

Her brilliant career

In 2004, 50 years after her death, The diaries of Miles Franklin was published, sold out in two weeks and was reprinted immediately. What was Miles like and why are readers so entranced by her? Paul Brunton, Senior Curator at the Mitchell Library, State Library of New South Wales and the book's editor, spoke to society members about his lifelong fascination with his subject and her work.

For many years I have been interested in the diaries of Miles Franklin and felt that they should be made available for reading. She undoubtedly wanted this because she bequeathed the diaries to us on her death in 1954. No author had ever made a deliberate provision for the preservation of their papers.

There are not a lot of great diary writers in Australia; Miles is certainly one of them. I think her diaries will be one of her great contributions to Australian literature and she will be known for them as much as for *My Brilliant Career*. It's really, perhaps, as a result of *My Brilliant Career* that we have the diaries. Even when she was publishing regularly and some of her books were a huge success, and read on the radio, and hundreds of fan letters sent in to her, she didn't believe she'd

reached the success that was predicted after *My Brilliant Career*. She said, at one point in the diaries, that writing them was a sort of relief after not being able to write creatively.

She stopped the publication of *My Brilliant Career* in about 1911, forbidding publication during her lifetime and for 10 years after her death. People have said it was because she was ashamed of the book. But, by 1911 the book had been in publication for 10 years. It shows great confidence in a book that it will be wanted 10 years after you're dead when it hasn't been in print for 50 years. And, that's exactly what happened. Ten years after her death it was reprinted and it hasn't been out of print since. She stopped publication because it reminded her of her perceived failure. That's also the reason, I believe, she destroyed the manuscript even though she kept thousands of manuscripts of much more dreadful plays, novels, and short stories.

I really first started to look at the Miles Franklin diaries in 1979. I like to say I

was 12 when I did that but I probably was a bit older. Not much older, just a little older.

There are two strands to Miles' diaries: her daily diaries, which she kept every day for well over 40 years from the age of 29 until her death at almost 75; and her more extensive diaries where she's got plenty of room to really get stuck into people and events. My task, really, was to meld these two strands into a readable book. Luckily Miles is so witty and so immediate that much of what she writes just springs off the page. She seems to have been able to just sit down and write up an account of an event or an account of a day's activities with very little correction. She obviously re-read her diaries because she added bits about what happened to people later on or added afterthoughts. By-and-large, though, she didn't need to re-write and re-draft.

One of the first problems was that many of them were written in an unknown form of shorthand. I was put in contact with Dorothy Hayes, a retired shorthand

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Next meeting: Tuesday, 5 October 2004

Janet Mackenzie talks about her new book *The Editor's Companion*

Designed for editors as they face the challenges of technology as it transforms publishing, the book is based on *Australian Standards for Editing Practice*.

With 30 years' experience as a freelance editor, Janet was the founding secretary of the Victorian Society of Editors. Convenor of the CASE Accreditation Working Group, she has conducted many editing training workshops.

Sydney Mechanics' School of Arts, 280 Pitt Street, 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$13 for members; \$16 for non-members and those who don't RSVP, \$7 for holders of a current concession card. Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au> (email) by Friday 1 October.

November meeting: Tuesday 2 November.

teacher, who was so intrigued by Miles that she thought she'd have a go at cracking the code. She started by thinking about the things you might talk about in a diary, like the weather; then she looked at the repeating patterns of script. She discovered that when Miles was in the USA she had learnt a form of shorthand which had just been invented. Dorothy contacted the very elderly man who had invented it. He was able to supply the manual and she was able to transcribe all the diaries.

The problem in editing the diaries was, as always, what to include and what to leave out; everyone agreed it was riveting material. With the daily diaries, obviously, I didn't want a repetition of what was happening every single day. I would say 80 per cent of the more extensive diaries was included.

I didn't want to give a lot of commentary. There is a general introduction to the book which sets the scene of her life and then there is her text with some commentary, some footnotes to explain situations where necessary and then all the names in a glossary at the back. I like to be a bit witty in the footnotes just so people feel it's a bit lively. That seems to have worked too, although no reviewer has yet said 'this is a great read, even the footnotes'. I'd rather like that accolade.

It's my belief, after studying many diaries for many years—since I was 12—that if you have a run of diaries over a long enough period, it's impossible for the writer to mask their true character. Even though Miles was probably writing with an eye to posterity, her personality comes out loud and clear. Miles was very forthright, articulate, and lucid. I do refer to her as 'Miles', which is a bit of a liberty I suppose. I don't know if I would like to have met her. I don't know if I'd like such a devastating critique.

