

When writing sings

Mark Tredinnick, author, writing teacher, editor and former publisher, entertained the audience at our April meeting with an outline of the principles he advocates and illustrates in *The Little Red Writing Book*. A well-established authority on issues of style, Mark revealed his thoughts on the importance of voice and manners in writing.

Mark Tredinnick is a poet and essayist and he teaches writing programs at the University of Sydney and at writers' centres in Australia and the USA. He also runs writing workshops for clients in government and business. His books include *The Land's Wild Music* (2005), the forthcoming landscape memoir *The Blue Plateau*, and *A Place on Earth* (UNSW Press, 2003). Mark has a doctorate in literature and ecology. He worked as a lawyer and then as an editor and publisher at HarperCollins. He wrote *The Little Red Writing Book* (2006) as a manual on sentence craft, paragraphing, style and good manners but also to 'encourage richer and smarter writing—to do something about bad language and its consequences.'

In the following report he shares some of his ideas and underlines his belief that 'Democracy—not just

art—depends on the lucid expression of careful and independent thinking.'

'I wrote...out of love for the mystery, the hard labour and beauty of good writing...'

Becoming a writer

I've been becoming a writer all my life, and it is still happening.

I learnt a lot about grammar and composition from one English teacher and from doing Latin at school. Some of what I learnt about writing I learnt from people like Rhonda Black at Allen & Unwin; before I wrote some books of my own I spent 10 years as an editor and publisher at HarperCollins. After leaving HarperCollins I began to write essays and

book reviews and the beginnings of what became books. I started teaching business writing programs and grammar courses and then non-fiction creative writing courses and, later, creative writing and poetry workshops, and I don't seem to have stopped.

The Little Red Writing Book

I wrote *The Little Red Writing Book* out of love for the mystery, the hard labour and beauty of good writing and the conversation it enables us to carry on. My book relates everything I've learnt—mostly from other people—about how to write sound and elegant sentences. I was trying to write a book that might help people make beautiful sense. I have a very strong conviction about the importance of elegance and the lyric in writing, which tends

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Next meeting: Tuesday, 3 July 2007

Sequestered practices in indexing

Glenda Browne, co-author of *The Indexing Companion* (with Jon Jerme) will discuss the process of writing the book. Her talk will also consider the way in which we make decisions about indexing, the way the changes move through the indexing and editing professions, and the way some sections of the profession are more resistant to change.

Glenda is President of the NSW Branch of the Society of Indexers, and has previously been the ANZSI newsletter editor and conference administrator. She is also a member of this society. Since 1988 she has created indexes for books, periodicals, databases and websites, and has followed indexing developments closely, especially through Index-L, the international mailing list for indexers.

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

Please RSVP to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 29 June 2007.

August meeting: Matthew Stevens and Rhana Pike discuss editing scientific publications; Tuesday, 7 August 2007.

to get marginalised very easily; this is part of what I mean by ‘beautiful sense’.

Talking on paper

The book’s core idea—there’s only one—is that when we write we talk on paper. Good writing is humane, and it contemplates the person on the other side of it. How you talk is who you are. If this is true of how we speak, it is, perhaps even more true when we write. For writing is transcribed speech, and because of the constraints of print on paper, a good writer has to work even harder—without having hands to wave around and eyes to widen—to make sense and sound like themselves, alone, saying must what they, alone, mean. Good writing is talking heightened—compressed and made more shapely—by art. But when it’s any good, what it sounds like is someone in particular sitting and talking elegantly and memorably to us.

Creative writing, E.B.White once said, is one’s self escaping into the open. The encounter with that self, I believe, is most of what we read for. I often ask my creative writing students: ‘When you read that essay what manner of a woman did you meet there?’ And they’ll say: ‘She writes short sentences.’ And I have to ask them again to listen for the personality of the voice that’s doing the telling, and where it’s coming from. We’re unused to listening for the vernacular music of writing—we’re trained to read for information and symbol and image, if we’re trained to read at all—so it takes a bit of prompting. Most of what you need to learn as a writer is who it is—who you are, if it’s you—doing the telling. If writing, even functional writing, lacks voice, even though we’re unused, as I say, to thinking about it, the writing will fail us.

