Publishing
a Golf Club History

Contents

Golf isn't a game, it's a choice that one makes with one's life.
Charles Rosin

Foreword

This volume, *Publishing a Golf Club History* is a companion to *Writing a Golf Club History*, the joint effort of the British Golf Collectors Society and the Australian Golf Heritage Society. Book design and production is covered in the *Writing* booklet's style section (pages 9-12) but it is not intended to be comprehensive; the *Publishing* guide is more detailed.

Golf club historians are sometimes recruited to write a history, extending the research and collecting tasks that interest them so much. However, most of these historians are new to a serious writing project and the *Writing* guide is meant to assist them. Then the next step confronts these historians-turned-writers – to take their manuscript through to being a book – another new project, usually the province of professionals. For this reason AGHS Historians Group has asked Longueville Media to provide the *Publishing* guide and for those clubs interested, to provide advisory and technical services. The guide is free and services are provided for a fee negotiated with each club, based on their needs.

The best advice for clubs intending to write a good history is to allow enough time, usually three years, depending on how complete are the archives and research.

The other reason for suggesting three years is to cover the cost – allocating say, $30 per member for each of three years provides a useful sum to meet the costs. If the club engages a journalist to write the text it can cost up to $50,000. Depending on the number of pages and copies, and the style of book, publication can cost from $30,000 to $50,000. Experience has shown that club members are willing to receive the book but unwilling to pay a market price for it. A special allocation from subscriptions is the best approach.

Experienced writers know that it takes many drafts to produce a worthwhile manuscript. At the start, it is best to get the words written down rather than to get them right – that comes later. Even so, early in the project the writer needs to develop a good structure, a clear and consistent writing voice and a readable style to produce a manuscript that can be shaped and fine-tuned for publication. These are the goals of a structural edit and line edit. The text and images are brought together by the designer – the cover, the page layout, positioning the images, the book itself.

Typesetting converts the designed book to print-ready copy, a proof copy is produced for final checking and then printing can start

The *Writing* and *Publishing* guides provide signposts on the journey to gaining the writing and publishing experience. The guides can be no more than that. As a young Olympian said recently, 'You can't learn the experience, you have to experience the experience'. In between the guide and the experience, it's useful and enjoyable to benefit from the fraternity of other golf historians who willingly share the tricks they learned and the pitfalls they saw along the way. Then there is the advice and service provided by the publisher's professional team – the reason we have asked Longueville Media to prepare this guide and to help the clubs that want their support.

Barry Leithhead
For the Australian Golf Heritage Society – Historians Group

About the authors
David Longfield is the director and publisher at Longueville Media. Caroline Webber is the editorial manager, and Nina Nielsen, the designer.

Introduction

David Longfield

Golf is so popular simply because it is the best game in the world at which to be bad.
<div align="right">A. A. Milne</div>

About this book
This guide is designed to provide you with an overview of the process of publishing your golf club history and follows on from *Writing a Golf Club History*. In this guide we will look at the nuts and bolts of how to produce a high-quality book once you have a completed a draft manuscript.

The crowded fairway
No matter what the topic of your book all written works ultimately compete with each other for readers' time and attention. So your book competes for attention with *The Da Vinci Code*, with the *Great Golf Courses of the World* photography book, and with the latest magazines and newspapers that appear on your coffee table at home. So how will you make yours an interesting and compelling publication?

You need to be able to make your book stand out from the crowd and so it is important to produce a work that is readable, informative and attractive. You and many others have put in a great deal of time to produce your club history, and this means that the work deserves to be edited well and presented with creativity.

This does not mean that you must have access to a big budget. Today the ability to produce books in a professional-looking format is increasingly accessible because of technological advances in production techniques.

It is useful to be aware of all the aspects of your project because it will help you to identify the time and the funds required to produce your club history. If you were to measure the time, effort and cost required to publish a book you would end up with a chart that looks much like this:
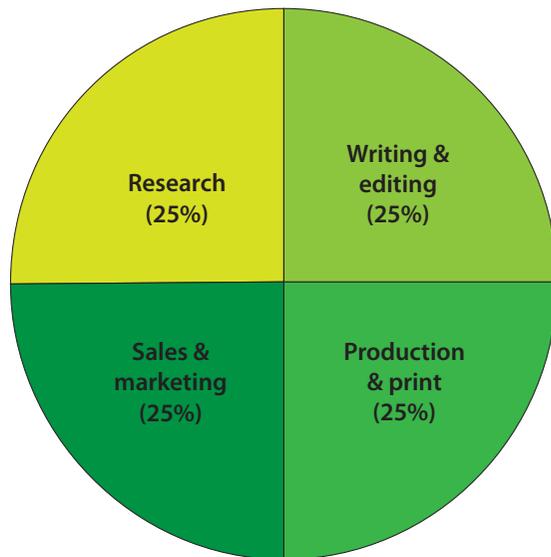
Writing for your market
If you compare the books that you have read in the past, you will notice that each is written in a slightly different style. Some will attract you more than others – some are easily read, others seem difficult and hard to focus on after only a few paragraphs or pages.