Miles was very proud of the campaign for women's suffrage which was won in 1902. She wrote a book about the 1904 election campaign, the first at which women could vote, called *Some Everyday Folk and Dawn*. There is a wonderful photograph of her in the book marching down a Chicago street in 1912 in support of Ted Roosevelt who had promised if he won the presidential election he would bring in votes for women. Miles is in the front row. In 1942 she attended a ceremony to celebrate the 40 years

since the enactment of women's suffrage in New South Wales. Mrs Quirk who had taken over the seat of Balmain from her husband was the only woman member of parliament at the time. I have been told she was actually a very good local member but Miles' thoughts were observant—and pretty scathing,

29 August 1942—...Mrs Quirk, M.L.A., chief speaker. After 40 years we have only this specimen in parliament... Mrs Quirk M.L.A. tall and stout.... Majestically attired in an expensive black beaded gown & cape with white facings, so well cut and she so expensively harnessed that her figure instead of gross became fashionable...She kept on for half an hour. People were sneaking out in ones, twos & fives...Relief however was on the side of the beleaguered. M.L.A. took a substantial fit of coughing...So with long drawn-out apologies for having to desist in the middle of her speech, she subsided...¹

If she were alive today Miles would have been the media's darling. You wanted a comment on the budget? Ask Miles Franklin. When will the next election be? What does Miles Franklin have to say? At the 1951 referendum to ban the Communist Party—of course she was going to vote not to ban the Communist Party—she arrived at the polling booth in Carlton, took the literature and said, 'I am here to protect my alias corpus'.

The diaries show what a life enhancer she was, how she always spoke her mind and how really lovable she was to be with. Whether Sydney, Chicago or London, she was out every night of the week from the age of 20 to 55. When she died people like Dymphna Cusack couldn't believe that all this vitality was extinguished.

But Miles could become deeply frustrated. In 1950, for instance, she wrote,

Feeling terribly discouraged & as if I had better give it all up & die! I've struggled so long for nothing—long enough to prove over & over again that I have no talent for writing. Could have made a success & helped my family had I set to something else. There's not a soul alive to whom I'm of any consequence, none to care a

pin how soon I die. Failure & desolation indeed.²

That's obviously deeply felt, but it did not make her a depressive personality. About the same time she went to the Royal Easter Show and visited the chooks. She says—

The poultry gave out an exciting orchestral performance—grand opera—the geese screeching dramatic soprano, the cocks brilliant & indomitable trumpeters, the gobblers providing tuba, the bantams coloratura, the quack-quack of the ducks like the boards that are clapped among the percussion instruments—how entrancing it all is!³

A couple of months later she was invited to give the prestigious Commonwealth Literary Fund Lectures in Perth and off she went, at the age of 70, to give 10 lectures on the novel in Australia.

Miles is a proper book, a proper hard-back book for real readers and that's what she's got.

She left her estate to fund the Miles Franklin Literary Award. A most innovative act for Australia in 1954, it has never been replicated. And that's what we've got.

Footnotes.

1 Brunton P. (ed.) *The diaries of Miles Franklin*, Allen & Unwin, in association with State Library of New South Wales, Crows Nest, NSW, 2004, pp. 137-139.

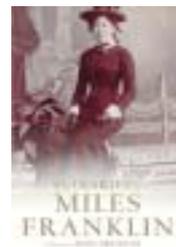
2 Ibid. p. 256

3 Ibid. p. 261.

Paul Brunton has published on archives administration and edited the letters and diaries of William Bligh, Matthew Flinders, Joseph Banks and, most recently, Miles Franklin.

In 2003, he was awarded the Centenary of Federation Medal for services to libraries.

This is an edited version of his address to the society's meeting on Tuesday, 6 July 2004.





Book review

The Cambridge Guide to English Usage Pam Peters

Cambridge University Press, 2004, 620pp., ISBN 052162181X AUS RRP \$75.00

Not long after Tom McArthur agreed to edit the first *Oxford Companion to the English Language*, he realised that 'going to sea in a sieve' would be a safer task. He was not only facing thousands of entries from myriad contributors but also the inevitable impossibility of pleasing everyone. The pedants would bring out their magnifiers; the plain English campaigners leap on every passive verb; the linguists condemn the merest hint of the prescriptive. It was rather like 'being asked to write the Bible'.

