

# Blue Pencil

Newsletter of  
The Society  
of Editors  
(NSW) Inc.

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May 2006

## The darker side of Jane Austen

*Susannah Fullerton is president of the biggest literary society in Australia, the Jane Austen Society, which has just over 500 members. Susannah spoke at our November meeting and revealed how she came to write a book on the unlikely but alluring subject of Jane Austen and crime.*

I became interested in the topic of Jane Austen and crime about seven or eight years ago. As president of the Jane Austen Society in Australia I am always trying to think of interesting topics for talks at our meetings. At those meetings we cover many different aspects of Jane Austen's world, so we not only look very closely at the novels she wrote, but at various aspects of the Regency age in which she lived.

Jane Austen has two very tiny connections with Australia. They are only tiny, but because they exist we have to make the most of them. Both these little connections happen to be criminal ones. The first is that Jane Austen had an aunt who was accused of shoplifting and so potentially faced transportation to this part of the world. She was eventually found innocent but inevitably the family must have discussed the very real chance that the

respectable Mrs Leigh Perrot would be sent to Botany Bay.

The other, even smaller, connection took place after Jane Austen's death. Her favourite niece, a young girl called Fanny Austen-Knight married a man whose half-brother was transported for forgery. As a convict in Sydney the

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**'...I became more and more fascinated by the whole idea of Georgian crime...'**

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half-brother murdered an elderly woman with an axe by bashing her skull open. For his crime he was hanged outside Darlinghurst gaol, which is still there today, and on a lovely warm February morning 10,000 people turned out to watch the hanging. These tenuous connections

between Jane Austen and Australia led me to think that maybe an interesting talk on the subject of Jane Austen and crime could be put together to entertain a meeting of the society. So a one-hour talk was what I originally had in mind. I then sat down to think about what crimes actually take place in the novels of Jane Austen and to look through her letters to see what crimes were mentioned and to look at the Juvenilia pieces she wrote as a teenager to see what crimes take place there. I had an enormous number of questions and felt that I needed to find the answers to these questions because, for a start, I didn't know if some acts were crimes or not. As I searched out the answers I became more and more fascinated by the whole idea of Georgian crime and what Jane Austen does with it in her novels, so I ended up writing a fairly substantial book.

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Next meeting: Tuesday, 2 May 2006

### The critic as editor

**Ivor Indyk, the founding editor of the literary journal *HEAT* and Giramondo books, will talk about the critic as editor, and editing as a form of criticism.**

Ivor Indyk is the Whitlam Professor in Writing and Society at the University of Western Sydney. He taught Australian Literature for many years at the University of Sydney and is a literary critic as well as an editor and publisher. His publications include a monograph on David Malouf, and essays on many aspects of Australian literature. He has worked closely with such authors as Brian Castro, Beverley Farmer, Judith Beveridge, Louis Nowra, Nicholas Jose and John Hughes, and is currently working with Alexis Wright on her new novel, *Carpentaria*.

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

**Please RSVP to (02) 9294 4999 (voicemail) or the new email address <editorbruce@optusnet.com.au> by Friday, 28 April 2006.**

**June meeting—Accreditation: Tuesday, 6 June 2006**

What I did find was that Jane Austen had a very strong interest in crime although it is certainly not the major focus of her novels. It even comes through in the early pieces that she wrote as a teenage girl.

The next task was to work out how I was going to organise this book. It soon became clear that the book had to be organised according to crime. What I then needed to do was to go through the novels and the letters, and the *Juvenilia*, and find out how Jane Austen mentioned or used the particular crime, then try to place it into the context of the Regency age.

When Jane Austen travelled around the roads of England she would have seen the corpses of highwaymen swinging from gibbets on the roadside. Crime was a very visible part of her world. When she mentions crimes in her novels all the contemporary readers would have known exactly what sort of punishment implication she, as a writer, had in her mind. However, we as modern readers have lost a lot of that response. What I really wanted to do was to try and make the modern reader more aware of what Jane Austen would have assumed was common knowledge in one of her contemporary readers when she discussed different crimes.

