

From the President



The next step

I'm in the last stages of preparing for my wedding in early May. As a mature bride, I wanted it to be a simple, elegant affair with a few friends and not the extravagant bonanza that some people make of it. Down the track, we've found ourselves half way between these two points. Along the way, we discovered that the 'w' word has connotations beyond our wildest dreams and gives all suppliers a licence to triple their usual rates.



If only editors could do this and still win the job! Editing skills, I've found, come in handy with these preparations. First of all, the invitations have to be written. Should they be formal or casual, traditional or funky? Which font is appropriate, what colours, styles should we use? Editing a tiny piece of text becomes fraught with anxiety. Editing the order of service for the ceremony is even more fraught. What if an error sneaks through at the last minute? Guests' names have to be spelt correctly on the name cards, and what about the menus that we don't even get to check?

Let's face it, letting go is part of the joy of organising and once you've had your look, the editor must let go of the baby and cast it out into the world.



Following this eventful day, we'll be heading off to Italy and Greece for four weeks. Hence, our Society vice president, Cheryl Bettridge, will be chairing the committee meeting next month and hosting the networking session on 18 May.



We are fortunate to have been able to woo Robyn Mundy who will talk about her experiences publishing her first novel, *The Nature of Ice*. This novel has also just been shortlisted for the prestigious [Dobbie Literary Award 2010](http://www.literaryawards.com.au/dobbie.html). The award is specifically for women writers who have published their first book of fiction or nonfiction classified as 'life writing'. She will also show some of her spectacular photographs of the Antarctic where the novel is set. Don't miss it!

Happy editing

Robin

Robin Bower — President



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We extend our best wishes to you Robin for a happy, happy wedding day and a most joyous trip to Italy and Greece!



THIS MONTH'S MEMBERS MEETING
Tuesday 18 May 2010 at 7.30 pm

Guest speaker: Robyn Mundy
 author of *The Nature of Ice* (Allen & Unwin, 2009)

*In the haunting icescape of Antarctica, a young photographer faces the breakdown of her marriage on an expedition that will change her world forever. Interwoven through this narrative is a vivid re-creation of Douglas Mawson's ill-fated 1911-14 Australasian Antarctic Expedition. A story of past and present, of hope, tragedy and loss, *The Nature of Ice* is also an intensely moving polar adventure and a story of place – the frozen continent that intrigues us all.*



Robyn Mundy has been travelling to Antarctica for many years as an assistant expedition leader for a Sydney-based eco-tour company. She spent a summer there working as a field assistant, and wintered at Mawson

Station in 2008, working on an emperor penguin project.

Robyn will talk about the publication journey of *The Nature of Ice* and her lifelong passion for Antarctica, and show us some of her stunning photographs.

* * * * *

Venue: Subiaco Community Centre (Activity Room), 203 Bagot Road, Subiaco. Enter by the glass double doors opposite the courtyard (Activity Room is on the left)

Cost: \$2 members; \$5 non-members

Parking: street parking and Crossways Shopping Centre car park opposite

RSVP <Cheryl.Bettridge@det.wa.edu.au>

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DEADLINE
 for copy for the
NEXT ISSUE
 of *Bookworm* is
Tuesday, 1 June, 2010

The Nature of Ice

by Robyn Mundy,
 Allen & Unwin, Crows Nest, NSW 2009
 ISBN 9781741755763 (pbk)

You can check the video book trailer on
<http://www.allenandunwin.com/default.aspx?page=680>.
 The images are stunning.



Tools of the trade

with Carla

Here is the first of our new columns! As the title suggests, the basics of grammar, word use and punctuation are essential tools of our trade. None of us would be foolish enough to assume that if you know grammar, you know all that you need to know about editing – our work covers so much more. Without a thorough understanding of grammar (and a collection of reliable sources to refer to when in doubt), however, we cannot do our job. An editor who does not understand grammar is like a plumber who cannot fix a leaky tap: useless.

