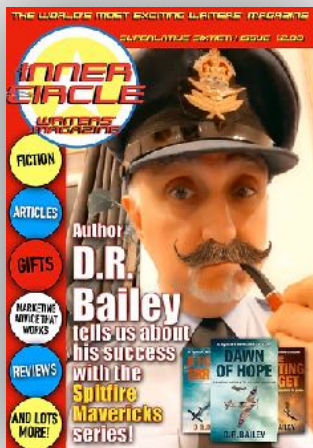


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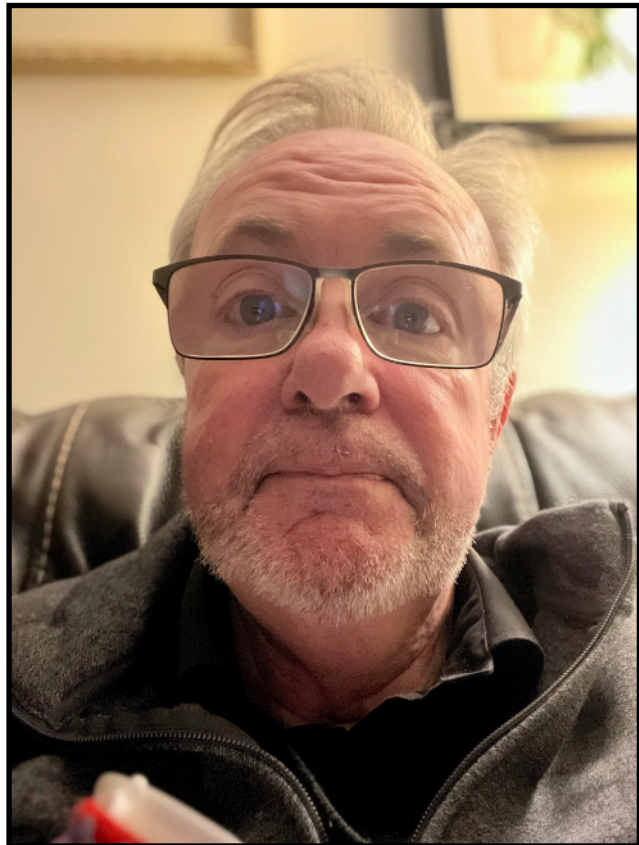
'The world is better with all this beautiful work seen at last.' – A. Delf, author

Recently from Clarendon House



*Issue # 60 of the
Inner Circle Writers' Magazine*

- Meet **D. R. Bailey** and discover the secrets to his success as a professional author
- Find out how best to acquire the professional book cover design that you need in an article from the Ukrainian designers **Mibllart**.
- Another chapter in **George MacDonald's** beloved masterpiece 'At the Back of the North Wind'
- the final instalment of **Pauline Ashwell's** science fiction thriller 'The Lost Kafoozalum,'
- 'Nun or Not?' by **Gabriella Balcom**, one of the best of the many hundreds of stories I have read over the last few years -don't miss it!
- **Tony J. Fyler's** review of the 2005 War of the Worlds film, and much more!



Welcome!

Welcome to the Clarendon House Newsletter for week ending 19th January 2024.

Last week saw the launch of Issue # 60 of the Inner Circle Writers' Magazine, a quality, downloadable pdf, available internationally.

This week, I've been finalising the next edition of Galaxy: An Inner Circle Writers' Group Science Fiction and Fantasy Anthology, as well as the next in Andrew and Helen Birch's fantastically entertaining Spacetruckers series. Meanwhile, submissions are pouring in for the next edition of Poetica # 16: An Inner Circle Writers' Group Poetry Anthology, deadline January 31st.

Feedback is welcome. Drop me a line at grant@clarendonhousebooks.com

Below is a popular blog item.

Your Guide to Services:

Part 5

Developmental Editing

Another major service I offer to writers is Developmental Editing.

Sometimes — in fact, quite often — I am approached to tackle a work which has already been finished and which may have been circulated around some potential publishers. The writer tells me that ‘There’s something wrong with it’ but doesn’t know what. I am charged with the task of taking the whole thing apart and rebuilding it.