### **Murder**

We might want to murder Mrs Bennet in *Pride and Prejudice* or Mrs Norris in *Mansfield Park*. Perhaps Mr Bennet wants to murder Mrs Bennet at various times, but does murder take place in Jane Austen's work? Certainly in the *Juvenilia* it does. It doesn't take place in the mature

novels, but it is very definitely there in her teenage writings. As she moves into becoming a mature writer, what interests her is the motive for murder. She may not actually show murder taking place, but she certainly shows people who wish that somebody in their way would die so that they could get on with their promotion or have the available man, for example. Those instincts and motives for murder are very definitely there in Jane Austen's mature work.

### **Suicide**

There was another type of murder, which in Jane Austen's day was known as self-murder but that we now call suicide. In Jane Austen's day suicide was actually a crime. You were taking a life that first of all belonged to God and secondly belonged to the King and by taking it you were depriving the King of one of his subjects and depriving God of one of his souls. Therefore, suicide was in many ways regarded as crime that was even worse than murder because it was so serious.

Around the time that Jane Austen was born a book published in Germany had an enormous effect on the reading public of the day. Goethe's novel *The Sorrows of Young Werther* depicts a young man who is terribly romantic and sentimental and falls in love with a beautiful woman who doesn't return his affection. As a result he blows out his brains. It became such a popular novel throughout Europe that there were actually copycat suicides. Young men were found with a copy of this novel close by, after they had blown out their brains, and they would be wearing exactly what the hero of the novel was wearing and would write the same sort of notes to their lovers before they killed themselves. Sociologists today call it the Werther effect—copycat suicides—as a result of this very popular novel.

Jane Austen refers to this novel and we know that she read it. In one of the *Juvenile* pieces she looks at a character who actually commits suicide. She turns it into something of a joke, being Jane Austen she can't resist being humorous about it, but it is very definitely there within her writings. I think in her mature fiction we see a character like Marianne Dashwood in *Sense and Sensibility* coming awfully

close to killing herself in her misery over losing Mr Willoughby, her suitor. Marianne even says at one stage at the end of the novel, 'had I died it would have been self-destruction'. She realises how close she has come to this very dangerous crime.

In Jane Austen's day suicides forfeited the whole of their estates to the Crown. Anxious relatives quickly pretended that the deceased had died of some disease rather than killed themselves, so they didn't miss out on the money. Suicides were buried at the crossroads with a stake put through their heart. They did not have conventional burials in a consecrated churchyard, because it was considered such an appalling crime. So all of that is there, both murder and self-murder, in Jane Austen's novels.

### **Theft**

In the novels, various petty thefts take place. Mrs Norris in *Mansfield Park* is very good at going home with things that she is quite certain nobody will miss, although she hasn't actually asked anyone's permission to take these items with her when she leaves the house.

Another form of thieving was of course the highwayman who relieved people of their possessions when they were travelling around the countryside in their carriages. Catherine Morland of *Northanger Abbey*, who has read too many Gothic novels, really hopes that she will meet a highwayman when she travels to Bath because she thinks they are very romantic. Highwaymen had a reputation for being gentlemen thieves when they robbed a lady of her jewellery and her purse.

Apart from theft on the roads, there was theft within the house. We hear at the end of *Emma* that Mrs Weston's poultry house has been robbed of all its chickens and Jane Austen uses this little incident to allow Emma to marry Mr Knightley at the end of the novel. So, theft does play a very important role within the plots of the novels.

### **Adultery**

Was adultery a crime in Jane Austen's day? Well it was not a crime to have an affair with another man's wife but it could end up going through the criminal courts of England if you

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### **NEW MEMBERS**

Anne Bryant

Geneve Cox

Rebecca Crannaford

Anicee Dowling

Heather Hunter

Leigh Leslie

Penny Robertshawe

Colin Rochester

# The complete editorial reference set?

*New Hart's Rules: The handbook of style for writers and editors*

*New Oxford Dictionary for Writers and Editors: The essential A–Z guide to the written word*

*New Oxford Spelling Dictionary: The writers' and editors' guide to spelling and word division*

—All published by Oxford University Press, 2005; ISBN-10: 0-19-861427-6, ISBN-13: 978-0-19-861427-2; 1,504 pages; \$95 for the set of three. Books reviewed by Michael Lewis

The dust jackets of these three titles all bear a recommendation from SfEP, the UK-based Society for Editors and Proofreaders. *Hart's Rules* and the *Oxford Dictionary for Writers and Editors* (briefly united in an earlier life, if memory serves, as the *Oxford Guide to Style*) are familiar and honoured names; the imprimatur of SfEP in those cases seemed to be gilding the lily. But in combination, the three titles make a large claim and are perhaps aimed at a new audience, so we should turn off those ready assumptions and look carefully at the books themselves.