As you can tell from the photo that accompanies this column, the intention is to discuss the basic tools that we, as editors, all need to know, but not to take ourselves too seriously. Part of the society's role is to allow members to learn by sharing information and picking each others' brains. What I would like to see, therefore, is contributions from members. If you see something frightful or you have a question or pet peeve you would like discussed, send me an email so we can raise it in a future column. Instead of venting to friends and relatives (who, if they are like my husband, really don't care and will only think that you are slightly odd for caring), let's air our troubles here, among like-minded souls.

I foolishly volunteered to write this column each month as I received an email from a fellow society member that began, 'Thankyou Carla for ...' Just this short snippet was enough to send me into spasms. 'Thank you is TWO WORDS!' I gasped. Where is the comma of address? Sigh. I am going to give the member the benefit of the doubt, as I frequently say and type things that I shouldn't as my mouth and my typing fingers seem to be able to move at a speed that far outstrips my poor ageing brain. Even so, this innocent email provided the inspiration for this column.

I am going to assume that thankyou was just a typo. Just in case thank you wasn't a



typo, I ought to explain that thank you is two words. 'I' is the unstated subject, 'thank' is the verb and 'you' is the object of this little sentence. Some sources, including the infinitely knowledgeable Pam Peters in *The Cambridge Guide to Australian English Usage*, allow that when 'thank you' is used as a compound noun or adjective, it might be merged into one word (personally, I don't think I could bring myself to) or hyphenated. For example, 'In the weeks after the wedding, Lucille spent many hours carefully writing thankyou/thank-you notes.'

So, now to those pesky commas of address that I see missing so often – not only in hastily dashed-off emails but in professionally published works. I recently read a charming memoir published and edited by reputable people. The story was very moving, but I kept finding myself distracted by the lack of helpful commas, especially commas of address in dialogue.

A comma of address is a comma placed between what is being said and the person to whom it is being said. Commas of address are very handy things, and like most commas they help us to understand meaning. For example, consider the difference in meaning a comma makes to The Wiggles' famous line:

- 'Wake up, Jeff.' or 'Jeff, wake up.' (The speaker is asking Jeff to wake up.)
- 'Wake up Jeff.' (The speaker is asking a third person to give Jeff a prod to get him out of bed.)

Interestingly, I've just picked up two volumes of my reference library to find that this handy little comma isn't mentioned. What a naughty omission! More comprehensive texts – such as *The Chicago Manual of Style* – certainly cover it.

The tool to add to your toolbox for this month is, therefore, commas of address. Think of all the fun you can have with dialogue now!

Do you have you a topic you would like discussed? Email me at carlamorris@ozemail.com.au.

Carla Morris, AE



Jottings from the April meeting: Editors' Showcase

A panel of members comprising Tatum Hands, Carla Morris, Deb Fitzpatrick and Bruce Robins discussed their areas of interest. The report includes the brief introduction to each speaker provided by Robin Bower.



Tatum Hands

Tatum owns and operates Specialised Legal Text Services. She has held various appointments in law and executive government including Associate to the Hon. Justice Robert French (now Chief Justice of the High Court of Australia), Research Manager for the Hon. Chief Justice David Malcolm AC (former Chief Justice of Western Australia), and A/Executive Officer of the Law Reform Commission of WA.

She has also been employed as an Associate Lecturer in Law at the University of New South Wales and Murdoch University, and in Political Science at UWA.

Tatum has extensive experience in researching and analysing legal and social policy and formulating comprehensive recommendations for Parliament and other client bodies. Tatum is a qualified and experienced forensic legal editor. She has been a member of the editorial committee of the Alternative Law Journal since 1997.