All of this is what I mean when I say in my book: ‘When you write you talk on paper. When it’s good you sing.’ Although writing has to sound as though you are just talking, you don’t achieve that effect on the page unless what you write down is a fair bit better than what comes out of most of our mouths when we just open them and talk. With good writing, as with singing, one rehearses; with good writing, as with singing, near enough ain’t good enough, and all sorts of decisions about dynamics and so on come into play, which don’t bother us in conversation.

Writing is an art formed through the patterning of sound, just as music is. And the particular music writing has is the vulgar music of everyday speech, compressed and shaped artfully to compensate in its compression and shapeliness for the extra verbals we have at our disposal in speech but not when we write. But the purpose of all the art you use to write is to make the writing sound like it’s the most natural thing in the world—just like an everyday conversation expressed in the intelligent vernacular.

The writing process

When I’m writing a poem or an essay or a book, I hate to admit it but I may write five, six, or seven drafts before I nail it. My process involves talking it, listening to the words then shaping the text so there is no excess.

Reading, and therefore writing, is an experience of voice as much as it is of ideation. Writing sounds, it does not merely mean. In fact it sounds before it means anything. If its sound is ugly or monotonous, most of what you meant will be lost anyway. Writing *The Blue Plateau*, it wasn’t until my seventh and eighth draft that I heard the voice the book needed to become what it was trying to become. Francine Prose in her book *Reading Like a Writer*, says something like, ‘Don’t worry so much about who’s listening. The question is who is talking.’ Any decent piece of prose, creative or functional, ought to sound like someone’s uttering it. If it’s not particular in that way, if it is stripped of humanity, we stop reading it fast. No voice; no sense. I challenge organisations to think about that, and many of them struggle. They’d rather pretend no one’s actually saying whatever it is; and perhaps no one should be. What keeps a reader in a book is not so much the thought of what might happen next, but that they can’t bear to have the spell of the writer’s voice broken.

The editing process

Sometimes you need other people to help you with the task of finding the voice. On reading the sixth draft (I thought it was the final draft then) of *The Blue Plateau*, my American publisher told me ‘if it was half as long it would be twice as good’...and then I knew that all my doubts about the book had been

justified. And I knew what to do. I had to dump the structure I’d had from the start; only by making it a different book at that level could I lose the 50,000 words she felt (and I felt now, too) I had to lose. And in collapsing the structure I found the book’s voice, buried in there all along. I became really cruel and honest with myself. For instance, I could suddenly see how I was hanging onto passages of 1500 words for the sake of a single paragraph or sentence. Sometimes I dropped sections that were perfectly fine from top to bottom, but which were getting in the way of the narratives and ideas and figures I was developing. It consoled me to realise that, though I grieved for each of these darlings I slaughtered, no reader would ever know those pieces, my children, had ever existed

As their own first reader, as their own editor, a writer has to learn—I had to learn—to be really tough on himself. But, especially when you’re trying to hear it and say it and lay it down the first time, you have to be generous. Otherwise nothing would find its way onto the paper. And it’s easy to slip into too negative a state of mind in the unwriting phase of the writing.

I have experienced bad and good acts of editing. I had one editor entirely out of sympathy with my voice and my idea. She did help me to improve the book in the end, I’d concede, but I spent way too much time and energy defending my book against a hostile cross-examination. I’ve also had articles wrecked by subeditors—the shape of the sentence matters a good deal to me, and it is a delicate thing in the hands of a hasty sub. But on the whole I’m winning. *The Little Red Writing Book*, I should say, was very deftly edited.

Editors will often be of most value in pointing out a problem you were already conscious of but too afraid to acknowledge on your own.

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NEW MEMBERS

Anne Jackson

Jane Riley

Kelly Tyrrell

Paul Scott

Style Council 2007—Kamiks, mukluks and toves

Robyn Colman from the Society of Editors, Tasmania, reports on another successful Style Council.

It was a privilege to have Style Council in Hobart, where it was held in conjunction with the third national editors conference. This was the first time that Style Council had been to Tasmania and we were delighted with the emphasis on ‘southern’ English.