That large claim, made on the rear flap of the dust jackets, is that the three titles constitute 'the complete editorial reference set'. The titles are sold separately, but the publisher is clearly trying to market them as a package. (The Oxford University Press website presents them individually and as the 'Writers' Reference Pack'.) It seems fair to review them on the same terms—as separate publications and as a set.

The first impression is certainly one of unity. The books are of identical format, described as 'small handbook' (close to crown octavo). The dust jackets are of identical design except for different colours in a thin double stripe set as a border. Removing the dust jackets reveals similar unity, except that—oops!—the review copy of the *Spelling Dictionary* has been bound upside-down. The uniform binding (case-bound, black cloth with gold blocking) looks good, so you're not likely to want to hide them.

Inside the covers, the appearance of unity persists. The books are all set wholly in Miller (a very attractive and functional suite of serif typefaces designed by Matthew Carter), with variations in size, weight, and style (and some use of small caps) for headings and other elements.

OK: so the books look good, and they are a handy size. What of the content?

*New Hart's Rules*, like the *Chicago Manual of Style*, is intended above all

to pin down the house style of a single publishing house. Like both *Chicago* and our local *Style Manual* ('Snooks & Co.'), it also attempts to cover the field in a way that makes it valuable for more general purposes—to help writers and editors understand the principles of house style, and to implement style decisions confidently and consistently. The scope of its content will come as no surprise to anyone who has worked with a style guide (in the Snooks & Co. sense rather than the Strunk & White sense). But there is one important omission: *New Hart's Rules* does not deal with design. It does have a little to say about typography, but its advice is not always sound—on page 28, in a brief discussion of typography for various media, it describes the Arial and Times New Roman typefaces as

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'effective' for websites. In the cyber-world, alas, ubiquity is no more an indicator of effectiveness than it is in any other world. And on page 75 we find acceptance, perhaps even approval, of that abomination the single-character ellipsis.

Despite those minor faults, and despite some minor literals (at least, the only literals I have found so far are minor), *New Hart's Rules* does a good job of cramming a lot of useful material into a small compass. There are gaps; there's an admirably concise treatment of paper sizes, but no information about printing and binding other than to say that they are 'traditionally specialist operations that the publishing house buys in'. (If my inverted binding is anything to go by, the publishing house must have accepted too low a quote.) The writing style seems a little sententious, and perhaps reflects the size of the editorial team, but is nevertheless clear and direct.

*New Oxford Dictionary for Writers and Editors* is clearly and closely based on the second edition (2000) of the 'old' *Oxford Dictionary for Writers and Editors*. It seems mostly reliable, though Richard Wagner would have been fascinated by the spelling offered for the title of his opera *Die Walküre* (correct in the old version). It features nine appendices, from Prime Ministers of the UK to a list of chemical elements in alphabetical order (rather than the usual order of atomic weight). Clearly the first of these is of limited value to most writers and editors in Australia, and the table of elements does not include all of the newly-discovered transuranic elements, but the basic information is there for those who need it.

For those who work with extensions to the Latin alphabet (for example, writers and editors of texts in Central European languages), Appendix 5 includes 'diacritics, accents, and special sorts'; sadly, the háček is shown upside down and is indistinguishable from a circumflex (the 'old' *Oxford Dictionary for Writers and Editors* had it right in Appendix 4). The Arabic, Hebrew, and Russian alphabets (formerly in Appendix 3) no longer rate a mention. Such changes from the old *Oxford Dictionary for Writers and Editors* are no doubt aimed at keeping the page count down; despite the smaller typeface, the smaller page format has inevitably led to an increase in the book's thickness. Proofreading marks are in *New Hart's Rules*, and so are omitted from the *New Oxford Dictionary for Writers and Editors*.