Now think about what it is that you like about your favourite books. Is it that they tell a good story? Are the stories about people or places? Is it that the message is clear? Or is it that they are complex and challenge you?

The same thing applies to golf club history books, which come in all shapes, sizes and styles. What appeals to one club will not attract another. How much of the history do you include? How many anecdotes about characters? It's worthwhile reading a number of these histories or even talking to the authors, to get an idea of the shape, size and style that will appeal to your club and its members.

In the context of your golf club history this means that you should think about the stories that can be told.

Think about these questions and how each of them relates to your writing of the club history. Make some notes about what you like in those books that you enjoy – and what it is that annoys you about those that you don't like.

- What is the story behind the people that founded the club?
- Who were the people that were involved in the club community that raised money for the new clubhouse?
- How was the course was designed and by whom?
- Are there war heroes who should be remembered?
- Who holds the course record?
- This list of available stories goes on.

At the end of the day we all like to read a good story. It is hardwired into us. Humans learn from stories and we pass on knowledge through them. We like to hear about the journeys people have made in their lives; the stories that tell of success or hardship, and how obstacles were overcome.

There's no need to be too clever when writing your history. The fact is that if you tell a good story, your readers will be interested.

The purpose of your book
There may be many reasons for producing your club's book than simply recording history. Identifying its purpose is a useful step in the book's development and may take into account factors such as who it is to be read by or how long you expect the publication to last.

Perhaps you are linking your history into a broader event or celebration in your local community, for example, a Shire Council celebration.

Benefits of a book

A book carries a certain status and as such can be used strategically. It may be used to attract new members, or to provide current members a piece of memorabilia to thank them for their involvement and work in the club.

Choosing the right club for the shot

It sounds obvious, but the members of your club know more than anyone about your club, its history, founders and members. So you are the best people to write about it.

Publishing services providers have the mechanisms and experience to produce a book from a manuscript. They have experience in editing, developing manuscripts, designing and typesetting and selecting the correct printer for your work.

You know that selecting the right club is critical to the success of your shot.

You know not to use a putter off the tee. So if you choose the right people for the right job when producing your club history you will give your club the best chance of success.

Chapter 1

The least thing upset him on the links. He missed short putts because of the uproar of butterflies in the adjoining meadows.

P. G. Wodehouse

Editorial style and process

Caroline Webber

Language is a form of communication. It can be used to preserve historical facts, document legal proceedings, or tell a story. When used well, language is a method for transferring information from one person to another without losing any of the intended meaning or conveying the wrong impression.

Whatever it is we are writing, we need to make sure that it is written in such a way that someone else will understand our intended meaning. This is known as writing in plain English.

Using plain English means using language at the right level of sophistication for your intended reader. It does not necessarily mean using the most basic words possible, rather it means balancing the style, tone and language of your work with your intended reader's level of understanding. This means that you need to make sure that your golf club history is written in way that is accessible to the broadest range of people possible. The language you use should not be stuffy or pompous; but neither should it be patronising.

How can I write in plain English?

Before you can begin to write in plain English, you need to understand the meaning of the different parts of speech and how they relate to each other. The following table gives an overview of the different parts of speech.

Grammatical term	What it means	How to remember	Example
Adjective	A word that modifies a noun/pronoun	Descriptive words	She is the <u>slowest</u> golfer I know.
Adverb	A word that modifies a verb, adjective or other word	Modifiers	Jack very <u>rarely</u> gets up and down from the bunker.
Conjunction	A word that connections a word or group of words	Joining words	Jack missed the green <u>because</u> he used the wrong club.
Interjection	A word, or a group of words, that expresses feelings or attitudes, but have no grammatical function.	Exclaiming words	Great shot! Fore!
Noun	A specific word for a person, thing, place or condition.	Naming words	John used his <u>3-wood</u> on the second <u>hole</u>.
Preposition	A word that connects a noun or a pronoun to another word.	Connecting words	Vanessa walked <u>down</u> the fairway.
Pronoun	A word used in place of a noun.	Name replacements	Peter was surprised <u>his</u> ball didn't stay on the green.
Verb	A word that expresses an action or a state of being.	Doing words.	Peter is usually <u>accurate</u> with his driver.

It is important to remember that some words are more acceptable to use than others, depending on the genre and style of writing. For example, it is more acceptable to use flowery, ornate, antiquated or colloquial language in creative writing, but this would be unacceptable in business writing, which tends to be more formulaic and concise. Plain English often uses short sentences that deal with a single point, and simple, easy-to-understand words. Writing a golf history requires the author to present a large amount of factual information – dates, times, events, results, membership numbers and so on – in an interesting and engaging way. As facts and figures can sometimes be dry, the author's creative ability and writing skill is really put to the test.

Matching your writing style to your intended readership, and choosing language accordingly, will help you identify which words to use, and which to avoid.

Structure

One of the most important things an author of a golf club history needs to consider is the structure of the book. There are numerous ways to structure your book. Chapters could focus on a particular member of the club, or relate to events from a particular decade or group of years. It is even possible to centre each chapter around one of the holes on the course. Your book could be structured thematically or chronologically. Whatever way you decide to structure your book there needs to be a logical reason for presenting it in that way.