We had a lot to learn. Tasmanian English is less extensive than we Tasmanians thought. Bruce Moore surveyed specifically Tasmanian words and phrases appearing in the first and (soon to be published) second editions of the *Australian National Dictionary*. Hardly any of the examples recorded from Tasmania on the ABC–Macquarie language map are actually uniquely Tasmanian. A lot of the words we like to think are ours have their real origins in British dialects—for example, rum ’un. Food for thought here, cobber.

Bernadette Hince took us south to Antarctica, showing what were easily the most beautiful slides of both conferences. We learnt about some of the words that explorers and scientists from many countries, mainly from the north of the northern hemisphere, have given each other for use in that cold, unutterably

beautiful region. From seals to penguins, to motorised vessels and boots (kamiks and mukluks), Antarctic English is rich in exotic nouns and witty slang.

Pam Peters gave an elegant demonstration of the difference between anecdotal accounts of language change and measured indications of it. Her descriptivist approach was a useful reminder to sticklers among the delegates that we need to be flexible (though not spineless) when refining our own and others’ usage. Things are changing fast (how quickly ‘clever’ has become a politically insulting term this year) and it was fascinating to learn more about the directions of change.

Adam Smith’s paper surveyed language columnists—the Ruth Wajnrybs, Murray Waldrens and William Safires who comment regularly on language matters in newspapers. They come in various categories, which seem largely to be determined by their level of ease or wrath when it comes to language change. It has been fun to assign categories to people one knows.

Perhaps the most imaginative topic of the day was ‘Verbs in the language

of place’, a paper given by Tasmanian-based Australian author Danielle Wood. Danielle eloquently argued for the importance of verbs in establishing atmosphere and a sense of place, giving vivid examples from several writers but primarily Tim Winton, that master of descriptive writing. An impromptu audience-wide recitation of ‘Jabberwocky’, led by Danielle, was also a highlight.

In the afternoon Style Council was open to the public and they came in droves to hear a panel—Yvonne Rolzhausen (US English), Kim Lockwood (Pacific English) and Pam Peters—talking about different kinds of English, what the future might hold, how the internet is or isn’t influencing usage around the world, and much more besides. Christopher Lawrence, from ABC radio, wittily and ably chaired the panel and their genial audience, all contributing vigorously to the debate.

Robyn Colman, Word Wise

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Writing manners

I call one of the chapters of *The Little Red Writing Book* ‘Attitude’. It’s about manners, really. That is, the regard you hold your readers in—if you regard them at all—and how you converse with them. I have this idea that a really good writer treats all his or her readers in roughly the same tone of voice because he or she writes—speaks—to the readers’ deep humanity, not merely to their demographic segment or expertise or lack of it, to their seniority or lack of it, to their presumed knowledge or lack of it. Good writing is well-mannered in a casual kind of way. Not pompous or fawning; not brusque or harsh or meek. It treats its readers, without particular regard for their station, with respectful informality. Don’t worry so much about spinning your prose so finely this way or that to please (or baffle) each of your many imagined sets of constituents.

Just write everything as though you were writing—if we’re talking about functional prose—for an intelligent grown-up in a hurry. For someone much like you. And try to explain everything simply and respectfully and well, as though the readers were not in any way experts. Converse, in other words; don’t discourse. Write, as one writing teacher used to say, as though you were talking with your mother, no matter for whom you’re actually writing. Write, in other words, patiently, and respectfully and plainly. Don’t dumb it down; don’t mumble; put that silly jargon away.

This is what I have in mind by ‘manners’ and ‘attitude’. If you write everything for everybody in that spirit you’ll have a message so clear that it won’t be too hard to top and tail it in the minor but important ways that matter to position it, as it were, for its particular audience.

You don’t have to know exactly who the reader is, or do your market segmentation. Just remember that the reader is a real, live, breathing person like you, and write to please such a person.

The ultimate writing courtesy is making as much sense as you can in the fewest, rhythmically arranged, syllables. The ultimate courtesy is to take no more time than you need to say what you have to say; it lies in making the complex simple (not simplistic); it consists mostly in finding apt and familiar words for sometimes complicated things. The best writers find a way to express their expert knowledge in the language of the inexpert reader. The best writers converse. Sometimes they nearly sing.