Although 'hard' hyphenation is covered in *New Oxford Dictionary for Writers and Editors*, 'soft' hyphenation (word division) is the province of the new *Spelling Dictionary*. If you want to know whether to write 'dustjacket', 'dust-jacket', or 'dust jacket', look in the former. If you want to know where (and whether) to allow a line break in 'jackaroo', look in the latter.

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wanted to get a divorce as a result of the adultery. At the end of *Mansfield Park* Mr Rushworth decides to divorce his wife Maria because she has had an adulterous affair with Henry Crawford. In order to do that he must go through something called a Criminal Conversation Trial. These were incredibly well publicised and popular trials. In those days everybody read about the latest adultery trials.

A man could sue his wife's lover for using her body. It was felt that by the time she came back to him, having slept with another man, she was second-hand goods and was no longer as valuable to him as she had been before. Therefore, the husband was entitled to sue. All that happens at the end of *Mansfield Park*. Jane Austen doesn't go into any of the details but certainly that's what Mr Rushworth, Henry Crawford and Maria Rushworth all had to go through in order for Mr Rushworth to get his divorce.

### Elopement

The next crime that I focused on was elopement. In *Pride and Prejudice* Lydia Bennet, aged fifteen, has plans to elope to Gretna Green with Mr Wickham. They don't get to Gretna Green because he doesn't have any intention of marrying her. They end up in London where they live together in sin for a while before finally Mr Darcy pays the debts and Lydia and Wickham are married. In *Mansfield Park* Julia Bertram and Mr Yates go over the border into Scotland and marry in Gretna Green, the first place over the border. Couples were married by a man who was not a pastor—he was usually the local blacksmith. There are recorded cases of him having two young couples to marry and mixing up which bride went with which groom.

### Prostitution

Another crime I had a look at is prostitution, which was an enormous employer of female labour in Jane Austen's day. When she went to London to Covent Garden to stay with her brother, Henry, Jane Austen would have seen vast numbers of prostitutes hanging around the streets of Covent Garden. In *Sense and Sensibility* she describes a young woman called Eliza

Brandon, Colonel Brandon's first love, who falls into prostitution. Prostitution was only a crime if you lived off immoral earnings, ran a house of ill fame, or solicited a gentleman on a street or in a house, but of course most women were prostitutes because they needed the money. It is estimated that 10 per cent of the female population of London in 1797 were prostitutes, so it was a very large part of the female population.

Public flogging of prostitutes happened frequently in marketplaces and Jane Austen would almost certainly have witnessed this. She was very aware of the difficulties of a single woman who had no money or male protector, sinking into prostitution.

### Illegitimacy

When Jane Austen was a young woman (until the year 1787) it was actually a crime to give birth to a bastard child, not that there was much that could be done to stop it, once it was on the way. There were a lot of arguments as to whose responsibility the child was when it was born. A child born illegitimate was the responsibility of the parish into which it was born. Parishes didn't want that extra drain on their financial resources. There were many cases of women at the last extremes of giving birth being hustled over the border into the next parish so the baby would be born on the ground of the next parish, rather than on theirs and would therefore no longer be their responsibility.

Jane Austen has all of this in mind when she describes Harriet Smith, an illegitimate girl, in *Emma*. Harriet does not know who her parents are, although she eventually finds out something about her father by the end of the novel. Harriet's parentage or lack of it is a very important part of that novel.

### Duelling

Duelling was something that hung on in the armed forces much longer than it did in any other section of society. In *Sense and Sensibility* when Jane Austen describes the very moral and upright character Colonel Brandon fighting a duel, which was a criminal offence, she has deliberately chosen her army character for this act. She looks at the

ramifications of duelling as a masculine way of settling a dispute.

Mrs Bennet of *Pride and Prejudice* is petrified that Mr Bennett will fight a duel with Wickham because he has eloped with Lydia and then he will be killed and they will be turned out of their house and Mr Collins will move in and everything will be absolutely dreadful. So duelling is there within the background of the novels. I found all sorts of intriguing stories about what happened in duels and the rules and regulations. One enterprising landlord advertised at his tavern 'pistols for two—champagne for one' as part of the duelling package that he offered. So the rules and regulations for duelling also turned out to be fascinating.