Tatum Hands spoke about her experience as a 'forensic editor'. She explained that forensic editing is a term she coined for her brand of critical legal editing. She works on a diverse range of documents including judgments, reports and justice-based policy documents. Tatum's work involves critical analysis of the work, testing conclusions and often rewriting or constructing arguments to support conclusions. Although there is plenty of work in the legal editing field (for anyone that's interested!), Tatum prefers to write and manage projects from scratch. She is currently working on three inquiries on very diverse areas of law for the Law Reform Commission of Western Australia. She now enjoys having her own editor. ■

Carla Morris

Carla Morris is an editor who specialises in high school textbooks. She didn't mean to get herself so narrowly typecast; it just happened that her first break in the industry was with an educational publisher that was looking for trainee foreign language editors. Carla was a latecomer to editing, after a career in paper and print. She worked as an in-house editor for Heinemann in Melbourne (the happiest workplace she has ever known) and only left to become a freelance editor when her husband got them and their cat transferred back to Perth three years ago. She sat and passed the accreditation exam in 2008.



As indicated in the introductory remarks, Carla is a freelance editor who, purely by accident, ended up specialising in high school textbooks. During her presentation, Carla spoke about the challenges of first-time authors and multi-author projects. In spite of the complexity of working on projects that have textbooks, activity books, teachers' guides, interactive CDs, and accompanying websites (which all need cross-referencing), she wouldn't have it any other way ... if only her authors would avoid her pet peeve: bureaucratic gobbledegook. Why can't teachers just be teachers instead of 'key learning area managers'? ■

Deb Fitzpatrick

Deb Fitzpatrick has been editing for the last 18 years, beginning her editing life as a newspaper proofreader, publishing house slush-pile reader, and, later, UWA's publications coordinator. Her interest in fiction editing grew with her own interest in writing, and Deb did a master's degree in creative writing at UWA in the 90s, where she met Georgia Richter. About five years ago Deb and Georgia teamed up to launch ProofEd Editing Services, a freelance editing business they ran together over their kitchen tables and in between kids' naps. Deb now focuses on fiction copyediting and proofreading for UWA Publishing and Fremantle Press. Her first book of fiction, 90 Packets of Instant Noodles, is coming out in June.



'As a fiction editor,' says Deb, 'I have a preference for working at the proofs end of the whole project, on copyediting and proofreading – tightening the whole, fact-checking and alerting the editor to issues in the writing that have slipped through the cracks (such as story incongruencies or problems with characterisation). I work with a handful of very gracious publishers, mainly Linda Martin and Kate McLeod at UWA Publishing, and Georgia and Jane Fraser at Fremantle Press, who don't mind my copyediting suggestions.'

Recent and current projects include

- A massive work of adult fiction by screenwriter Ron Elliott called *Spinner* for Fremantle Press. The best thing I've read in ages and as I read it I kept on thinking 'great Australian novel'.
- About to proofread the TAG Hungerford winner, Natasha Lester's novel *Love* and keep abreast of contemporary fiction writing.
- Had the pleasure of working on two consecutive books by Wendy James for UWAP – for which she got some really good reviews.
- Non-fiction: environmental and recipe books for UWA Publishing over recent years (e.g. *Boomtown 2050* – which I did an enormous proof of and recommended another round be done because it was so involved).
- Currently working on more of a writing project for the Department of Health – a reference for parents when discussing sexuality with their children.

Among Deb's loves

- Being involved in the world of books at the publishing level. I consider it a privilege, and every bookish person's dream – certainly mine! – to be able to have useful input into published writing, in the design of books, in the development and presentation of ideas ...
- Seeing a book I've loved and have worked on go on to scoop up awards or get great reviews – FP's *Lighthouse Girl* has just been shortlisted for one. It's so gratifying to see them do well and to feel that you may have partly contributed to that.
- Sitting down on a Sunday afternoon with a gorgeous recipe book to work on.
- The resources available to editors now -- online references such as Google, Macquarie online, National Library of Australia online catalogue and many more. ■



Bruce Robins

Bruce pursued a career in science, initially in agriculture and then in food technology for 20 years before joining the state government in 1990 to work in industry development roles. He left government in December 2008, after another 20-odd years of public service.

