antiques. The ABC allowed me to do whatever I wanted; they were absolutely wonderful. The shows gave people a quick grounding in 52 subjects.

We now make DVDs on antiques and collectables. I want to convey to people that collecting is fun and the more you know the more fun you will have.

Alan Carter has more than 20 years' experience in compiling, editing and publishing books and magazines on antiques and collectables. Details of Alan's publications and DVDs are on the website <www.alancarter.com.au>. He recently released his second autobiography, Carter & Stuff.

Sydney Freelance Journalists Group (MEAA) online skills update, 28 November

The Sydney Freelance Journalists Group (MEAA) invites you to its 'Online skills update' meeting on Wednesday 28 November at 6.00 p.m. for 6.30 pm. A respected online editor and a top web writing expert will speak about the latest developments in online media and how to adapt your skills for the Web 2.0 era.

The speakers are Libby Varcoe, director of online writing business, write-minded; and Stephen Hutcheon, online technology editor of the *Sydney Morning Herald*.

The venue is the AB Hotel, 225 Glebe Point Road, Glebe. The fee is \$10 for MEAA members and \$20 for non-MEAA members or \$5 for students (with a student card). A cash bar will be open. Stay on afterwards to chat with colleagues and enjoy delicious free snacks. RSVP by email to <aid@alliance.org.au> or phone the MEAA at 1300 656 512 before 24 November. Visit the MEAA website <www.alliance.org.au> for details.

Galley Club Xmas Party, 29 November

The Galley Club of Sydney invites everyone in publishing and printing to a great night out at the annual Christmas Party on Thursday, 29 November at 6.30 p.m. Members, non-members and friends all welcome. Come along to enjoy drinks and finger food. The cost for non-members is \$20; members are free. Lucky door prizes include champagne, a hamper and movie tickets. Renew your membership or join on the night and go into the draw to win a ticket to the fabulous 2008 Galley Club Awards dinner.

The venue is the Commodore Hotel, 206 Blues Point Road, North Sydney. Please RSVP to <President@galleyclubsydney.org.au> by Tuesday, 20 November for catering purposes. For more details visit <www.galleyclubsydney.org.au>.

Westfield/Waverley Library Award winner announced

The Westfield/Waverley Library Award for Literature is supported principally by Westfield Bondi Junction, Waverley Council and the Friends of Waverley Library. The purpose of the award is to recognise outstanding research by Australian writers for works published in the last 12 months. Criteria include readability, innovation, knowledge and value to the community, and literary merit. Now in its sixth year, this award carries a prize of \$15,000.

The winning author is also presented with 'the Nib', a specially commissioned statuette.

In 2007 more than 140 works were nominated covering a wide range of fiction and non-fiction and creative writings from some of our best-known and respected writers.

The winner was John Bailey for *Mr Stuart's Track* (Macmillan). Other shortlisted authors received the Alex Buzo Shortlist Prize: Sarah Benjamin, *A Castle in Tuscany*; Les Carlyon, *The Great War*; David Hill, *The Forgotten Children*; Barry Jones, *A Thinking Reed*; and Alice Pung, *Unpolished Gem*.

The judges said of the winning work: 'For all its meticulous research, this book is as colourful and enthralling to read as a novel.' John Bailey's previous books include *The White Divers of Broome* and *The Lost German Slave Girl*.

For details of the award contact Waverley Council's Media Officer, Danielle Lee-Ryder, on 9369 8126.

Miles Franklin Literary Award 2008 closing date, 14 December

Entries for the Miles Franklin Literary Award, worth \$42,000, will close on Friday, 14 December 2007. The prize is awarded for the novel of the year which is of 'the highest literary merit and which must present Australian life in any of its phases'. Details and application forms for entries are on the website <www.trust.com.au>.

Freelancers do lunch, 11 February

The next freelancers' lunch will be held at Cafe Delize, 142 Elizabeth Street, on Monday, 11 February 2008. Mains start from about \$12. The cafe is near the corner with Liverpool Street and next to the Salvation Army and a few minutes' walk from Museum Station.