Ideally, Developmental Editing should come into play before or during the production of a publishable manuscript as it normally involves significant structuring or restructuring of a complete work.

The task of a developmental editor is to guide a writer in conceiving a topic, planning an overall structure, and developing an outline. This may also involve coaching authors in their writing, chapter by chapter. That would be ideal —but, as I say, it is not the most common way of working.

Writers retain control over the document and are responsible for providing the content, even though a developmental editor may end up transforming the original work beyond recognition. But there is usually a line between editing and becoming a contributing author or a ghostwriter. When doing developmental editing, the writer is always at the centre— the editor can only pose suggestions and it is up to the writer to accept or reject them.

Developmental Editing



The real trick of developmental editing, at least at Clarendon House, is to engage the writer first in a conversation about the true nature of the work and what he or she is trying to say with it. This has to do with the Theme of the piece. A rejected manuscript, for example, can be utterly rejuvenated and its effects magnified once the writer realises that it was ‘about’ something.

Often this is a case of encouraging the writer to not only try to encapsulate the ‘message’ or intention of the piece — it’s also a question of finding a central metaphor which then can act as a unifying image or motif, pulling the whole thing together.

One novel I examined a couple of years ago was well-written and clever, and probably publishable in the form in which I received it — but once its theme had been clarified, and a central metaphor discovered, the entire work was elevated to a new level. It wasn't as though this metaphor had to be 'written into' the work once it was established — the image had been there all along, recurring in scene after scene, cropping up at key moments in the plot, but had not yet been recognised consciously by the author as a perfect metaphor for what she was trying to say. Spotting that enabled the author to magnify the power of the whole novel.

It's unlikely, then, that you will contact me while you are still pondering a story or working through some notes. More likely, you will wait until you have 'completed' something, and may even delay until you have been rejected by a number of publishers before you decide to

employ me. You have to reach a point at which you recognise both that 'something is wrong' and that you don't know what that something is before you engage the services of a stranger like myself. When you do though, fear not: it is not my job to rip apart your existing work and tell you how wrong you are as a writer: quite the reverse. You will normally find that you are substantively on the right track, but that what you have inserted into the story unconsciously needs to be brought to a conscious level and magnified. It will make your story more effective — as of course whatever the images and motifs are will still operate at a more-or-less unconscious level for your readers, creating emotional and even spiritual effects 'below the surface', which is what you want.

But **contact me** at some point if you feel the need, won't you?



YOUR BIGGEST CHALLENGE AS A WRITER — and What You Can Do About It

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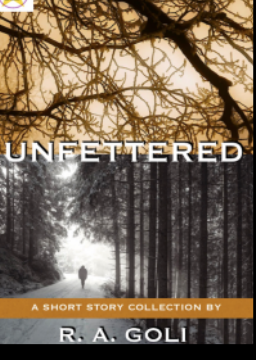
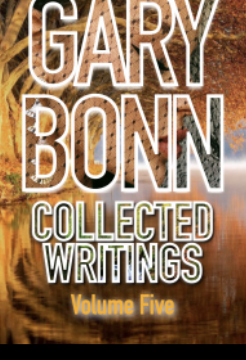
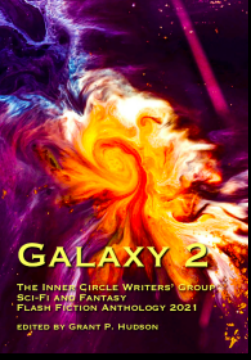
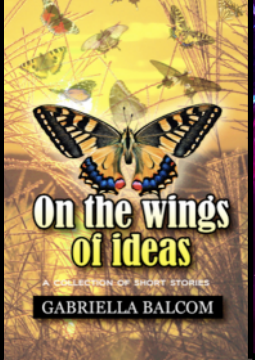
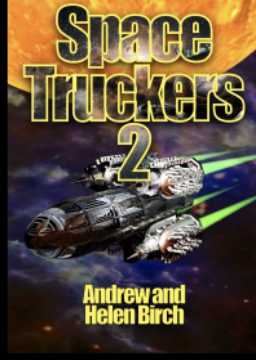
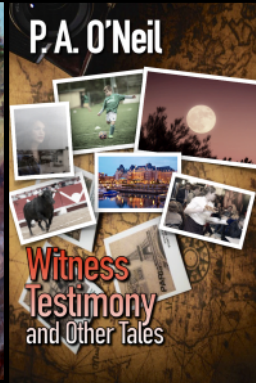
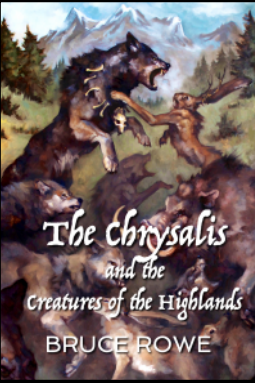
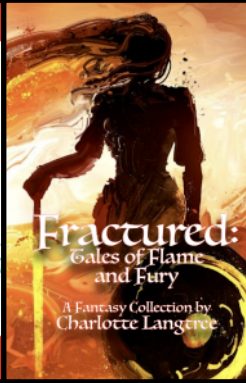
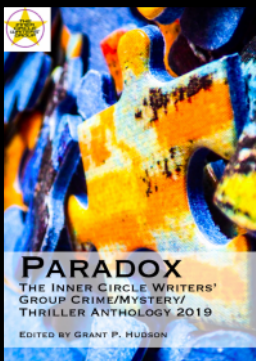
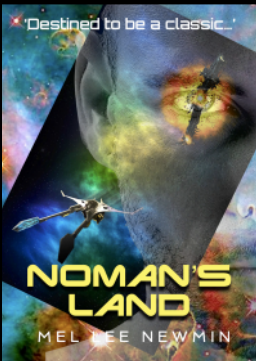


