

CLARENDON HOUSE PUBLICATIONS

'The world is better with all this beautiful work seen at last.' - A. Delf, author

Last week from Clarendon House



*Galaxy # 27: An Inner Circle
Writers' Group Science
Fiction and Fantasy
Anthology*

Galaxy # 27 features the work of Raphael Merriman, Gabriella Balcom, Justin Wiggins, Tony Fyler, Gareth Macready, Timothy Law, Jacek Wilkos, Marlene Fabian Stiles, David Painter, Jayant Neogy, Debby Hackbarth, A. L. Paradiso, Jim Bates, Linda Sparks, Allan Edward Tierney, the Birch Twins and Suranjit Gain plus two bonus features from Alexander Marshall and Sir Arthur Conan Doyle.



Welcome!

Welcome to the Clarendon House Newsletter for week ending 27th March 2026! Believe it or not, the year is a quarter done already!

Last week saw the release of *Galaxy # 27: An Inner Circle Writers' Group Science Fiction and Fantasy Anthology!*

This week: an inspirational day trip to London!

Coming up: more from Andrew and Helen Birch, more from Alexander Marshall, and the next issue of the Inner Circle Writers' Magazine, not necessarily in that order!

Feedback is welcome. Drop me a line at

grant@clarendonhousebooks.com

Below is a popular blog item.



The Golden Age of Independent Publishing

I've written about this before, but it's worth writing about it again, especially as I am even more sure of it now, having viewed many more submissions from writers across the world.

There is a common misconception amongst the writing community that has been fostered over a couple of centuries now because of the way traditional publishing works, and that is that the world is full of untalented writers and that only the highly expert editors who work for big publishing houses have the necessary skills to be able to select out the few nuggets of talent from the vast quantities of stuff which they are sent.

This is a myth, but it's an understandable one: there have been few publishing houses in relation to a vast number of writers, and it is the nature of a huge organisation like a publishing house to deal with only a narrow stream of submissions very slowly. So the perception that gets out into the writing community is that talent is rare in comparison to the amount of material submitted. We've all heard the stories of 'slush piles' and thousands of rejection slips.

That's a wrong picture.

It's a perception - that's all. It's not the truth. If there were thousands more publishing houses and if they worked faster, the resource of talented writers would not be used up more quickly. Rather, the publishers would find that more and more resources could be found. In other words, there's a lot more talent out there

than the existing 'publishing system' has led the writing community to believe.

An analogy: imagine that the world's oil resources were estimated based on the production of one large, slow-moving oil company in one country. Looking at the output of that company, an outside observer might conclude that the entire oil resources of the planet were dangerously low, and that it was only the expertise of the few oil geniuses in that company that enabled any oil to reach us at all.

Or imagine fish resources being worked out based on the production of a single trawler with one net; or the amount of good music available being figured out on the number of DVDs made by one recording company. You get the idea.

Into those false equations and conclusions, enter the data that nine times out of ten the oil company or the fishing trawler or the record company - or, escaping from the analogies, the publishing firms - spurn resources that then go on to find other outlets. We have all read of bestselling authors who were rejected multiple times by prior companies only to go on to global success later. So traditional publishing companies are slow, narrow, unreliable and generate the myth that writing talent is scarce. Their greatest strength has been that, once they select a work and publish it, they have the resources to reach out into the marketplace and contact many more people than an individual writer might be able to do on his or her own.

At the other end of this spectrum is the vast wave of self-publishing which has been made possible by the internet. Now a writer need not consult with anyone, even a proofreader, before getting his or her work out to the public in potentially vast quantities. Unfortunately, a glance at the results of this extravagance is that the marketplace has been flooded with terrible writing. This leads the writing community to the same conclusion: that the vast bulk of writing out there is awful and that traditional publishers were somehow right to filter out the bulk of it, even if they did so slowly and clumsily.

The interesting truth lies somewhere in the middle (as truths often do).