The society organises these informal freelancers' lunches every second month or so.

The invitation to lunch is cordially extended to other freelancers who work in the publishing industry. There is no need to RSVP. See you there!

The Editorial Services Directory 2007 is now available

Members who have advertised their services in the *Editorial Services Directory 2007* should have received their free copy. Further copies can be purchased from Terry Johnston for \$20 (postage included). See the order form on page 4. Please send a cheque or money order to PO Box 2229, Rose Bay North, NSW 2030. Or, pay by direct deposit; details are on page 5.

Walkley Non-Fiction Book Award shortlist finalists announced

The Walkley Foundation and the Media, Entertainment & Arts Alliance have announced the shortlist of four finalists for the Walkley Non-Fiction Book Award, which celebrates excellence in non-fiction literature and long-form journalism. The 2007 shortlist nominees are Les Carlyon, *The Great War*; Tanya Levin, *People in Glass Houses*; Chris Masters, *Jonestown*; and Leigh Sales, *Detainee 002*.

For the first time in the award's three-year history, the winner will receive the opportunity to attend the prestigious three-day Nieman Narrative Conference at Harvard University, Boston next March. The sponsor of the award is Copyright Agency Limited (CAL). The winner will be announced on Thursday, 29 November.



CBCA Children's Book of the Year Awards, closing date 31 December

Submissions are now being received for the CBCA Children's Book of the Year Awards. Entries close on 31 December 2007 for the 2008 awards. Titles with a 2007 date of publication can be forwarded to the national office for consideration. Information and entry forms are on the CBCA website; or contact Christine Oughtred by email <co@deakin.edu.au> or by phone on 0409 688 717.

Conference volunteers

If you believe that the society adds something worthwhile to your life, think about helping us to run it. You might wish to consider how you can contribute to planning the 2011 national conference to be held in Sydney. And, do not forget we would especially like to hear from all society members with a proposal for the 2011 conference theme.

Please forward theme proposals to '2011 conference in Sydney' care of the Society of Editors (NSW) Inc.

Society of Editors (NSW) Inc.

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

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 Catherine Etteridge at <bluepencil@editorsnsw.com>.

Copy deadline for the January/February issue is Thursday, 6 December 2007

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 is available in different categories.

Membership runs for a calendar year. The 2007 fees are \$70 for ordinary member or professional member renewals; \$75 for new professional members (\$45 if joining after 31 May); or \$50 for associate membership. Interested organisations can become corporate associates for \$300 per year.

To obtain a membership application form, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007.

Listing in the *Editorial Services Directory*

The society's *Editorial Services Directory* is available online at <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 <esd@editorsnsw.com>.

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.

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Copy deadline for the January/February issue of

Blue Pencil:

Thursday, 6 December 2007

Professional development

Grammar essentials

Presenter: Pam Peters, Professor of Linguistics, Macquarie University

Date: Friday, 15 February 2008

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 members, \$265 non-members

Editors often feel that they need more grammar, but how much is enough? The major grammars of contemporary English consist of more than 1000 pages, with vast networks of grammatical terms. Editors probably don't need to know all of them—unless they are aiming for a career change. What they do need for the purposes of professional editing is enough grammar to:

- Make the most of dictionaries, style manuals and other language references
- Understand and explain the variable points of current English usage
- Capitalise on language resources for cohesive writing
- Enlarge their repertoire for managing stylistic change.

Smart marketing for freelancers

Presenter: Terry Johnston

Date: Saturday, 22 March 2008

Cost: \$195 members, \$265 non-members

Cancellation and refunds

The society will refund 100 per cent of the fee if you cancel four or more working days before the workshop, and 50 per cent if you cancel one to three days before. However, please note that there can be no refund if you cancel on the day of the workshop.

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).

Payments for attending the workshops can now be made by direct deposit. See page 5 for details of our new direct deposit facility.

For more information about the workshops, 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 <bluepencil@editorsnsw.com>.