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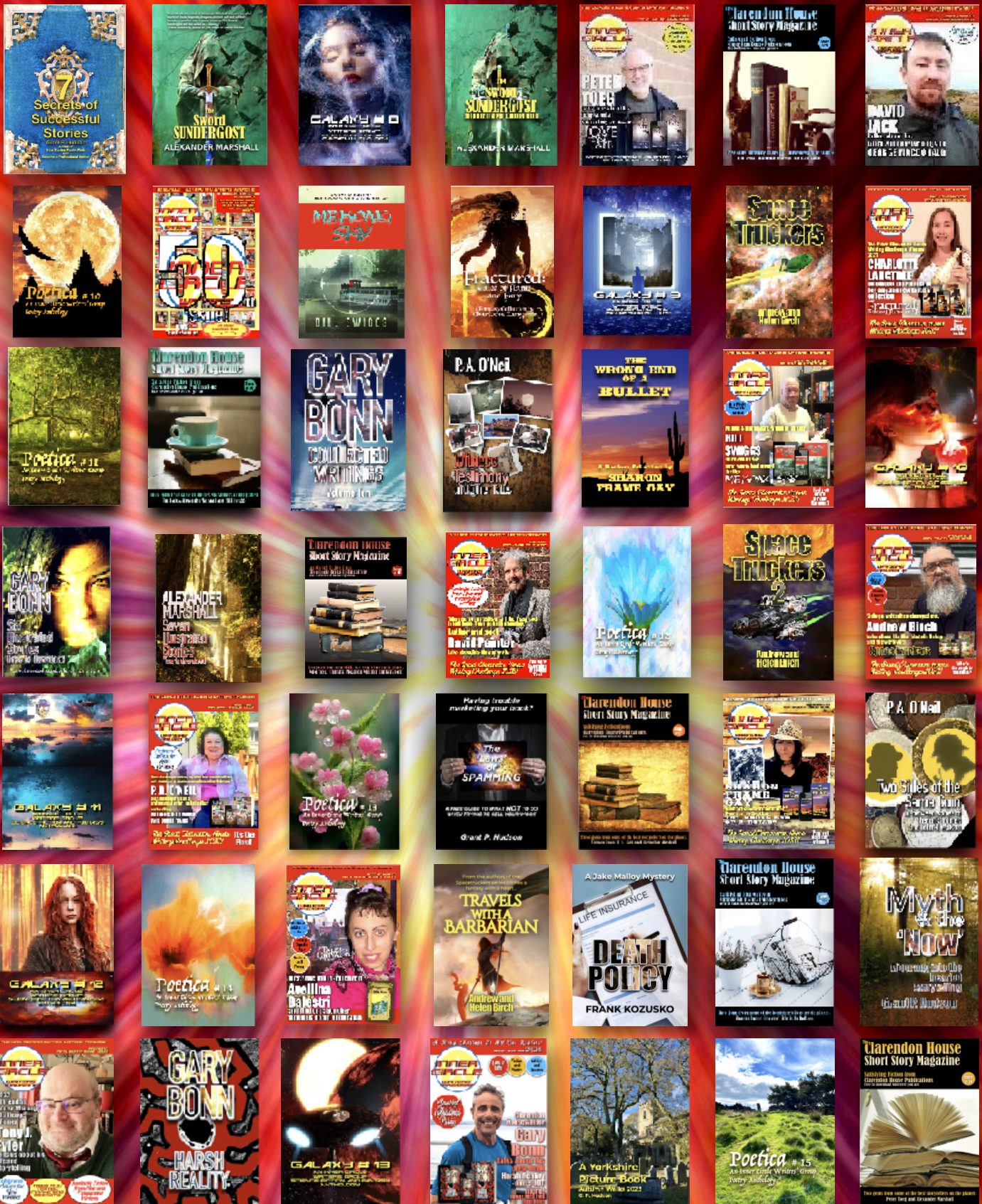
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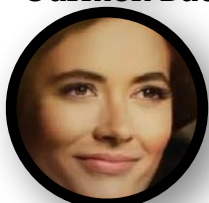
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Peter Astle