Editorial processes

When we speak most of us use more words than are necessary to convey the point we are making. The same is true of writing. Most people feel they have to 'dress up' their writing, or use superfluous words in order to convey their authority and justify their book.

Editors are able to cast a professionally-trained eye over your writing and make comments about its overall structure, content and style. They identify inconsistencies – such as changes in character names, places, dates, forms of transport, and ensure continuity of style. They can also check the content for factual accuracy.

Proof readers are invaluable in performing a line edit. Having a fresh pair of eyes looking over your work always identifies spelling and grammatical errors, stray letters and typographical errors. An independent reader reads what is actually written, rather than what they expect to be written, which happens all to frequently when you are familiar with your manuscript.
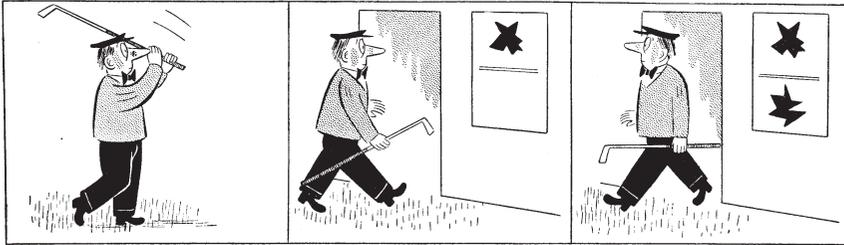
Conclusion

It is also worth remembering that language is fluid. Words are fluid. Words and meanings change over time. When you write keep in mind the intended reader and pitch your tone and language accordingly.

Chapter 2

It is almost impossible to remember how tragic a place this world is when one is playing golf.

Robert Lynd

Legal issues

David Longfield

There are two key legal issues to consider when writing your book: defamation and moral rights/copyright. You should check with a specialist intellectual property or media lawyer if you have any doubts about comments you wish to make regarding people or events, or the reproduction of images.

A good rule for publishing any book is: do no harm. If you make a comment that may damage someone's reputation, you should strongly consider whether it is necessary.

Defamation
Definition: a communication that harms the reputation of an identifiable third party.

Aim of the law: to balance the right of free speech with the right of a person to enjoy a reputation free from attack.

The test for defamation is 'would a reasonable man in the street feel that the communication would lead people to ridicule or avoid the person who is the subject of the comment?'

You may also have heard of the terms **libel** and **slander**. Defamation encompasses both concepts.

Libel is the publication of defamatory matter in permanent form (e.g., a book), while slander is the publication of defamatory matter in non-permanent form (e.g., spoken comments).

However, the Commonwealth Defamation Act 2005 abolished the distinction between libel and slander. As a result, the publication of defamatory matter of any kind is now actionable without proof of harm. An example of actionable harm is loss of employment following the publication of defamatory words.

Moral rights
Definition: the natural right of copyright ownership as the creator. This refers only to individuals, that is, a company or golf club cannot have a moral right to a publication.

Aim of the law: to clearly and simply protect the creator of an item.

Copyright law identifies three moral rights of individual creators:

1. The right to be named as the creator of the work;
2. The right not to have authorship of the work falsely attributed; and
3. The right of integrity of authorship – that is, the right not to have the work subjected to derogatory treatment.

It is not possible to assign or transfer moral rights. Even if an author assigns by contract all of his or her intellectual property rights (e.g., copyright) in a work, the author retains moral rights in the work.

If the creator is an employee and his/her employer owns copyright in the work, the creator retains moral rights.

As a rule, copyright may be assigned but moral rights cannot. This means that in normal circumstances you always own the product you create.

Note: If you are reading this outside Australia, you should check the laws in your country relating to the issues above.

The 'imprint' or 'copyright' page

The imprint page is the introductory page at the front of most books; the 'fine print' page.

Copyright statement

This includes the 'All rights reserved statement' and that the author 'asserts their moral rights' over the work.

This is a standard paragraph that states who owns the copyright to the publication. It is in this paragraph that you would list any images that have been used that are owned by others outside the club.

Year of publication

Always state the year of publication on the imprint page.

Details of the publisher

The publisher's details should be included so that libraries or purchasers can always find where they may buy copies.

ISBN

If you wish to register your book for sale or to be held in a public library then it must include an ISBN.

Details of the designer, etc

It is regarded as good form to include the name of designers or illustrators that worked on the book, so that readers may find them.

Cataloging-in-publication (CiP)

This is the technical information that appears inside the front of all books that are registered with the National Library of Australia's 'CiP' system. Registering your book means that a copy must be lodged with the National Library of Australia and your local State Library, for their permanent collections. To register for a CiP, you must also obtain an ISBN (International Standard Book Number) for your book.

Why is this important?

The CiP can be useful because it places your golf club history in Australia's national library database so it may be found by anyone researching in the area.

Chapter 3

There is something intrinsically therapeutic about choosing to spend time in a wide, open park-like setting that non-golfers can never totally understand.