If the number of publishers could be increased so that writers didn't have to choose either the traditional publishing route or the self-publishing route, what we see is enlightening: there is a vast field of legitimately good writing out there which is just looking for an outlet.

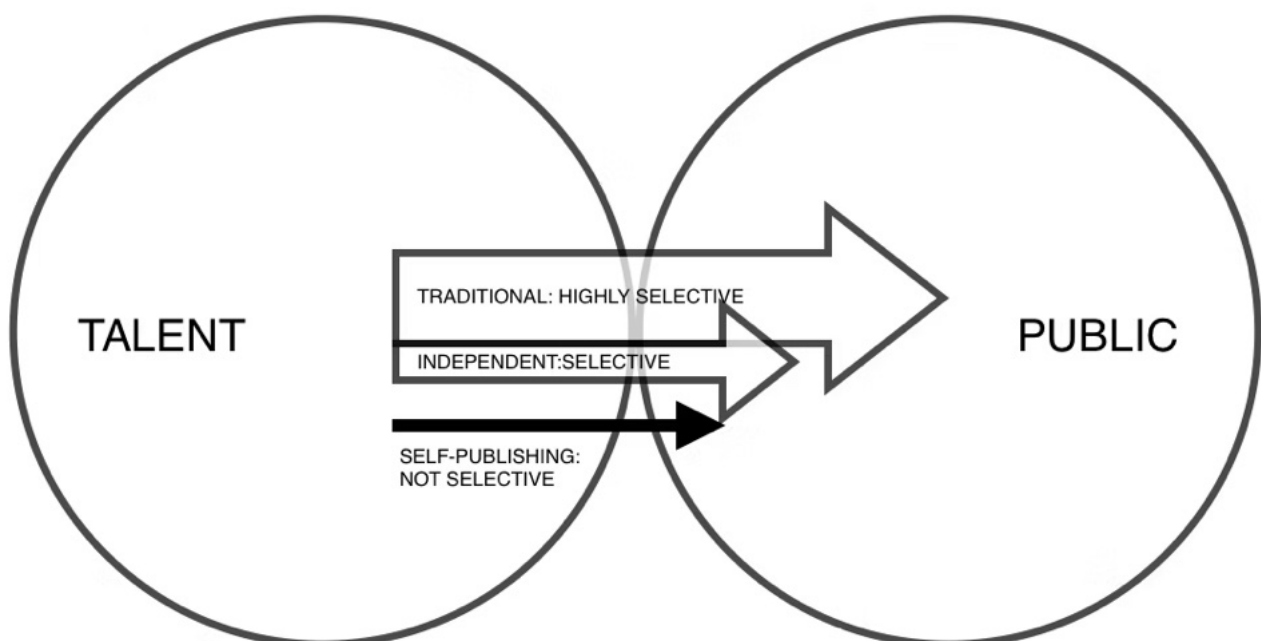
To further our analogies above, this would be as though a series of small oil companies opened and found oil everywhere; or a group of fishing trawlers explored the ocean and located far more fish than one trawler ever

could; or more recording companies discovered many more talented musicians, and so on.

That's why I think this is the Golden Age of Independent Publishing: small publishers can reap the benefits of a marketplace brimming, overflowing, spilling over with talent. They can help open the doors for many more talented writers. And when I say 'many more' I mean 'many, many more'. Almost every submission I have been receiving for the anthologies I have been producing as an independent publisher over the last few months has contained quality - and I have looked at thousands of submissions.

So there's a scale, as in the diagram: we have huge, slow traditional publishers being highly selective and often getting it wrong in terms of the authors they reject and the ones they get around to publishing, but having the marketing 'clout' to reach a great many people; then we have the small, independent publisher, able to tap into the field of talent that is there and, because of its size, able to move swiftly and effectively into the public market but to less depth; and finally we have the self-publisher, able to generate work that is both good and risibly bad, but without much marketing impingement.

TYPES OF PUBLISHING AND THEIR REACH INTO THE PUBLIC



Writers are in a prime position right now. Using independent publishers, they can increase their marketing success and at a much faster speed than ever before, thanks to the wonders of technology. But one of the things they need to do is shake off the lie that talent is scarce or that the ability to spot it lies in the hands of only a few elite editors.