### Poaching

Poaching was another heinous crime in Jane Austen's day. Often poachers were driven by starvation and the penalties were horrific. Gentlemen such as Mr Rushworth would set huge mantraps in the grounds of their estate and the poor unfortunate poacher would often have his leg broken when he was trapped in the mantrap. I had a look at the way that poaching gets mentioned in *Mansfield Park*. There were all sorts of strange rules about which creatures could be legally caught and which could not. When, in her novels, she mentions particular types of creatures like a leveret or a hare Jane Austen would know which could be obtained legally and which illegally and those ramifications would come through within her novels.

### Smuggling

Smuggling is not a crime that Jane Austen mentions anywhere in her letters or her novels, but almost certainly throughout her lifetime she drank smuggled tea, because only about half of the tea that was drunk in England throughout her lifetime was brought in legally. Other goods were smuggled, including wigs, hair powder, lace and French brandy.

Smuggling was regarded by many people as not really a crime, but as a fairly legitimate way to avoid paying the very exorbitant taxes that were put on goods that came from Europe.

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### Gambling

In Jane Austen's day if you spent more than £10 in gaming (gambling) it was considered illegal. Of course Wickham in *Pride and Prejudice* builds up enormous gambling debts, which Mr Darcy has to pay off for him. So I looked at the ways of policing gambling, how the gentlemen built up huge debts and the enormous social problem gambling created in Jane Austen's time.

### Gothic crimes

I also include a chapter on 'Gothic' fictional crime. Catherine Morland in *Northanger Abbey* loves reading Gothic thrillers, which tell of all sorts of dreadful deeds and dark European dungeons and castles, and of beautiful heroines locked up by horrible European, almost invariably Catholic, villains outside of England. The poor heroine has to be rescued by the handsome hero and ends up happily married to him. Catherine Morland is addicted to this sort of reading and these books were bestsellers of the time.

### Imprisonment

Jane Austen visited Canterbury gaol, which was a very unusual thing for a Regency lady to do. Her brother Edward was a magistrate and one of his responsibilities was to go to the local gaol in Canterbury and check on the conditions of the prisoners and make sure that everything was run properly. One day Jane Austen went with him and she mentions the visit in her letters. She doesn't say a lot about it, but it was certainly a most unusual thing for an elegant female to do in her day. She paid that visit just after she finished writing *Mansfield Park*, a novel rich with the imagery of imprisonment, enclosure and restriction and in which gaols are mentioned far more frequently than in her other works. I think she became so interested in these ideas that she wanted to actually go inside a gaol herself and see what it was like.

### Hanging

In Jane Austen's day people attended hangings for pleasure. Today we associate Jane Austen with elegant prose and ladies sitting having tea together. We don't think of public hangings as being the local entertainment, but they definitely were.

Jane Austen mentions hanging in her novel *Sanditon* (an unfinished book). Also in many of her letters there are a number of references to the idea of being hanged.

### Legal characters

Finally I have a look at her legal characters. Mr Knightley in *Emma* is a magistrate and probably the finest male character Jane Austen created. What did a magistrate do in her day? Did he get paid for the job, did he have to go to prisons, did he have to commit people for hanging, what were his powers, what was his obligation? So I tried again to fill in what everybody in Jane Austen's day would have known about magistrates, but which of course is very different in the present age. Jane Austen mentioned Assizes, which were the very public trials that took place in the nearby big town. Mr Knightley, and also Mr Musgrove in *Persuasion*, are magistrates who would have attended the public Assizes and committed people to be hanged for their crimes. Other legal characters include John Knightley in *Emma*, who is a lawyer, and Elizabeth Bennet's uncle, Mr Phillips, an attorney.

I think that Jane Austen was incredibly aware of crime within her day. Crime may not be the most obvious aspect of her fictional world, but it is there in the background and it makes an interesting study. I was pleased that the idea for a one hour talk developed into a very substantial book, which I am delighted to say has had wonderful reviews. It has given me a great deal of pleasure in the writing and hopefully a lot of people a great deal of pleasure in reading it.