A major influence on Bruce's focus on 'getting things right' in government writing was his work on ministerials for the Hon Hendy Cowan, then Deputy Premier and Minister for State Development.

Now trying to exist as a freelance designer and photo-artist, Bruce still finds it satisfying to edit other people's work, but for a (small) fee whenever he can. The science and government background is useful in terms of the types of work he aims to edit, but Bruce's first preference is to edit fiction.

Bruce spoke on the 'Projects and Passions of Life as an Editor'. In his own words: 'I am currently writing/editing a "how to" guide for a government department so it's strictly a technical writing task, but I'm editing it as I go.



'I've just completed designing, editing and project managing the production of a wirebound A5 instructional booklet for a community organisation and the designing, editing and project managing of two separate marketing full-colour brochures for local small businesses or community organisations. I'm the regular designer and editor (and often author!) for a car club magazine – 40 pages, 6 times a year!

'As you can see, as a freelance editor, I'm really a designer who edits and my market is mostly small business, so the jobs are invariably small and don't pay much but since I'm home-based, with low overheads and lots of other things to do with my time, it's not a major worry that the big editing jobs have not yet come my way. When they do, I hope they are fiction manuscripts.

'Among my passions are the correct use of apostrophes and, more generally, the correct use of grammar and punctuation to achieve clear communication. I used to be more pedantic about the rules of grammar but am more relaxed these days, as long as the message gets across unambiguously.

'My pet hates: people who publish badly written text and who don't know or don't care that it's bad; people who need editors but won't pay for them; people who invite quotes and then don't respond.

'In summary:

As a freelance editor, I'm glad I don't have to depend on it for a living.' ■

A little touch type humour

Sally was diligently pounding away on her grandfather's word processor. She told him she was writing a story.

"What's it about?" he asked.

"I don't know," she replied. "I can't read."

* * *



A second grader came home from school and said to her grandmother, "Grandma, guess what? We learned how to make babies today."

The grandmother, more than a little surprised, tried to keep her cool. "That's interesting," she said, "how do you make babies?"

"It's simple," replied the child. "You just change 'y' to 'i' and add 'es'."

* * *

When my grandson asked me how old I was, I teasingly replied, "I'm not sure."

"Look in your underwear, Grandpa," he advised, "mine says I'm 4 to 6."



XS	S	M
100-125	120-145	140-165
45-57	54-66	64-75
5'3 1/2"-6'5 1/2"	6'5"-6'7"	6'8 1/2"-6'9 1/2"
181-186	185-170	189-174
32-35	35-38	38-41
81-89	89-97	97-104
23-26	26-29	29-32
58-66	66-74	74-81

IPEd.

To advance the
profession of editing

Occasional papers series

Insights into editing

The Institute of Professional Editors Limited (IPEd) is pleased to announce a call for papers in the first of its occasional papers series, 'Insights into editing'. This series aims to encourage editors and those working in editing-related fields to share their ideas, views and reflections on editing as theory, as practice and as a profession.

The theme for this round is 'Communicating in a technologised culture: the editor's role'.

Papers can be entertaining or erudite (though the best will be both). They can take any angle on the topic, but should engage with the contemporary editing scene in Australia and/or internationally.

Papers will be blind reviewed by a panel selected by the IPEd Council. The best papers will be published on the IPEd website.

The author of the best paper will receive a book token to the value of \$150.00.

Author guidelines

Format and presentation

Papers should:

- be 2,000–2,500 words in length
- include an abstract of 75–100 words
- include a cover sheet, containing the author's name, address, email and phone number
- conform to APA style (see <http://www.apastyle.org>) for in-text referencing and the reference list
- be in Microsoft Word, and use 12-point Times New Roman font, double-spaced.

Apart from on the title page, the author's name should **not** appear anywhere in the paper.

Evaluation criteria

The best papers will be:

- original, engaging and relevant
- organised clearly and coherently
- informed by relevant primary and/or secondary material
- well written and expertly edited.