By far the majority of people trying to be writers have talent, in my experience. What they have lacked is opportunity. And now that is changing.

For more, get my book, [Become a Professional Author](#) -and my course, [Become a Professional Author](#).

How Stories Really Work

***Exploring
the Physics
of Fiction
by Grant P. Hudson***



*'I'm reading through **How Stories Really Work**. I've studied writing books for years but I've never seen anything like this! This book is **REVOLUTIONARY**. Everything is made so simple and precise that other methods of writing seem clumsy by comparison. It's not just a way of writing, but a way of seeing.'*

-A. P. (Author)

● CLARENDON HOUSE AUTHOR

ALEXANDER MARSHALL

From the world of the
Sword
SUNDERGOST

A PHANTOM SWORD OF RONDAR
ADVENTURE

Annua is devastated when her lover Castagath is stolen from her by the pirate chieftain Harabund -devastated because she didn't realise just how vulnerable love had made her...

When Harabund sends her on a quest to the edge of the world in search of a fabulous jewel from the ancient world, she discovers that others are also emotionally tormented on the journey: Zard wants to use the jewel for revenge against Athbar, the would-be Emperor of Turgal, but Zamatar, of the Order of the Serpent, seeks the same gem to find salvation...

Why does the mysterious Jewel seem to have chosen her?

And what other age-old secrets await on the enchanted atoll of Ubatar, last of the Twisted Isles?

QUEEN OF
THE TWISTED
ISLES



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CLARENDON HOUSE AUTHOR

ALEXANDER MARSHALL

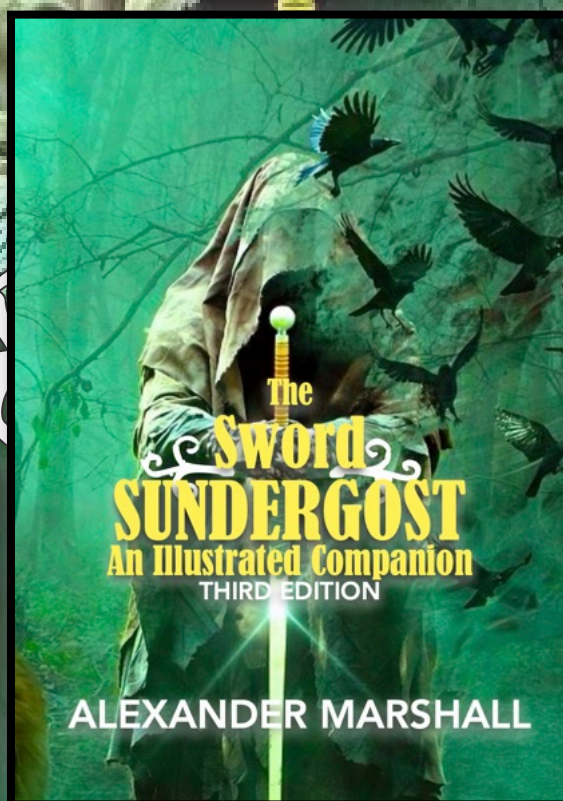
For lovers of J. R. R. Tolkien, C. S. Lewis, Ursula K. Le Guin and epic fantasy on a grand scale...

And now, for FREE, comes this lavishly illustrated e-book to give you a glimpse into the wide world of Gandria - from the mighty mountains of the Penning to the deserts of Turgal; from the heroic and tragic Valkurn to the twisted and burned Dare-kor; from ancient and powerful gemstones to the Sword Sundergost itself, herein are many windows into the imagination of Alexander Marshall.

