

Freelance Editors' Gathering • Sunday, August 24
Conveners: Phyllis Hatfield and Sherri Schultz

The agenda for our first meeting was very simple. We asked each person to (1) introduce themselves and talk about what they do and what they would like to be doing, and then (2) talk about how a gathering like this might benefit them.

Who we are (in the order that we introduced ourselves) . . .

Anne Depue (328-7663) is a former editor, now literary agent with a new baby who needed her at home as soon as Anne arrived at the gathering. Next time we hope she can stay longer.

Phyllis Hatfield (325-8189) works mostly for writers, sometimes for publishers. She does everything from book doctoring to line editing and copyediting. Her clients are as famous as Fulghum and as unknown as . . . ?

Andy Engelson (860-2974; aengelson@aol.com) is a jack-of-all-trades. He's been freelancing for a year after working at Pacific Pipeline. He has done writing, marketing materials, manuscript analysis, and a small amount of copyediting. He's still deciding which sort of writing-related work he'll end up focusing on.

Sharon Vonasch (361-2358; editbook@eskimo.com) has been doing proofreading and copyediting since 1993. About half to three-quarters of her work is related to fine arts. She's also worked with social criticism and nonfiction. She's very happy with what she's doing now.

Carole Levinthal (365-7442; windycorn@aol.com) copyedits part-time as a freelancer for the Frye Art Museum. She would like to make her work more of a business, and learn about online editing and indexing.

Priscilla Long (633-0837; Priscillalong@worldnet.alt.net) is a writer and poet who has a business as a writing coach. She works with clients who have a story to tell but who aren't writers. A key issue for her is finding a way to have enough paid work to bring in the needed income, but not so much that she has no time for her own writing.

Sherri Schultz (443-9628; sherri@scn.org) has been a freelance copyeditor and proofreader since 1993. She is very happy with what she does. She works on all kinds of texts: books, periodicals, brochures, Web sites. Her specialty is the Northwest, but subjects she's dealt with include art, basketball, cosmetics, and quilting.

Marni Keogh (771-0663; MarniWK@aol.com) has been freelancing part-time as a copyeditor and proofreader for a few years. She just had a baby and quit her part-time job, so she wants to ease back into freelance work. She has worked on books for Sasquatch; medical, scientific, and health-related materials; and cookbooks.

Pat Welch (322-1226) does some copyediting but loves production proofreading, which is what she does four hours a day for a graphic design firm. She's been a proofreader for 25 years and strongly prefers proofreading to editing. She's happy with what she's doing: likes her co-workers, the part-time schedule, and being able to walk to work. *(over)*

Sigrid Asmus (283-1382; e-mail to come 10/97) does copyediting, proofreading, and indexing. She worked with arts publications in New York, spent 20 years with a legal code-publishing company, and did work with the Henry Art Gallery. She likes working on her own, and the variety; recently she's worked for *adobe.com* (an online magazine), the *Quarterly Review of Natural Medicine*, the Tacoma Art Museum, and Sasquatch. She is currently pursuing work with an East Coast publisher of psychology and Judaica whose books she enjoyed; she wrote asking for work, and the response was positive.

Carol Weiland (784-5122) has done copyediting but prefers proofreading, which she does for the Mountaineers. She is interested in taking on more work. She was an advertising copywriter after college; got married and moved to London, where she got into publishing; and has been an editor at the UW College of Engineering.

. . . and how such a gathering might benefit us . . .

- Help us define our career path—what areas to focus on; see what other people do and how successful they are at it (what kind of a living can be made!)
 - Get to know others who work with words
 - Gain a sense of having colleagues, a sense of shared community, a sense of not working in isolation
 - Hear from others about issues related to working at home
 - Find out about the subject expertise of others
 - Get ideas about other publishers and other types of editorial work that are out there
 - Have a network of people we can refer jobs to and get referrals from; perhaps have an e-mail list to help publicize jobs we learn about
 - Swap information; learn new things
 - Help us figure out what to charge, what are current rates (though we cannot discuss rates explicitly, lest we be accused of price-fixing). The issue of rates, and how many hours a day one can do this work, provoked a lively discussion.
 - Learn about resources
- In the ensuing discussion, the following organizations were mentioned. The first three have newsletters; the last one *is* a newsletter.

- **Freelance Editorial Association**, PO Box 380835, Cambridge, MA 02238-0835; (617) 643-8626; Web page: www.tiac.net/users/freelanc. Some of us find FEA much more useful than the EFA (below). FEA publishes a Code of Fair Practice and an annual survey of rates freelancers charge for various editorial services. Sherri is happy to lend out her collection of several years of past FEA newsletters discussing issues of interest to freelancers and editorial people.
- **Editorial Freelancers Association**, 71 W. 23rd St., Suite 1504, New York, NY 10010; (212) 929-5400.
- **The American Society of Indexers**, PO Box 386, Port Aransas, TX 78373.