How much braver then is the publisher who offers an 'international' guide to English usage, and bills it as 'the new reference Guide for the 21st century', with a definite article and a capital 'G'. As English has diversified around the globe, so too have the theories and methods we use to write, analyse, teach, edit and publish it. When Fowler compiled his first guide, *The King's English*, almost a hundred years ago, there was at least some consensus about the fundamentals of grammar. Today, Britain is reintroducing traditional grammar in schools, while the American National Council of Teachers of English maintains that grammar actively harms language learning. Australian schools, meanwhile, are tossing out functional grammar in favour of the 'new rhetorical framework'. All this before we get to the plethora of professional style guides and national dictionaries, each tailored to local circumstance.

Pam Peters has trudged a cheerful yet careful path through this maze and has emerged with a reference of both local relevance and universal appeal. What sets this Guide above all others is simple: evidence. It is 'the first of its kind to make regular use of large databases (corpora) of computerised text as primary sources of current English'. It sounds mundane but accumulates great authority. A typical entry will begin with some grammatical context, then give the current positions of the dictionaries before finishing with the varying rulings of style guides on three continents. Then Peters turns to the 100 million word British National Corpus, and the

140 million word Cambridge International Corpus, each brimming with written and spoken words in various contexts. This allows her to look 'more neutrally at the distributions of words and constructions ... [and] see what is really "standard"' (p. vii).

The serial comma alone has been known to sunder relationships, so how feasible is a definitive, international, capital-G, 'Guide to English Usage'?

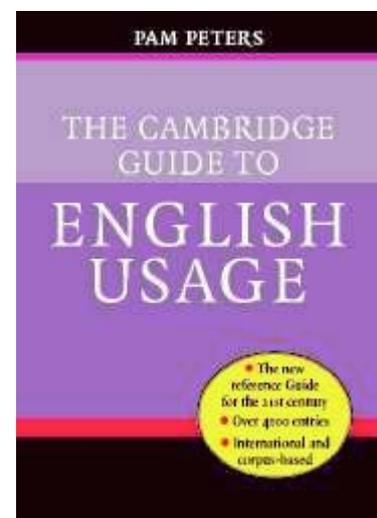
Take, for example, the case of 'less' versus 'fewer'. Hard-core sticklers fume every time they enter a supermarket to buy a few groceries because the express lane reads '12 items or less' instead of '12 items or fewer'. Peters' entry begins with the traditional explanation for this distinction: that 'fewer' should be used with count nouns and 'less' with collective or mass nouns. Then she shows that we do not actually make this distinction with other comparable words. The 'rule', it seems, is relatively recent, born in Baker's *Reflections on the English Language* (1770) before spreading among prescriptivists throughout the world. By contrast, the use of 'less' with count nouns actually goes back a thousand years. Even today, 'less' tends to outnumber 'fewer' by as much as 7:1 in the corpora, and even the dictionaries note its popularity despite its 'being regarded as incorrect'. Peters concludes sensibly that the case for 'fewer' seems 'to have developed out of all proportion to the ambiguity it may create' (p. 205).

No doubt this is too wanton for some, and too indecisive for others. Thus it will ever be. The rest of us can simply put it to work in making informed choices. Peters empowers readers 'to choose and develop their own style, for their particular purpose'. The next time you strike an author clad in black-and-white certainty on a point of style, you

will have the right reference to resolve your dispute rationally.

The best way to trial any new Guide is to pick a few of the chestnuts of English usage. Peters is in line with Fowler on split infinitives—don't fear to split them to remove ambiguity, avoid awkwardness or preserve the rhythm (p. 513). Conjunctions generally join phrases and clauses, but can also 'conjunct' sentences. Although starting sentences repeatedly with 'and' 'would be stylistically unfortunate', it can also carry rhetorical force (p. 38). Grammar rather than regional prejudice seems to dictate the alternating use of 'different to/from/than', and 'the etymological arguments used to support "different from" no longer seem so powerful' (p. 153). In some of the most contentious cases, Peters distils and highlights an 'international English selection' from the competing prejudices.

Her Guide is also comprehensive and up-to-date on spelling. Peters makes a practical case to standardize '-ize' endings 'on distributional and phonological grounds' (p. 299).



continued on next page

She is convincing on the likely winner of the Internet/internet battle, arguing that the lower case is inevitable despite its current minority status (p. 298). She is less committed to the result of e-mail/email, but notes that 'email' is the preferred form on Google by a ratio of 14:1.