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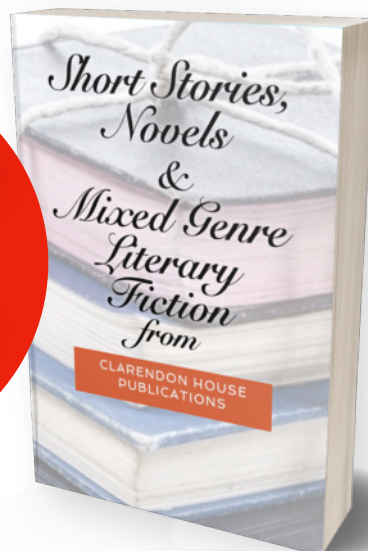
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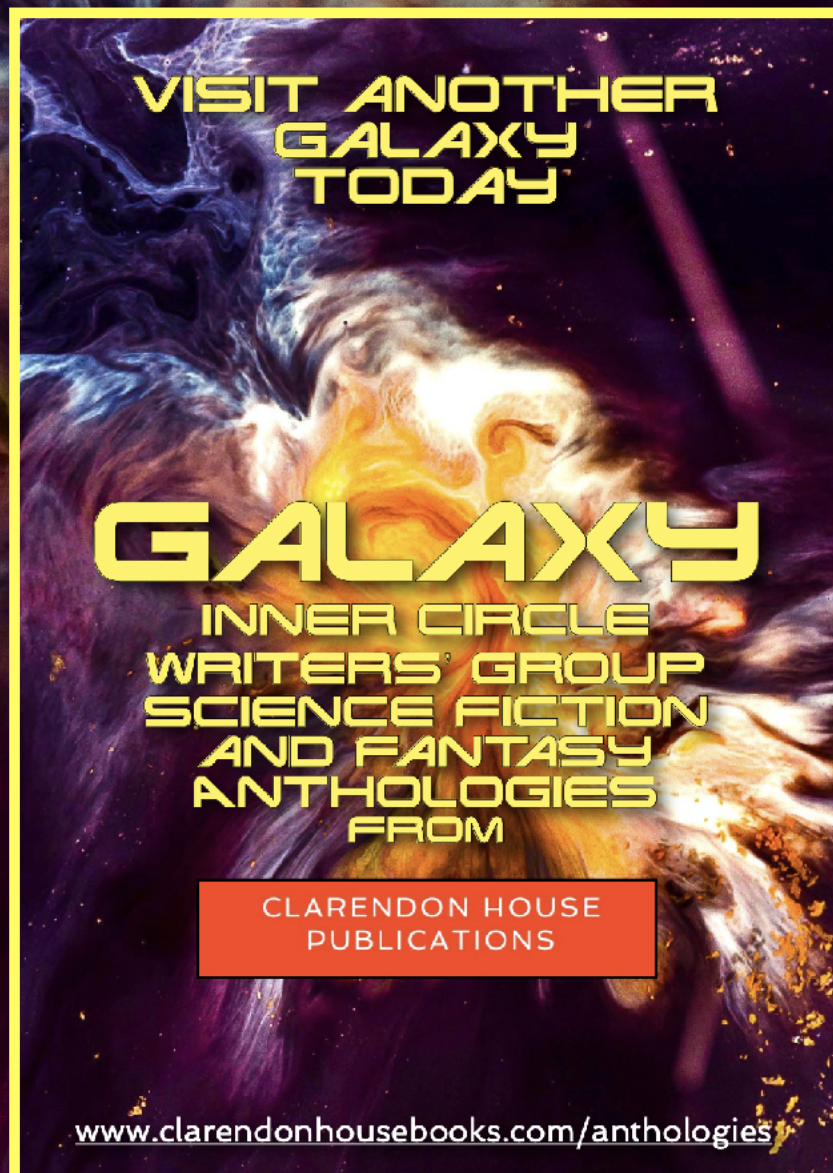
Frank Kozusko