*Susannah Fullerton has appeared on television, spoken on radio and lectured extensively on Jane Austen both in Australia and overseas. She is the co-editor of Jane Austen—Antipodean Views and the author of Jane Austen and Crime (order for \$25 by email <fullerto@bigpond.net.au> or phone 02 9380 5894; or purchase for \$30 from Abbey's Bookshop.)*

*The Jane Austen Society holds meetings every two months and an annual conference. It publishes a journal, Sensibilities, that includes book and film reviews. For more details, visit the website at <www.jasa.net.au>.*

The *New Oxford Spelling Dictionary* is the thickest of the three books, by quite a margin, despite having almost no definitional content—merely the occasional gloss to clarify the distinction between similar words. It is also, perhaps, the least valuable of the three, except when you really need it—and then it could well become the most valuable.

As with any book deemed 'indispensable' by its publisher, the indispensability of these three volumes will vary according to the needs of the user. But there can be no denying that each of these volumes from Oxford University Press fulfils a valuable function; in combination, they are indeed a substantial resource.

At \$42.95 each, the separate titles are rather steeply priced (though I paid nearly \$55 for the second edition of the old *Oxford Dictionary for Writers and Editors* alone), but the set of three can be had for \$95—a far more attractive proposition. Whether the proposition is attractive to you is for you to decide. Much will depend on what else you have on your bookshelf; this set might be essential for many (and useful for just about everyone), but it is certainly not complete even for users working within *Oxford Dictionary for Writers and Editors* itself. Indeed, the set is expressly 'intended to be used alongside a current Oxford dictionary' (Australian users might prefer the *Macquarie Dictionary*), and a recommendation is given for Judith Butcher's book *Copy-Editing*, despite its being published by the competition at Cambridge. Still, despite the unsoundness of the claim for completeness, the set as a whole is a better bet than any two of the separate volumes. I'll be keeping my old *Oxford Dictionary for Writers and Editors*, but I'm happy to put these three volumes on the same shelf.

*Michael Lewis is a freelance writer and editor specialising in business and technical texts. He also teaches linguistics at Macquarie University. A few minutes after volunteering to write this review, he was elected president of the Society of Editors (NSW) Inc. for 2006.*

## IPEd notes

**News from the Institute of Professional Editors (formerly CASE), April 2006**

Some members may have wondered about the expense of forming and operating a national body, or be unclear about the process by which it is going ahead. There's still a lot to be done before any decisions are made.

The IPEd Interim Council is extremely sensitive to costing issues, as well as the need to protect the societies' revenue deriving from membership and activities. As foreshadowed at the national conference last October, we have re-formed the National Organisation Working Group (NOWG), an ad hoc group of interested volunteers, to examine the method of forming a national organisation. Care is being taken to ensure NOWG involves contributors from all States and Territories so that all viewpoints and society structures can be taken into account.

NOWG's task is to research and make a recommendation on the most effective and lowest-cost option for the establishment of a national entity. It will first make recommendations on its own terms of reference, consultative methodologies, ratification guidelines and so on, to make sure all interested parties are heard. Only after that will it set to work on exploring possible structures, taking into account the existing realities as well as what might be accomplished into the future. In due course a detailed, costed proposal will be put before the members, who will decide whether to create the national body.

IPEd is also alert to industrial issues. On its behalf the Victorian society's committee is holding preliminary talks with the trade union that covers editors, the Media, Entertainment and Arts Alliance, about the implications of accreditation for union membership, the book editors award, and the new industrial relations legislation.

We are making progress with the new, improved national website: have a look at [www.iped-editors.org](http://www.iped-editors.org).

**Janet Mackenzie, Liaison officer,  
Institute of Professional Editors**

## Galley Club's session on bookbinding and embellishments, 26 April

Learn how to increase the physical longevity of your books with David Newbold from Newbold & Collins. Discover how to use embellishments to create a memorable cover with John Beattie of API Foils and Barry Greene of Protectaprint. The Galley Club of Sydney is holding a session on Bookbinding and Embellishments on Wednesday, 26 April at Greenwood Hotel, 36 Blue Street, North Sydney NSW 2060. The cost is \$20 for members and \$30 for non-members (beer, wine, soft drink and nibbles supplied). Visit [www.galleyclubsydney.org.au](http://www.galleyclubsydney.org.au) for more details. RSVP to Samantha [catering@galleyclubsydney.org.au](mailto:catering@galleyclubsydney.org.au).