Each entry is concise, informed, balanced and alive. Founded on sound scholarship, the Guide has an underlying dry humour that saves it from the stiffness of most language references. When discussing, for example, the trend toward less capitalisation, Peters notes that corporations 'may nevertheless capitalize all references to their executives' (p. 91). It's hard to imagine her writing with an entirely straight face as she laments 'the scant evidence' of 'shit' in the past tense, and the difficulty of ruling between 'shat' and 'shitted' (p. 498).

The Cambridge Guide to English Usage does indeed live up to the definite article and the capital 'G' of its cover.

In the face of the impossibility of pleasing everyone, it will at least win universal respect. It's the closest anyone has come in a long time to compiling an editor's bible.

Neil James

Dr Neil James is executive director of the Plain English Foundation.

NEW MEMBERS

Welcome to the following new members:

Janet Robertson
Fiona Jennings
Helen Pontikis
Kirsten Wilkins
Adam Raffel
Wendy de Vries
James Landrilan
Penelope Moyes
Louise Zaverdinos
Hazel Baker
Katie Verco
Justine Jonas



Book review

Between the Lines: A Legal Guide for Writers and Illustrators, Lynne Spender, Sydney: The Keesing Press, 2004, 272pp., ISBN 0 9750208306
AUS RRP \$38.50

The very real notion that authors and other 'creatives' need to be aware of their legal rights and obligations is behind *Between the Lines: A Legal Guide for Writers and Illustrators* – the latest book from the Australian Society of Authors and published by the Keesing Press.

The Australian Society of Author's 'daily enquiries about legal issues from authors and illustrators' has resulted in this excellent, plain English guide that is packed with information on copyright, defamation and censorship, contracts, ethics, getting paid, taxation, superannuation and insurance, wills, gifts and bequests and more.

Lynne Spender, author of *Between the Lines* has written and edited more than 20 books about law and women's studies; and was executive director of the ASA for five years. Spender's current roles as board member of CREATE Australia and chair of the Communications Network of the Australian National Commission for UNESCO, mean she is ideally suited to provide current, clear and appropriate information.

Will editors find it interesting and useful? No doubt. Editors (many of whom are writers too) need to know about creators' rights and obligations.

Editors need a wide range of skills, including a solid awareness and understanding of 'all things legal'. We need to be able to alert an author or publisher to inadvertent copyright infringements, defamatory texts; we need to understand contractual obligations for each person in the publishing process; we need to be on top of money matters and running our business...

This excellent resource can help. It benefits from a very clear, accessible structure and a succinct writing style. Spender introduces the topics extremely well and provides a wealth of checklists, case studies to bring the topics to life.

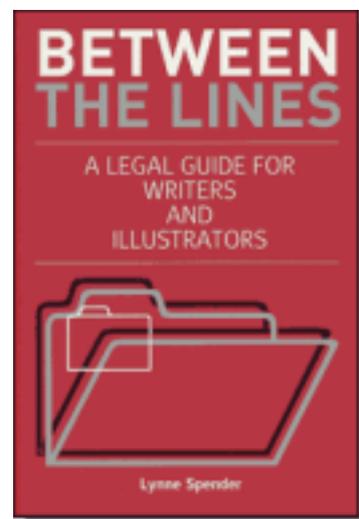
The FAQ section at the end of each chapter drawn from the survey of more than 3 000 ASA members, provides solid interpretation of interesting, relevant questions.

It's the kind of book you can dip and dive into—the anecdotes and case studies keep you engaged; the lively writing (which avoids the traps of legalese or overwriting) makes sense of some 'dense' concepts.

While the focus of the book is authors and illustrators, there is certainly a wealth of information that editors will find useful and interesting. Use it to keep current on the niggling or indeed, large questions you have about copyright. Read it for the anecdotes and case studies, but do read it. There is not an editor among us who wouldn't benefit from a deeper understanding of all the issues in *Between the Lines*.

Shelley Kenigsberg

Lynne Spender's book is available from the Australian Society of Authors. Tel: 02 9318 0877. Email: <asa@asauthors.org> or for more details about the book, visit their website at <<http://www.asauthors.org/books/btl/index.html>>



Editing in Context

National Editors Conference

13–5 October 2005, Melbourne

Presented by the Council of Australian
Societies of Editors (CASE)

Hosted by the Society of Editors (Vic.) Inc.

The Society of Editors of Victoria is delighted to host the second national CASE conference, 13–15 October 2005, on the theme of Editing in Context. The conference will be held in Melbourne.

We will be building on the success of the first national CASE conference, which was held in Brisbane in 2003.

The conference will focus on editing as a profession and explore issues such as the public perception of editors, how we promote ourselves, keeping up-to-date, financial and legal issues, and our health and wellbeing.