Samantha Hamilton

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GALAXY ANTHOLOGIES



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into mystical lands full of
faeries and warrior
women, ancient
powers and strange
creatures...



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Bruce Rowe

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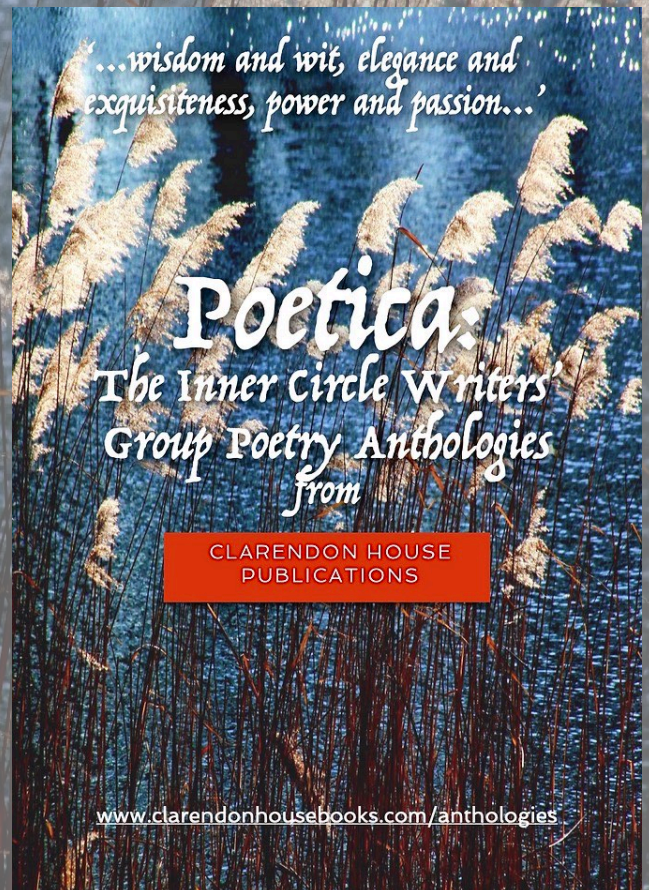
Alexander
Marshall

Click on each image to visit the author's
Clarendon House webpage

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The
Poetica
anthologies

*Poetry should surprise
by a fine excess and not
by singularity—it should
strike the reader as a
wording of his own
highest thoughts, and
appear almost a
remembrance.
— John Keats*



For a complete guide to the Poetica anthologies,
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Clarendon House Publications is the home of the unique understanding of fiction as described in the best-selling [How Stories Really Work](#) and the ground-breaking [Become a Professional Author](#).