Charles Rosin

Book design

Nina M.B. Nielsen

Book design is a specific art and, in commercial publishing companies, is informed by the marketing department not the author, editorial team or by the designer in isolation. And there is a good reason for this: a cover sells the book and it is judged by it.

Book design – along with the actual words in the manuscript – is a method of communication. Just as you convey your message through the words you choose, you do the same through the design of your book. Book design is not just making your book look attractive. The design of your book should also support the style and tone of your book and speak to your readership.

The three most important areas to consider in book design are the format (shape or dimensions), typesetting (interior design) and cover design (exterior design).

Book format

Format is the shape and size of your book. You can of course publish your book in any shape you wish – within practical print boundaries – however, you will pay a premium for unusual shapes or oversized books.

In most instances the shape of the book will be dictated by either your budget or your market – so the more you know about your readership the more you will achieve with your publication.

It is useful for your book to be a similar format to other books of the same genre. For example, non-fiction books often tend to be larger than traditional fiction books which are intended to be carried around; glossy art books are often oversize, or landscape (wider than taller) rather than portrait (taller than wider).

The size of your golf club history book will depend on a number of factors, such as whether it is likely to be an over-sized book similar to the glossy art books you will have seen in bookshops. Or is it primarily text-based, where it may be a more usual non-fiction paperback size.

Golf club histories are rarely large format, although many tend to be A4 size and include a number of photographs. Readers who are used to particular genres of books have an expectation that they will look the same and they make judgements about what they expect to read based on this.

Typesetting

Typesetting is the internal design or 'laying out' of your book. Once you have decided on the format of your book, you then need to consider the interior layout and then have the manuscript typeset.

Photographs are a key element of a history and will bring your book to life. You should try to include important photographs that add to the story of your club. When you are choosing photographs, use a mix of people, events and places. You will no doubt have many to choose from, but be selective: choose photographs that are important for some reason, not just there to fill space.

Typesetting may seem straightforward because many of us create documents on word processing software everyday, but over and above the book looking good, the fundamental element that a publisher aims for with all typesetting design that it is easily read and be attractive.

You need to consider who your readers are and what will they be used to. For example, if you are publishing a book for an audience where the average readership is elderly, then you may want to make the font size slightly larger than usual. But bear in mind that using a larger font size will increase the number of pages.

Books are printed in sections of 16 or 32 pages. Therefore to be economical your book extent – the total number of pages, including the preliminary pages – should be divisible by 16 or 32.

To ensure your book easy to read for your primary readership, you should take into account four key aspects of text design:

1. Font size
2. Number of words per page
3. Style of font
4. Images.

On a practical note it is worth remembering that most printers and publishers will not print from files created using Microsoft Word. While your manuscript might look good when you print at home, these files are often incompatible with commercial printers and the quality of the final product will usually not be guaranteed by them.

It preferable to use software specifically designed for publishing - such as InDesign or Quark Express. This will ensure that your book looks professional and that no unwanted formatting glitches are introduced at the printing stage.

Cover design

Book cover design is about marketing, not only design. For this reason it is usually a good idea to take notice of your publishing services company as they have experience in communicating to readers through the cover design what books are about.

Let's start with the old adage 'don't judge a book by its cover'. It's just not true. Everybody judges books by their covers to some degree. The cover is the first thing that people see and you have only a few seconds for your cover to make the critical impact that will induce someone to pick it up and read it.

Cover design should be a marketing decision and should not be based on the author or club committee's likes and dislikes.

There are many embellishment options and creative possibilities for cover design but here are a few standard options that you will have noticed in bookshops:

1. Gloss celloglaze: shiny glaze over the cover
2. Matt celloglaze: a satin finish over the cover
3. A mixture of the two options above: called a spot gloss or spot matt

If you can capture the reader's attention, then your cover has done its job.

How to brief your designer

Before giving a designer the brief for your book cover, there are three important areas you need to consider. These are:

- How you want it to look
- Its emotional appeal, and
- The choice of colours (which might be the club's colours).

While you may think this is stating the obvious, you would be surprised to know that many people struggle to accurately describe how they want their cover to look and end up being frustrated with the efforts of the designer. Before you meet with a designer here are some tips to help you decide how you want your cover to look:

1. Spend time looking at golf club history books
2. Make a list of book cover designs that you like and don't like
3. Sketch a draft design or create a scrapbook of images, patterns and colours you like
4. Decide on whether you prefer traditional or modern designs
5. Choose special features – such as spot gloss or embossing – to make your book stand out

When you get to the point of actually briefing your designer, it would be useful to provide them with:

- A synopsis of your book
- Examples of images you have in mind
- An indication of your preferred style, i.e. contemporary or classical
- Details of what you would like the cover to include/exclude (e.g. club logo, club name).

Ask your designer to prepare two or three contrasting draft designs from which you can choose your preferred cover design, and don't be afraid to ask your designer for their advice.

Chapter 4

Always make a total effort, even when the odds are against you.