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Good writing

Many people read within such a narrow band that they don't get exposed to literature that is at once playful with language and exacting with ideas and correct in its grammar and style. Unless you're very lucky, you can't write well if you haven't read well. What you find in good books is how good writers write like no one else but themselves while at the same time demonstrating mastery of techniques every writer must know. You find your voice, paradoxically, by dedicating yourself to etiquettes and conventions and rules that are common to all writers. Before you use the language professionally—to write a

story, say, or an essay, let alone a book, you'd better know that language as well as you're able. And if you can't do that on your own, and by reading, get help. Get, for instance, a good editor.

In Australian prose, the literary output of the last generation has been relatively tone-deaf. We write and read with tin ears, expecting no music, and finding none. We have too much fiction and not enough literature. We've been drugged by narrative. There are many ways to move a reader through a book, and narrative is only one of them. Development of a damned good idea is another. Music is another. Narrative has its many apologists; lyric has so few.

I thought in my book and again tonight I should speak a word or two on behalf of the lyric. The best writing is clear and something more than merely clear. It makes beautiful sense. It expresses the voice and the truth of the person who speaks. Almost as though she were singing.

Mark Tredinnick runs writing workshops at the University of Sydney and in his cowshed at Burradoo. The Little Red Writing Book is published by UNSW Press and is available from major bookstores, including Gleebooks and Better Read Than Dead.

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 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 Institute of Professional Editors, formerly known as CASE, June 2007

The third national conference of editors, held in Hobart, was a huge success, thoroughly enjoyed by all who attended, and a tribute to the capacities of the Society of Editors, Tasmania, which showed that you don't have to be big to be great. The keynote speeches were of high calibre, and the papers and presentations were both interesting and instructive. Transcripts will be posted on the website of the Society of Editors, Tasmania <www.tas-editors.org.au> as they become available. Among the associated activities, highlights were the launch of *Editors in Conversation*, the reception at Government House, the conference dinner featuring entertainment by the String Chickens (and their rooster), and the lunchtime musical extravaganza by the Splinter Sisters. Events concluded with a taste of South Australian delights to whet our appetites for the next national conference in October 2009.

IPEd and its associated groups took the opportunity to meet in person, as well as reporting to the conference and seeking feedback. Most pleasing was the report of the national vote on establishing IPEd as a legal entity, which shows editors taking the future of the profession into their own hands by forming a peak body: all societies are overwhelmingly in favour, with an average of 94 per cent. The vote on accreditation, at 84 per cent, is also a resounding mandate to proceed.

The Interim Council has prepared a timeline for incorporating the national organisation (see table).

Renée Otmar's conference presentation on the accreditation examination showed the painstaking work that has gone into its preparation so far. There was lively discussion about the proposed arrangements and, in response, the Accreditation Board, headed by Shelley Kenigsberg, is looking at modifying them. In particular, those present showed a marked preference for an on-screen examination. The ramifications of this will be explored in an issues paper, which will be available for comment on the IPEd website by July. The Accreditation Board expects that the first examination will be held in March 2008; the date and venues will be advertised at least four months in advance.

mid-June	Interim Council finds and briefs a lawyer to draw up constitution
end June	draft constitution provided to the societies and posted on website for comment
end July	comments close
d u r i n g Aug.	Interim Council considers comments and revises constitution as necessary
end Aug.	constitution finalised
end Sept.	agreement by societies
end Oct.	incorporation of IPEd.

The website, after much hard work by Mike Purdy, is about to appear in its third iteration: this one is based on the open-source software Drupal, which makes it easy for users to publish, manage and organise a great variety of content. Both appearance and functions will be significantly improved, and the Communication Working Group led by Kathie Stove is engaged in revising and updating the contents.

Janet Mackenzie
IPEd Liaison Officer

Tell us what you think...

If you would like to find out more about the recommendations proposed by the Assessors Forum (March issue of *Blue Pencil*), or if you wish to comment on the recommendations, visit <www.iped-editors.org> or contact your state society of editors.

