

# Mara Voss

Novelist and maritime essayist — distance, in both senses.

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## Summary

Novelist and maritime essayist. I write about distance — the kind you sail and the kind you keep — and edit other people's sentences until they carry their own weight.<sup>1</sup> Fifteen years between newsrooms, small presses and open water.

## Experience

### Contributing editor — Tidal Press

2019 →

Cádiz

Commissioning and editing long-form essays on coastal life for a small independent press; author care from first pitch to bound proof.

- Edited the Shorelines essay series
- Built the press's small-craft style guide

### Staff writer — The Ledger & Line

2013 → 2019

Bristol

Features and obituaries, then the paper's last shipping column — six years of weather windows, cargo manifests and the people who read them.

## Projects

### The Quiet Latitude

2024 → 2026

A novel about distance. Two years of drafts, one crossing, and a launch page built with the same engine that renders this CV.

### Letters from the mole

An occasional letter from wherever the boat is tied up — short dispatches to readers, no schedule promised and none kept.

## Skills

- **Craft:** Long-form narrative · Structural editing · Archival research
- **Water:** Coastal navigation · Celestial fixes · Knots that hold

## Education

### MA, Narrative Non-Fiction — University of Falmouth

2011 → 2013

## Publications

### The Quiet Latitude — Tidal Press

2026-09

### Ballast — Shorelines Quarterly

2021

## Languages

- English — Native
- Spanish — Working

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<sup>1</sup>This page is the engine's CV mode demonstrating itself: typed sections over one document tree, a machine-readable resume.json beside it, and a typeset PDF from the same data.

## **Affiliations**

- Harbour Writers' Guild — Member (2015 →)

## **Interests**

Single-handed sailing · Tide tables · Letterpress

## **Links**

- Link hub
- The book

## **Beyond the desk**

Most of what appears above was drafted at anchor. The rest of the time goes to a wooden sloop with opinions, a shelf of tide tables older than their harbours, and a hand press that argues with every typeface it meets.