Arnold Palmer
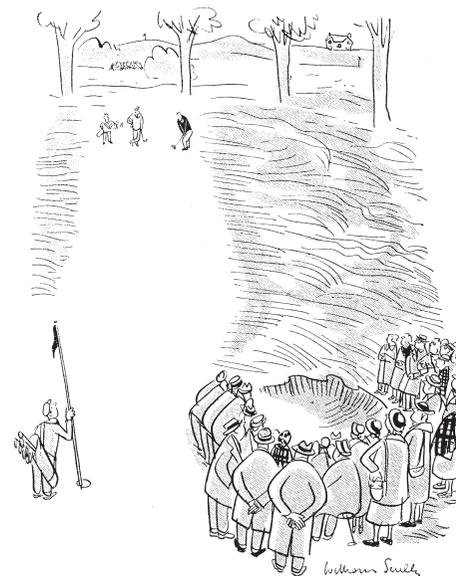
Book printing

David Longfield

Printing and the environment

Golfer's spend much of their time enjoying the outdoors and the environment, so it is worth starting this chapter with a few basic points about printing and the environment – the most influential force facing the printing industry today.

Environmental considerations can affect the choice of ink, the cost of paper and the process you use to print your books and the printer.

Economical book sizes

The cost of printing is a significant percentage of the total cost of producing your club history so it is important that the design you choose is an economical format.

Designing your book with standard printing dimensions reduces the amount of 'trim' waste at the binding stage and helps you decide how many pages you need in your book.

Your books are printed on large sheets of paper and then trimmed to size using a guillotine. So the closer your book is to a standard sheet size, the less paper is wasted.

Typesetting and design also play an important part in reducing paper wastage. Within reason, the more text there is on each page (using a smaller font size and reducing the width of margins), the fewer pages are required.

Number of pages

Books are printed in sections, with one section usually consisting of 16 or 32 pages depending on the size of the printing press. So to get the most economical print price you should design your book in multiples of 16. For example on a 240 page book: print 14 x 16-page sections (224) plus 1 x 16-page section. Anything that is not a multiple of 16 or 32 will cost more money to print.

Environmentally friendly ink choices

A number of printing companies now use only vegetable or soy-based inks, which contain no toxic chemicals. You should ask your printer if they use these inks. While these inks are widely available for all types of printing, your printer may say that these cost more than old-fashioned chemical-based ink and are therefore more expensive to use.

In fact it is not the ink that costs more, but the set-up of the printing presses. If a printer does not use these inks for all their books, they must wash their machines down and then set them up again with the vegetable or soy inks.

To keep costs down, ask your publisher whether they have printers dedicated to environmentally friendly printing.

Some brands of vegetable or soy inks are slow drying and add to the time required to print your book. The slower the printing speed, then fewer books the printer can produce. The cost of this is passed on to you.

Choosing a paper stock

Many papers timbers are still sourced from virgin forests (sometimes rainforests) or not-sustainably logged. Environmentally-friendly paper – recycled or sourced from sustainable plantations – is not difficult to find and may be the same price or only marginally more expensive than standard papers.

An increasing number of printers are sourcing papers approved by internationally accredited forestry certification bodies when buying paper. These bodies, such as the Forest Stewardship Council (FSC) and the Programme for the Endorsement of Forest Chain of Custody (PEFC), have strict standards about how paper timbers are sourced and then how the paper is produced.

The FSC began in California in 1990, when a group of timber users, traders and representatives of environmental and human-rights organisations, realised there was a need for an honest and credible system of identifying well-managed forests. The FSC aims to promote environmentally appropriate forest management that ensures the harvest of timber products maintains the forest's biodiversity, productivity and ecological processes. It also requires that the business is socially beneficial, economically viable, and able to generate a financial profit without damaging forest resources, ecosystems or affecting local communities. The PEFC is a European-based organisation that certifies forestry schemes under similar criteria to the FSC.

Printing choices – digital vs offset

There have been waves of technological change that have driven publishing since the days when monks painstakingly illuminated manuscripts. Gutenberg's press – the first revolution – allowed mass-production of books. The resulting presses that dominated printing from that period allowed relatively cheap, fast, printing of large print runs. Recently, the digital revolution has made printing small quantities of books for reasonable prices far more accessible.

Offset printing presses are enormous, loud machines that look as though they stepped out of the industrial revolution.

Digital printing – the new revolution – is a high-quality laser printer and a binding system all in one large, sleek and clean machine.

Offset and digital both have their place in the printing foodchain as the cut-off quantities for choosing offset or digital vary greatly – and on a book-by-book basis.

Digital printing may be more economical but it does depend on the format of your book. It is always sensible to seek advice from your printer or publishing services provider.

We recommend that you discuss your requirements with your publisher or printer.

Chapter 5

I would like to deny all allegations by Bob Hope that during my last game of golf, I hit an eagle, a birdie, an elk and a moose.

Gerald Ford

Style Guide

The points listed below are set out to alert you to particular features of Longueville Media's house style and to reinforce what we view as best practice. Style will vary from publisher to publisher, but it is important for each publisher that your style be internaly consistent. We trust this style guide offers a valuable reference, however, we advise you to also refer to *The Style Manual for authors, editors and printers, 6th edition* and to *The Australian Writers' and Editors' Guide.* Please refer to *The Australian Concise Oxford Dictionary* and *The Concise Oxford Dictionary* for guidance on spelling and vocabulary usage.

a, an: use a before all words beginning with a vowel or diphthong with the sound of u, e.g., a eulogy, a European, etc.