Submission deadline

Papers should be sent as an attachment to ipedsecretary@gmail.com no later than 30 September 2010.

Announcement of winning papers

Details of the winning papers will be announced in November 2010.

Copyright

Papers submitted should not have been published in another forum, nor be under consideration for publication elsewhere at the time of submission to IPEd.

IPed Notes

News from the Institute
of Professional Editors
Limited

www.iped-editors.org

April–May 2010

At its two most recent meetings – all meetings are being held by teleconference during 2010 – the IPed Council has been planning for a busy year ahead. There are several substantial projects in the pipeline, in all of which the council will be seeking the active engagement of the members.

An IPed Occasional Papers series has been launched. Details of this have been or will be published in all the society newsletters and are also posted on the IPed website. This series aims to encourage editors and those working in editing-related fields to share their ideas, views and reflections on editing as theory, as practice and as a profession. It is a high-level professional endeavour that the council proposes to link to a special presentation at each biennial national conference. Get your writing caps on.

The council's Communications Committee has sought tenders from four design firms for work to redevelop the IPed website and a decision on which one will be awarded the contract is imminent. We are seeking a major redesign of the site to improve its functionality and information, and present images that align with the principles, standards and aspirations of our profession.

As mentioned in the March IPed Notes, the SA society is lending IPed \$5,000 under very generous terms to support the website work, the final cost of which will be over \$10,000.

The current website has served IPed well over the past few years and we acknowledge the enormous contributions made

by Mike Purdy of the Canberra society in building it and keeping it up and running.

The Accreditation Board is focusing on requirements for re-accreditation and will soon be seeking assistance from editors accredited in 2008 to provide feedback on its proposals. The board is also hard at work in reviewing the exam development model and continues to investigate the possibility of delivering the exam onscreen, a major undertaking that may require some specialist outside assistance.

Also in gestation is a national register of professional development opportunities. This activity is focusing first on the training activities of the societies, enlisting the assistance of their training officers. The net will then be cast wider, to other agencies and the tertiary education sector.

As regards the societies, a major aim is to identify training events that, with IPed support, might be transportable, so that members right across the country can gain access to the, often formidable, skills and experience held by particular individuals and societies.

The March IPed Notes mentioned that judging for the 2009 Barbara Ramsden Award for excellence in editing had been completed. The winner, announced at the National Literary Awards ceremony on 19 March, was *Grand obsessions: the life and work of Walter Burley Griffin and Marion Mahony Griffin*, written by Alisdair McGregor, edited by Nicola Young and published by Penguin Lantern. The judges, Stephanie Holt (Victoria) and Virginia Wilton (Canberra), also highly commended *Darwin's armada* by Iain McCalman, edited by Meredith Rose (Penguin Viking), and *Smoke in the room* by Emily

Maguire, edited by Emma Rafferty (Picador). IPed looks forward to continuing its sponsorship of this award.

Another important national award in the profession is the Beatrice Davis Editorial Fellowship managed for the Literature Board of the Australia Council by the Australian Publishers Association. The fellowship is named after the distinguished Australian literary editor and honours her contribution to Australian letters.

It offers the recipient an attachment to the editorial department of a US publishing house or houses, and a literary agency, for up to 12 weeks. The winner of the 2009 fellowship was Alexandra Nahlous, an editor with Allen & Unwin. The NSW and Queensland societies, which have been among the financial sponsors of the award for some years, have agreed that it would be appropriate for IPed, as the national body, to take over this role on behalf of all the members.

At their 11 April meeting, councillors considered IPed's budget for 2010–11. They noted that the institute will end the current fiscal year in a sound financial position. In light of rising operational costs and the aforementioned project activities, however, they agreed that it would be prudent to increase the member levy for 2010–11 from \$20 to \$25 per society member. This will be the first increase since October 2006, when the seed fund that supported the work leading to the incorporation of IPed on 22 January 2008 was established.

Ed Highley
Secretary