THIRD EDITION: now with updates to include *The Phantom Sword of Rondar* and *Queen of the Twisted Isles!*

The SWORD SUNDERGOST

An Illustrated Companion
REVISED AND EXPANDED



PLUS

A MAP OF GANDRIA
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CLARENDON HOUSE AUTHOR

GARETH MACREADY



THE BONES OF MY UNIVERSE



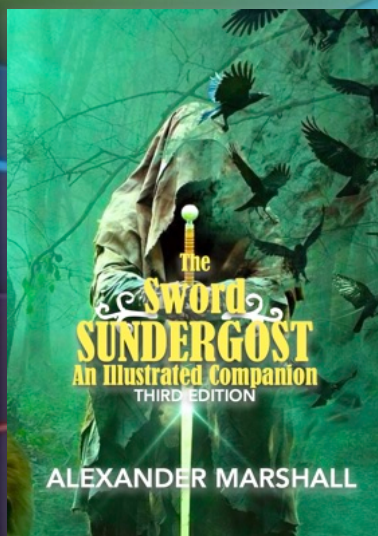
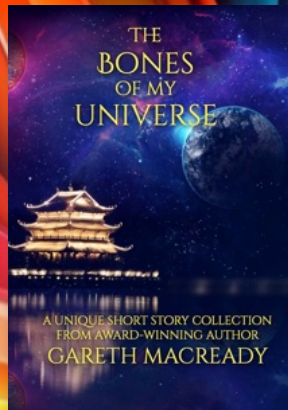
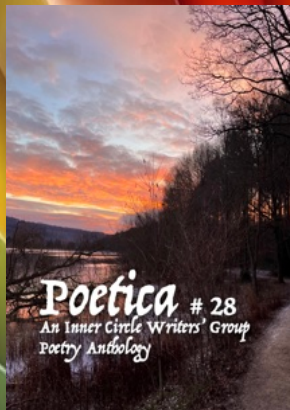
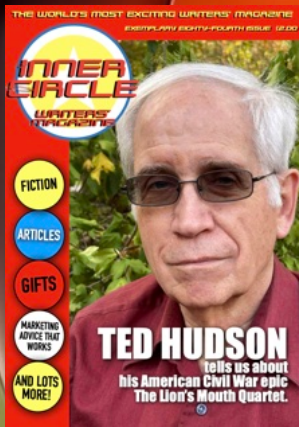
In this unique collection of short stories, Gareth Macready demonstrates both tremendous skills as a writer and an extraordinary understanding of both the Australian and Japanese cultures, blending them together to create science fiction like nothing else you will have ever read, including Dragon Tech, alien police procedures and dramatic martial arts, as well as a fine sensitivity for the human condition.

Gareth Macready lived in Japan, working as a variety act, and built a small studio theatre there. He received the Key to the City from Osaka City Council and collaborated with Japan's biggest comedy company, advising the council on the city's inaugural PerformaFest. Ten of his short stories have been published in Galaxy anthologies. One of his short stories received an Honourable Mention from The LRH Writers of the Future Competition. His short film script, Frank Sees Grandpa, won the Best Screenplay Short at the Ardélion Awards Gala 2025.

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2026 so far!



Stay tuned for much more in 2026!
www.clarendonhousebooks.com

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Over seven years ago, I launched Clarendon House Publications from my home here on the edge of the Yorkshire Moors in England.

Since then, I have published almost 300 high quality items - books, magazines, course modules - and helped hundreds of authors and poets achieve publication, some for the first time.

Over 30 authors have had individual novels or collections produced through me - some of these have had several books published and have gone on to carve out careers for themselves as writers.

With the best-selling books **How Stories Really Work** and **Become a Professional Author** (and the **Become a Professional Author Course**) I have helped writers understand exactly what it is they are doing and how they are doing it - and boosted their confidence to do more of it.

Many Clarendon House writing tools have been released for free download, fully illustrated, in order to assist writers create real careers for themselves.

Now, here collected for the first time for your convenience, are all those publications with links to take you to wherever you need to go to acquire them. They make great gifts - for yourself and others!

Please email me if you have any questions or feedback:
grant@clarendonhousebooks.com

Here's to many more publications and many more years helping you achieve your dreams!

Grant P. Hudson

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