Use *an* before a word beginning with a vowel sound, e.g., an egg, an umbrella, an MP, and before a silent *h*, e.g., an heir, an honour. We prefer an hotel to a hotel, an historic to a historic, an heroic not a heroic and a university, a U-turn, a hospital.

abbreviated negatives: can't, don't, won't etc., plus similar abbreviations such as, I'll, you're, are acceptable in direct quotes and dialogue where appropriate for the character, but are discouraged elsewhere.

abbreviations, acronyms: these should be used consistently and follow a standard system. If used, please include a list of abbreviations, this is essential if the abbreviations used are particular to your manuscript. If an abbreviation or acronym is more readily recognisable than in its full form e.g., ABC, FBI, HIV, NATO, OECD, DNA, use it. If you are unsure, write the words in full on first appearance and explain what the organisation is or does.

Abbreviations that can be pronounced e.g., UNESCO, do not generally require 'the' before them, but other organisations, except companies, are usually preceded by the definite article, e.g., the ABC. For abbreviations that can be pronounced and are composed of parts of words, spell out in upper and lower case, e.g., Unicef. Abbreviations that include upper-case and lower-case letters should be set in a mixture of small capitals and roman: BCom, PhD.

Do not use a full stop in contractions, for example, Dr, Mr, Qld or in acronyms or abbreviations using only initial capitals, for example, USA, MP, NSW. There is no apostrophe in plural forms such as MPs, QCs, 1980s, etc.

Use full stops where the abbreviation consists of lower case letters, and where the last letter is not the last letter of the word, for example, e.g., i.e., which should both be followed by commas, a.m., p.m., Prof., etc.

Use lower case for k.g. km and other measures. When used with figures, these lower-case abbreviations should follow immediately, with no space, e.g., 9a.m., 4.30p.m., 15kg, 35mm, but two abbreviations together should be separated, e.g., 40m b/d.

accents: use accents on words in wide usage only when they make a crucial difference to pronunciation, e.g., cliché, café, exposé, résumé, fiancée, pâté, vis-à-vis, façade. Any foreign word in italics should be given its proper accents. Accents should not be used in headings or on capital letters.

AD, BC: AD comes before the date, e.g., AD 35; BC comes after, 350 BC. With *century*, both are used after, e.g., third century BC/AD.

addresses: no commas in 1 Paddington Street etc; and do not abbreviate Street.

adjectives: avoid clichéd adjectives, e.g., beautiful, handsome.

adverbs: when they are used to qualify adjectives, the joining hyphen is seldom required, however there are some exceptions, e.g., well-founded, ill-educated.

affect, effect: as a verb, to affect means to touch the feelings of, or to pretend to have or feel (as in affectation); to effect is to bring about, to accomplish.

amid: not *amidst*.

among: not *amongst*.

ampersands: generally only use when they are part of the name of a company or in appropriate abbreviations.

and: *and* and *but*, may occasionally be used at the beginning of a sentence for emphasis.

apostrophes: do not use the normal possessive ending (*'s*) after singular words or names that end in *s*, e.g., the boss' jacket not the boss's jacket, James' apple not James's apple. Remember: people's = of (the) people but peoples' = of peoples. Do not put apostrophes into decades, e.g., the 1990s not 1990's.

bold: bold should be avoided, except for words that are to be included in a glossary which should appear in bold the first time they occur in the manuscript.

brackets (parentheses): when a whole sentence is within brackets, put the full stop inside. Use square brackets for interpolations in direct quotations, e.g., 'let us [Australians] rejoice'.

capitalisation: generally capitals are used: when referring to proper names of people and places; specific formal titles or titles of important offices; and specific institutions. Lower case is used when referring generally to institutions, officials, titles, etc., e.g., Department of Immigration and Citizenship or the immigration department.

chapters: the chapter title and number should be clearly stated at the start of each chapter.

cliché: unless used for a specific purposes, avoid at all times.

colons: see the *Style Manual* for recommend uses.

collective nouns: there is no set rule about the number of verbs governed by a singular collective noun. As a guide, if the collective noun stands for a single entity treat it as singular or if it stands for its constituents then treat it as plural. See also *singular* and *plural*.

commas: use commas as an aid to understanding. Use two commas, or none at all, when inserting a clause in the middle of a sentence. If the clause ends with a bracket, the bracket should be followed by a comma. Only use a comma at the end of a sequence of items if one of the items includes another *and*.

dates: should be written in the style: 1 October 1993; 2002–3; Monday, 5 January 2004; 1960s not 1960's and spell out 'eighteenth century', etc., except in notes and tables.

dashes: em dashes can be used in pairs for parenthesis, but not more than one pair per sentence, and ideally not more than one pair per paragraph. Generally they are used to introduce an explanation, amplification, paraphrase, particularisation or correction of what immediately precedes it, and can be useful in long sentences. Also they are used when there is a paradoxical or whimsical ending to a sentence. They should not be used in place of commas. They should always be used in pairs. En dashes should be used between numbers and where equal weight to both parties is implied, e.g., Australia–East Timor Association.