## Free CAL seminar on copyright in the digital age, 11 May

The Copyright Agency Limited (CAL) will be holding a second free series of Copyright in the Digital Age seminars in venues across Australia. The Sydney seminar will be held on 11 May 2006 at the CAL offices. It will explore what is happening in online publishing and new content models from online search engines, digitisation by libraries and e-book readers to digital rights management. Register online or phone 02 9394 7600 to book your place at the seminar. For details, visit the website [www.copyright.com.au/seminars\\_events.htm](http://www.copyright.com.au/seminars_events.htm).

## The Australian Publishers Association Book Design Awards, 22 May

The Australian Publishers Association (APA) Design Awards recognise creativity, excellence and innovation in contemporary Australian book design. The Awards Ceremony will be held at the Powerhouse Museum as part of the Sydney Writers' Festival Program.

Winners in 23 categories will be announced at the presentation, including the Lamb Print Best Designed Book of the Year, The McPherson's Printing Best Cover of the Year and the Hachette Livre Best Young Designer of the Year. (The shortlist is on the APA website.)

The event will start at 6 p.m. and tickets cost \$55 per person. Order your tickets by 8 May from the APA. Contact Michaela Purcell or Dee Read at [michaela.purcell@publishers.asn.au](mailto:michaela.purcell@publishers.asn.au), phone 02 9281 9788 or visit the website [www.publishers.asn.au](http://www.publishers.asn.au) for more details.

## Sydney Writers' Festival, 22 to 28 May

The ninth Sydney Writers' Festival will bring 70 international guests to Sydney from all corners of the globe to talk about their work. They include the authors Naomi Woolf and Alain de Botton. Festival events range from the NSW Literary Awards Dinner to a talk on 'Desperate Husbands' featuring Richard Glover and James Valentine. The keynote address from British author Steven Poole, who wrote *Unspeak!* will discuss the misuses and abuses of language. Visit the website [www.swf.org.au](http://www.swf.org.au) for more details of the festival program.

## NSW Writers' Centre 'Survival' writing competition, closing date 2 June

A competition for Aboriginal and Torres Strait Islander (ATSI) writers on the theme of 'Survival' has been organised by the NSW Writers' Centre, sponsored by Jumbunna and the Village Voice, and is open to Aboriginal and Torres Strait Islander writers. Visit the Writers' Centre website [www.nswwriterscentre.org.au](http://www.nswwriterscentre.org.au) for conditions and guidelines. The deadline for submissions is Friday, 2 June 2006. Entrants can write on whatever interpretation they give to the word 'Survival'. You must be an Aboriginal or Torres Strait Islander writer to enter.



## Accreditation workshop

Don't forget the society's meeting on 6 June. An accreditation workshop will be held at the usual meeting time. Robin Bennett from The Society of Editors (Queensland) Inc. will address the meeting and answer any questions members may have regarding the accreditation process.

## Committee notice

On 11 April 2006 the committee of the Society of Editors (NSW) Inc. carried a motion reaffirming that it agrees with the principles of accreditation and a national organisation for editors, provided always that the final decisions rest with the members of the society.

## Call for contributions

Have you been to an interesting conference or event?

We welcome your contributions to

*Blue Pencil.*

We would like to publish your articles, book reviews or letters.

Please email the editor at <cje\_editing@hotmail.com>.

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 <cje\_editing@hotmail.com>.

## **Copy deadline for the June issue is Tuesday, 9 May 2006**

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

## **Advertising rates**

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

## **Membership**

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

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

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

## **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 on the second Tuesday of each month. Please contact a committee member for details if you wish to attend the next meeting.

## 2006 COMMITTEE

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**Copy deadline for the June issue of**

***Blue Pencil:***

**Tuesday, 9 May 2006**

## Professional development

**Advanced Editing with MS Word**

**Date:** TBA (tentatively, May or June)

**Presenter:** Bruce Howarth

**Writing and Editing Memoir**

**Date:** Saturday, 19 August

**Presenter:** Rae Luckie

**Typography for Editors**

**Date:** Saturday, 16 September

**Presenter:** Bruce Howarth

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

**Date:** Saturday, 25 November

**Presenter:** Pauline Waugh

**Professional Proofreading**

**Date:** TBA

**Presenter:** Tim Learner

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

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

### 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>**