The three-day program will provide an exciting mix of keynote plenaries to kickstart the big ideas, concurrent presentations addressing our professional issues, workshops, field trips, a trade fair and even relaxation sessions!

Presenters and participants alike will be drawn from the editing and publishing community from all over the country, and will benefit from both the inspiration and networking opportunities on offer.

The conference will take place during the Melbourne International Arts Festival and Spring Racing Carnival, so there will also be plenty to do and see in your spare time. You could even come a few days early or stay on awhile longer and enjoy all that Melbourne has to offer at such an eventful time.

We look forward to seeing you here.

Calls for papers and conference registration details will be announced in early 2005. Keep an eye on our website at <www.socedvic.org> for regular updates.

For more information about the conference, please contact the Convenor, Lan Wang (tel. (03) 9410 9027, email <lanwang@wovenwords.com.au>).

Workshop report

What does it take to be a successful proofreader? According to Tim Learner, clarity, consistency and confidence are paramount. The ideal setting for the task is quiet and protected from unwanted interruptions such as pets, children, phone calls, or wind gusts! Pencils and style sheets are important too.

Clarity

It doesn't matter which marks you choose to indicate a change. It doesn't matter which colours you choose to mark up the text—your intention must be clear to the next person who will be reading your work.

Consistency

When you make spelling and punctuation changes or suggestions, be sure you are consistent in your application of these corrections throughout the text. A style sheet is vital. It will come from the editor or you may create your own—items should be added to the style sheet as you work through the text. For example, you may have to make a decision about a bulleted list as these are used often. If semicolons are placed at the end of each bullet point, place a full stop at the very last one. If the start of each bullet point is capitalised, place a full stop at the end of each bullet point.

The day began with an overview of proofreading objectives and their place in the life cycle of a new book and continued with details of proofreading marks and symbols, stylesheets, Tim's eight checklists, a review of punctuation, spelling and hyphens, differences between the English language in Australian, US and English publications, ambiguity in text, and advice on marketing and how to become a professional proofreader.

Confidence

All of the above requires the proofreader to possess the confidence that their marks are the best way to communicate with the next reader of the text.

'Don't be afraid to personalise' says Tim, if that's what it takes to get your message across.

Confidence is also required when challenging or querying factual or grammatical aspects of the text. The best way to acquire this confidence is to be well-equipped with a good reference library of modern *and* old dictionaries, style guides, encyclopaedias, calendars and access to the Internet. In this way you can query or challenge with the confidence that you draw on the authority of convention or knowledge of exceptions to particular rules.

A practical exercise of proofing some text gave us all the chance to apply Tim's advice to a real situation. It was a quick, interesting attempt at viewing text through the eyes of a proofreader, and for some, an equally interesting attempt at keeping our editing eyes averted!

Not only did we each receive a contribution to our own reference libraries—a perpetual calendar—we also received a bound set of Tim's words of advice and handy checklists. He entertained and informed us with his personal accounts and anecdotes from a 12-year career complete with its frustrating and rewarding moments.

Thanks then must go to the clear, consistent and confident presentation of materials from Tim as well as thanks to all those who helped to organise this interesting, educational workshop.

*Rachael Fraher
Professional Proofreading took place on Saturday, 21 August 2004.*

NEWS AND NOTICES

National Young Writers' Festival (NYWF)

30 September to 4 October

The National Young Writers' Festival is Australia's largest gathering of young, innovative writers working in both new and traditional forms.

The festival website is at: <<http://www.youngwritersfestival.org/>>.

Organisers David Bull, Susannah Close and Leonie Starnawski, can be contacted via email at: <coords@youngwritersfestival.org> or by phone (02 4927 1475).

Ubud, Bali, to host the first Writers' & Readers' Festival 11 to 17 October 2004

The Balinese mountain village of Ubud, home to one of the world's richest cultures, will host the inaugural Ubud Writers' & Readers' Festival.

It will include panel discussions, bilingual readings, workshops, cooking classes, art and textile exhibitions, book and magazine launches and film screenings, as well as dazzling performances of contemporary dance and music.

Travel information

Garuda Indonesia airlines has designed attractive packages from all major airports in Australia. These include return economy airfare to Bali, six nights accommodation at a range of Ubud hotels, full festival registration and airport transfers. These packages can be bought through Harvey World Travel.

Tel: 132 757.

Web: <www.harveyworld.com.au>.

Festival passes can be bought at the festival site in Ubud for \$A225. One day and single session passes available. <www.ubudwritersfestival.com>.