edited works: the contents page should state clearly the author for each chapter. You should also provide a brief biography for each contributor stating clearly which chapter that person has written. If the contribution from an author has been previously published, permission must be sought for reproduction of that piece.

ellipses: use a true three point ellipses with a space before and after, e.g., *not only ... but als*o.

foreign words: see *italics*.

genitive: it is correct to write *a friend of Joy's*, just as *a friend of mine*, or *a friend of Joy's and Jim's*. However it is also fine to write *a friend of Joy*, or *a friend of Joy and Jim*.

headings: when writing your work you should try to establish a standard for your book. Carefully think about the structure of your book, and how it should be divided into different parts: chapters, major and minor components. Within the chapters it is often necessary to provide a hierarchy of components: sections, subsections and sub-subsections. Please consider these carefully in terms of clarity and accessibility to the reader.

Think of sub-headings in levels, and we suggest no more than three levels. While your book may require a more detailed heading structure, as a rule of thumb we suggest the following guide:

Level 1: **Chapter 1: The beginning**   - bold, larger font
Level 2: Moving Forward   - bold lower case
Level 3: *The Arrival*   - italics lower case

hyphenation: this is very arbitrary, but we tend not to hyphenate except where clarity or meaning will be compromised, for example: in compound adjectival phrases; generally in composites where the same two letters come together such as book-keeper, although there are exceptions e.g., override, withhold, goddaughter; most words beginning with anti, neo, and non, e.g., neo-liberal; a sum followed by the word *worth* also takes a hyphen, e.g., $29m-worth of goods; some job titles, e.g., major-general; generally adverbs do not need to be linked to participles or adjectives by hyphens in simple constructions but if the adverb is one of two words together being used adjectivally, a hyphen may be needed; nouns created using propositional verbs, e.g., build-up, set-up; compass readings, e.g., south-west(ern); ethnicity, e.g., Anglo-Irish, whether noun or adjective. Generally avoid dangling hyphens.

initials: do not use full stops between initials in people's names, or in companies named after them. Although in general, follow the practice preferred by people, companies and organisations in writing their own names.

interrogation marks: do not use with indirect questions or rhetorical questions.

inverted commas: avoid inverted commas in sentences where they are clearly unnecessary. See quotation marks.

italics: words to be printed in italics should be shown in italics on the manuscript. Italics are used for: foreign words and phrases that are not in common usage; they should be used sparingly for emphasis; and for titles of published works such as books, journals, and works of art.

its/it's: use the apostrophe version only when referring to an abbreviation for 'it is/ has' as there is no apostrophe in the possessive form, e.g., the house and its land is worth nothing.

-ise, -isation: we prefer to use -ise, -isation endings, rather than -ize and -ization.

jargon: avoid it.

language and time: be careful not to use vague language when relating to time, e.g., 'at the moment' or 'at the time of writing' instead write 'at the turn of the century' or 'in the first few years of the new century'**.**

neither: takes a singular verb, e.g., 'neither Joe nor Sam has any idea'. Do not use the construction neither ... or ... , you must use nor.

none: almost always takes the singular verb, e.g., 'none is available at present'. However, very occasionally a plural is permissible, e.g., 'none of them have done their best' as the alternative would be inelegant.

non-discriminatory language: watch out for gender-specific references, and do not use them when it is inappropriate or can be avoided, for example, avoid using he when he and/or she is implied, and 'mankind' to refer to all humanity.

We suggest you take care not to use language or terms that are racist or bigoted.

numbers: always spell out numbers in descriptive prose below 10, and when they accompany the words, 'hours', 'weeks', 'months', 'decades' and 'years', except where they refer to exact numbers accompanying a symbol or unit of measurement, for example, in percentages, a.m., p.m., weights, distances, and ages. Birthdays and anniversaries (in non-fiction manuscripts), write out up to ninth, then 11th, 45th,

etc. Note 42nd Street, 38th parallel etc.

Do not use commas in numbers of four or more digits. Numbers of four digits should be typed without a space, such as 5000. When larger numbers are typed, use a space for example: 45 000, 18 900 000, etc.

With a range of numbers in references to pagination, glossaries, etc., use the fewest digits feasible, such as: 35-9, 543-9; but 10-12, 15-19, 223-49, 1012-18. For spans of years, follow these examples, 1900–06, 1773–78, 1950–52, and for financial years 2009/10.

one: try to avoid *one* as a personal pronoun, e.g., one feels compelled to point out.

only: take great care to place *only* before the word or phrase it qualifies.

on to: unlike *into*, generally use as two words, e.g., 'he moved on to greater things', though 'he collapsed onto the pavement' is permissible.

or: does not necessarily need to be preceded by *either*, though it is strengthened by it, especially if two options are mentioned.

ordinals: see *numbers*.

parentheses: should be used sparingly; try to use commas and em dashes instead.

pagination: your manuscript pages should be numbered consecutively throughout the entire work, not on a chapter-by-chapter basis.