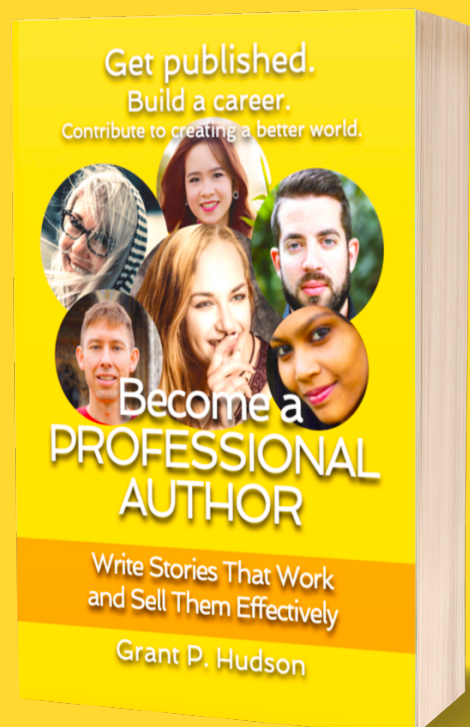
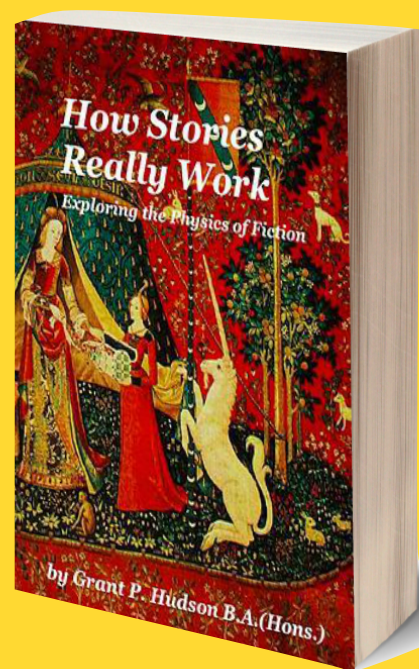
Below are just some of the exclusive services provided to writers all over the world based on that understanding.

Grasp how your own writing works and your writing career will never be the same again!

Any questions about these services or anything to do with Clarendon House?

Drop me a line:

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The beginning of a new life for you!

- A life orientated around doing the things you **love** - and making money from it!

- **The goal:** Your life on a completely new, fresh footing after accomplishing a series of five steps under guidance from me.

- Five assignments, spread over a few weeks, will **transform** your habits and routines and revolutionise how you **feel**, how you **work**, how you **live**.

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- This process works because it addresses fundamentals common to all people, especially creatives. It works **FAST** and **EFFECTIVELY** and turns lives around by avoiding potential mistakes and distractions.

- At all times **YOU** remain in control, have a mentor on hand, and can **adjust** everything according to new variables which may arise.



Life & Career Consultancy

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A close-up photograph of two fountain pens, likely Montblanc Meisterstück, resting on a dark, textured wooden surface. The pens are silver-toned with intricate engravings. The lighting creates highlights on the metal and the wood grain.

Special Developmental Editing

Craft your fiction into something you're much happier with!

Work with me as a **Special Developmental Editor** and create a tale which speaks from your heart and communicates to your readers.

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- Send me what you have along with notes of what you'd like to achieve and get feedback straight away. Working back and forth, a real work of art takes shape.

- This special developmental editing works because it uses the **fundamental building blocks of every piece of fiction**. You won't find this understanding anywhere else.

At all times, **YOU** are in creative control, **YOU** make the decisions, **YOU** are the artist. But you have access to a mentor who understands what you are doing and trying to do, often better than yourself.

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Author Platform and Avatar Makeover Workshop

Once you have some stories with which you are completely happy, you'll need a base from which to communicate to the world about them, and a persona to do the talking for you, as discussed in Part Two.

In this workshop, I will not only help you set up the social media presence you need — or tweak whatever social media channels you have — but also I will assist you in putting together your **author avatar**. Further to those important aspects, though, I will also **get you up and running with the whole marketing machine** so that you can swiftly learn what's involved and 'ride the bike' yourself in sort order.

So this workshop is extremely valuable.

The product of the Author Platform and Avatar Workshop is you operating a working marketing machine.

Course Discount

Students get 50% off the **Author Platform and Avatar Makeover Workshop**, which is valued at £750.00 —as a course student, you get it for **£375.00**.

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50% Off

Marketing Consultancy

Some authors, despite learning the basics of how marketing is done, just don't want to do it themselves.

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