The Editor's Job Market

The Society of Editors (NSW) Inc. offers publishers the opportunity to advertise Positions Vacant, by email, free of charge. Reach the editors of New South Wales by using this free service to our members.

- **Publishers: please send us your ad as a PDF or Word document and we will distribute it by email to our members. You are assured of wide distribution among your target audience.**

- **Members: please supply or update your email address so that the society can email you notices of jobs for editors.**

We welcome advertisements for all editorial roles from trainee to publisher, for permanent, temporary or freelance jobs.

Email Bruce Howarth:
<editorbruce@optusnet.com.au>

Freelancers do lunch, 27 June

The next freelancers' lunch will be held at noon on Wednesday, 27 June 2007. The venue is Blue Orange Cafe at 49 Hall Street, Bondi Beach. Take the 333 or 380 bus from the city and ask for Hall Street, which is right opposite the beach. Mains cost about \$15.

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!

Beatrice Davis Editorial Fellowship 2007 Winner

The Literature Board of the Australia Council and the Australian Publishers Association are pleased to announce that Colette Vella is the winner of the 2007 Beatrice Davis Editorial Fellowship. The Fellowship was announced at the Sydney Writers' Festival on 1 June, during a session on 'The Art of the Editor' chaired by publisher Jane Palfreyman.

The Beatrice Davis Editorial Fellowship is named after the distinguished literary editor and honours her contribution to Australian letters. The Fellowship aims to recognise and reward editors for their contribution to Australian writing and publishing.

Colette Vella is the tenth recipient of the Fellowship, and was an outstanding applicant. She has 13 years experience at a range of companies, from being a training editor to her current role as Editorial Manager at Murdoch Books. Colette has worked across a number of subject areas, including literary and commercial fiction, biography, current affairs, lifestyle, health and self-help, humour, travel, art, science, history, business and education. She has worked with authors such as Kate Grenville, Susan Johnson and Paul McGeough, and was part of the editorial team behind Miles Franklin Literary Award winners Andrew McGahan's *White Earth* in 2005 and Alex Miller's *Journey to the Stone Country* in 2003.

During her time in the USA, Colette will be looking at the relationship between the author and editor, with

the focus being on fiction publishing. She will be examining the role of the editor in representing the author within the publishing company, as well as 'nurturing' the author and their writing in a competitive and commercial publishing world.

The Beatrice Davis Editorial Fellowship is sponsored by the Literature Board of the Australia Council, the Australian Publishers Association and the following Australian publishers and industry bodies: Allen & Unwin, Hachette Livre Australia, HarperCollins Publishers Australia, Penguin Group Australia, Random House Australia, and the Society of Editors (Queensland). Members of the 2007 selection panel were Nicola Evans (Literature Board of the Australia Council), Bernadette Foley (Publisher, Hachette Livre Australia), Sue Hines (Trade Publishing Director, Allen & Unwin), and Rowena Lennox (2002 Beatrice Davis Fellow).

For further details visit the APA website <www.publishers.asn.au>; phone (02) 9281 9788; or email <kathy.fulcher@publishers.asn.au>.

Westfield/Waverley Library Award for Literature, closing date 13 July

Westfield Bondi Junction, Waverley Council and the Friends of Waverley Library are offering a \$15,000 prize for excellence in research in the creation of a literary work of merit, first published in book form between 1 July 2006 and 30 June 2007. Closing date for entries is 13 July 2007. Factors examined by the judges will also include readability, innovation, knowledge, literary merit and value to the community. All kinds of fiction and non-fiction are eligible.

For further guidelines and application forms contact Waverley Library phone (02) 9386 7709 or visit <www.waverley.nsw.gov.au/library/award>. The prize will be presented in November 2007. The winning author will be presented with 'The Nib', a specially commissioned statuette.

Australian Book Industry Awards, 24 July

Join the 2007 Australian Book Industry Awards (ABIAs) on Tuesday 24 July 2007 to celebrate the best Australian books, authors, booksellers and publishers from the past year. The presentation will be held at the Sofitel Wentworth Hotel, 61-101 Phillip Street in Sydney, kicking off at 7 p.m.