Antiquarian Book Fair

The Australia and New Zealand Association of Antiquarian Booksellers (ANZAAB) will host the 20th International Antiquarian Book Fair at the Royal Exhibition Buildings in Melbourne from 15 to 17 October.

This is the first time the event will be held in Australia.

ANZAAB will also host the 37th Congress of the International League of Antiquarian Booksellers in Melbourne from 8 to 13 October. For more information visit <www.anzaab.com>.



The International Chemical Information Conference & Exhibition 2004

The conference will be held in Annency, France from 17 to 20 October 2004. Subjects include: trends in data sources, software, search engines, indexing and analysis. For further information, contact Infonortics Ltd. Email: contact@infonortics.com URL: <http://www.infonortics.com>.

Online Information conference

The Online Information conference (30 November to 2 December 2004 at Olympia Grand Hall, London), is recognised as the international meeting place for information professionals, librarians, knowledge workers, content managers and publishers.

Opportunities include networking, professional training and careers advice. Official 'call for speakers' is now closed but late submissions will be accepted at the discretion of the conference manager. www.online-information.co.uk/ol04/conference.html.

Call for papers: Australian Society of Indexers conference

The theme of the 2005 conference (18 to 19 March) will be 'Indexing: engage, enlighten, enrich'.

Areas of interest include indexing for museums, pictures, sound and moving images, history, the Web, newspapers, databases, back-of-book, and children's literature.

Papers may be presented as full conference papers, in workshops or round-table discussions. To obtain an expression of interest form or to register for the conference see the society's website www.aussi.org/conferences/2005/papercall.htm. Tel: (03) 9500 8715 or email: mindexer@optusnet.com.au.

ICCE2004: International Conference on Computers in Education

This conference is hosted by RMIT University, Melbourne and will be held at the Melbourne Exhibition Centre from 30 November to 3 December 2004.

For further information, go to www.rmit.edu.au/bus/icce2004 or contact the ICCE2004 Conference Secretariat Tel: (613) 9682 0244 Email: icce2004@icms.com.au.

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 Paula Grunseit at pogg@optusnet.com.au.

Copy deadline for the November issue is Wednesday, 6 October 2004.

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

Advertising rates

Full page, \$150; half page, \$80 (horizontal only); one-third page, \$50 (vertical or horizontal); quarter page \$40 (horizontal only); one-sixth page, \$30 (half of one column). Inserts: \$75 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375.

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. 2004 fees are \$65 for new members (\$40 if joining after 30 June) and \$60 for renewals.

For a membership application form, phone (02) 9294 4999, write to PO Box 254, Broadway NSW 2007, or download an application from the society's website at <http://www.users.bigpond.com/socednsw/>.

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 file available from Cathy Gray at cgray@mpx.com.au.

Committee meetings

All members are welcome to attend the society's committee meetings. Contact a committee member for details if you wish to attend the next meeting.

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Copy deadline for November issue:

Wednesday, 6 October 2004.

Professional development

Onscreen editing: a project approach

Presenter: Bruce Howarth **Date:** early 2005

With all the problems and pleasures of working onscreen, it's easy to forget that the actual editing is similar to hard-copy editing. In this workshop, we'll go through the main steps of a project to see how the computer can help (or occasionally hinder) the process.

We'll discuss basic onscreen-editing techniques, including styles, templates, find and replace, tracking changes and comments, outline view, version management, coping with big documents—and more.

To help you master the techniques and tricks of editing onscreen, the workshop will have discussion and practical sessions. Each participant will have a computer.

MS Word: advanced editing skills

Presenter: Bruce Howarth **Date:** early 2005

To help you work more efficiently, Bruce will show you how to use a few of Word's powerful, complex tools. He will introduce each topic and participants will then have time to work through examples. Each participant will have a computer.

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

The Society for Technical Communication (STC) Australia Chapter is again running the Technical Publications, Online, and Technical Art competitions.

Costs: Early bird (1 September to 15 October 2004) and STC members: \$55 General entries: \$65

Final deadline for entries is 15 November 2004.

Entries must have been prepared or substantially revised in the twenty-four months before 1 September 2004.

All entries receive detailed comments from the judges.

Entries receiving a Distinguished Award are sent to the international STC competition (cost: \$US75).

For further information, please visit our website at <<http://www.stc-aus.org.au>>.

Direct any queries to <competitions@stc-aus.org.au>.

Call for contributions

Do you have something to say? 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 <pgg@optusnet.com.au>