passive voice: in all types of writing (even the most formal) try to avoid using the passive voice.

past tense of verbs: we almost always prefer the shorter form using final -t where appropriate, e.g., spelt rather than spelled.

place names: please be sure place names are correctly spelt and that you use the current name of countries of cities. Refer to *The Times Atlas of the World*.

plurals: make corporate bodies and institutions singular unless this looks peculiar, above all maintain consistency. See *singular*.

prepositional verbs: avoid wherever possible, e.g., *together* not *together with*, *meet* not *meet with*. Although some are occasionally acceptable depending upon the context, e.g., *get on with*.

proven: we generally prefer *proved* to *proven*; but *proven* and *unproven* may be used as a colloquial alternative.

proper nouns: if they have adjectives, use them, e.g., an Australian (not Australia) doctor, the Texan (not Texas) press.

question marks: except in sentences that include a question in inverted commas, question marks always come at the end of the sentence.

quotations: single quotation marks should be used except for quotes within quotes where double quotation marks should be used. Quotes of less than 20 words are to be run on as part of the text, whereas quotes of more than 20 words are to be displayed as indented quotes. A single tab indentation should be used. Direct quotes should be corrected only to remove the solecisms and other errors that occur in speech but look odd in print. Always take care that quotes are correctly attributed.

re-: whenever possible, run the prefix on to the word it qualifies, e.g., readmission, remake, rework, etc; but there are two main types of exceptions: where the word after re- begins with an e, e.g., re-election, re-emerge, re-examine, re-enter etc; and where there could be serious ambiguity in compounds such as re-creation (recreation), re-cover (recover), re-dress (redress). See *hyphens*.

roman numerals: generally do not need full stops following them, e.g., Edward VIII, Article XVI, Part II, Psalm xxiii. However in official documents, to designate sub-sections, use the points, e.g., i., ii., iv., etc.

semi-colons: do not overuse them. They should be used to mark a pause longer than a comma and shorter than a full stop. Use them to distinguish phrases listed after a colon if commas do not do the job clearly.

singular or plural: the following are singular verbs: a government, a party, a company, a partnership, a country, even if its name looks plural, e.g., The Philippines, the United States; the United Nations. -ics words are plural when preceded by *the*, or

the plus an adjective, or with a possessive. See collective nouns.

slang: when using slang, ensure that it is used appropriately in relation to time and, in fiction, appropriate to the character employing it.

spelling: *The Australian Concise Oxford Dictionary* and *The Concise Oxford Dictionary* are recommended to provide guidance on spelling and vocabulary usage.

Australian English	North American English
counsellor, cruellest, modelling, quarrelled, signalling, traveller	counselor, cruelest, modeling, quarreled, signaling, traveler
-ise, ous, our	-ize, os, or
ageing	aging
sizeable	sizable
wilful	willfull
judgment (now widely used)	judgment
acknowledgment (now widely used)	acknowledgment
disc (optical, e.g., compact disc), disk (is also widely used)	disk
inquiry and enquiry	inquiry and enquiry
program (now acceptable)	program
tonne = metric ton (in US)	ton = long ton (in UK) and short ton (US)
metre	meter
cheque	check
gaol, or jail	jail
percent (now widely used)	percent
sceptic	skeptic
Australian Labor Party, but labour (giving birth)	labor (giving birth)

split infinitives: are to be avoided, except in famous quotes such as 'to boldly go where no man ...' or in limited emphatic constructions, e.g., 'I want to live - to really live'.

table of contents: a table of contents should always be provided with each manuscript. Please include chapter numbers, titles and subsections, if appropriate.

that: use after *said, denied, claime*d etc. Generally, *that* is almost always better than *which* in a defining clause, e.g., 'the bus that I take stops at central' and use *which* for descriptive clauses and place it between commas, e.g., 'the cat, which used to be overweight, eats a lot'.

they: always agrees with the subject, avoid sentences such as 'If someone loves cats, they should care for them', rather write, 'If people love cats, they should care for them'.

trade names: use a capital letter for trade names, take care with usage as many are in common use but must be given a capital letter e.g., Biro, Hoover and Xerox.
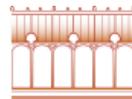
unnecessary words: some words add nothing but length to your manuscript. Take care to use adjectives to make meanings more precise and be cautious of those you find yourself using to make your writing more emphatic, pay attention with the use of *very* and *most*. Certain words are often redundant, e.g., a safe haven is a haven. See *verbosity*.

verbosity: watch out for, and eliminate, wordy phrases, e.g., replace 'on the part of' with 'by', 'a large number of' with 'many', change 'have a tendency to' to 'tend to', etc. Avoid using meaningless expressions.

which: see *that*.

while: (not whilst) is best used temporally. Do not use it in place of although or whereas.

who, whom: use is determined by its function in the relative clause. Note that *whom* has to be the object of the verb in the relative clause, e.g., 'he is the man whom the police wish to interview' (i.e., the police wish to interview him, not he); the other most common use of *whom* is after a preposition such as *by, with* or *from*, e.g., 'the person from whom he bought a house'. Pay particular attention to sentences with subordinate clauses that correct agreement is used.