Submit your booking form and payment, to the APA by Monday, 16 July. For more details or a booking form contact Janice Fewin or Kathy Fulcher; phone (02) 9281 9788 or email <janice.fewin@publishers.asn.au> or <kathy.fulcher@publishers.asn.au>.

McPhersons Printing Group Galley Club Award winners announced

The McPhersons Printing Group Galley Club Awards were held on Friday, 15 June at the Amora Jamison, Sydney. It was a wonderful night and a successful industry event for publishers and printers throughout Australia and Asia.

Winning books included *Biblica* (publisher: Global Book Publishing; production: Ian Coles and Bernard Roberts; printer: SNP Leefung Printers) in the sheetfed, case bound book with RRP over \$30 category; and *Classic Ecco* (publisher: Murdoch Books; production: Monika Paratore; printing: Midas Printing), in the sheetfed, limp sewn/ perfect bound/ saddle-stitched book with RRP over \$20 category. Visit <www.galleyclubsydney.org.au> for a list of winners in all categories.

The Galley Club of Sydney also hosts a monthly networking Happy Hour for anyone in publishing or printing. The next one is on Tuesday, 3 July from 6.30 to 7.30 p.m., at Level 3, Harbour View Hotel, 18 Lower Fort Street, The Rocks. For Galley Club members drinks are free. Non-members pay a door fee of \$5 and drinks are free thereafter. (Or you could just join the Club: \$50 p.a. or \$20 p.a. student concession...and enjoy free Happy Hours every month!).



Byron Bay Writers Festival, 27 to 29 July

The most picturesque writers festival in Australia, the Byron Bay Writers Festival is set among marquees in the grounds of the Byron Bay Beach Resort, just five minutes from Byron Bay township. Events are also held at the Byron Community and Cultural Centre.

The main Festival program runs from Friday, 27 July to Sunday, 29 July and includes panel discussions, conversations, book launches, kids' events, theatre, film screenings and comedy. The popular workshop series begins on Monday, 23 July and offers half and full-day workshops for emerging and professional writers. There is also a Secondary Schools day on site and events for primary school students will be held in Murwillumbah, Lismore, Ballina and Byron Bay. More details are on the website at <www.byronbaywritersfestival.com.au>.

Public Lending Right and Educational Lending Right scheme

The Public Lending Right (PLR) scheme makes payments to eligible Australian creators and publishers whose books are held in public lending libraries. The Education Lending Right (ELR) scheme makes similar payments for books held in educational libraries.

If you are an Australian book creator (author, editor, illustrator, compiler or translator) or an Australian publisher, you may be eligible for payment under the schemes. Claims may be made for books published in 2006 or earlier. Obtain further information and claim forms from <www.dcita.gov.au/arts_culture/arts/lending_rights>.

Society of Editors (NSW) Inc.

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Copy deadline for the August issue is Tuesday, 10 July 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 members 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 <cgray@mpx.com.au>.

Committee meetings

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

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Please return your Member Survey

Have you sent in your 2007 Member Survey yet? Processing the results has begun but there is still time to return your survey. All society members were sent a stamped envelope with their survey. Please contact the newsletter editor at <cje_editing@hotmail.com> if you require a copy. We need your help to work out what members want and what current rates are, and how we should calculate any future suggested rates. If you only have time to fill out some of the form we would still appreciate your response.

Professional development

Grammar essentials

Presenter: Pam Peters, Professor of Linguistics, Macquarie University

Date: Friday, 13 July 2007

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 1000pp, 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.

Copyediting

Presenter: Shelley Kenigsberg

Date: Thursday, 23 August

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

Typography for editors

Presenter: Bruce Howarth

Date: Friday, 21 September

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

Effective writing: structure, style, and plain English

Presenter: Pauline Waugh

Date: Friday, 16 November

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

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

Conference volunteers

If you believe that the society adds something worthwhile to your life, think about helping us to run it. We also need you to consider how you can contribute to 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.

Copy deadline for the August issue of
Blue Pencil:
Tuesday, 10 July 2007