

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

VOLUME 33 NUMBER 9

MARCH 2004

Next meeting

Editorial horror stories

Rhumbaralla's Café (The Loft, upstairs)

342 Brunswick Street, Fitzroy

Tuesday (yes, TUESDAY), 6 April 2004

6.30 for 7 p.m.

\$15 members and \$20 non-members for finger food and a pre-Easter treat. Drinks at bar prices

Our job as editors is to make a book perfect. If we analyse the editorial personality, we have to admit that we do fall on the obsessive, control-freak side of the coin. Yet we also know that, however hard we try, Muphry's Law, as John Bangsund so memorably termed it, applies. In other words, typos (and worse) can happen.

Susan Keogh will kick off an evening of discussion and sharing of your favourite editorial horror stories with some examples from her own collection of horrors: misspelt spines, incorrect contents page, strange placements of pictures, computer glitches and others. We'll also explore the solutions: what do you do when you find that hideous typo in the pre-bind the printer has sent you for approval? When the author rings you to say that the page numbers on the contents page are wrong? When a former member of parliament has had time to take home his copy of the book from the launch, look himself up, and then send you a fax saying that he has been defamed?

Bring along your own examples, whether they happened to you or (always more fun to talk about) someone else. Take a night off from the impossible task of always trying to be perfect and share in the relief that, hard as it is to admit, we can occasionally be fallible.

Bookings are essential:

- Book with Susan Keogh – email: <skeogh@cambridge.edu.au> or phone: 8671 1413.

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- **Book strictly before 12 noon (that's 12 noon) on Monday, 5 April.**
- Indicate if you're a member or non-member and whether or not you're vegetarian.
- Please give a contact phone number or email.
- If you need to cancel, please email or phone Susan as soon as possible so we don't waste money on catering for people who don't turn up.
- If you cancel after 12 noon on the day before the meeting, you will be asked to pay as if you had attended.

Details of meetings to come will appear in our next newsletter and on our website.

Our February meeting: Some attendees may have been unhappy with the service and lateness of the meal served at Rhumbaralla's last month. Many of you also missed dessert because it was so late. We have spoken to the management about our concerns. The committee is also looking at new venues for dinner meetings as we always do at this time of the year – more on that search in next month's newsletter.

Your news and views

We welcome any contributions to your Society's monthly newsletter. Please send your letters, anecdotes, details of issues you would like discussed etc to Liz Steele at lzsteele@melbpc.org.au or to the address on the front cover of this newsletter.



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News, comments, letters and other material for publication, review or mention in the *Newsletter* should be addressed to the *Newsletter* Editor at the address on the left.

Disclaimer: The views expressed by individuals in this *Newsletter* are their own and do not necessarily represent the views of the Society of Editors (Victoria) Inc.

Goodbye Anne

by Lee White

Anne Godden, an Honorary Life Member of the Society, died on 22 February. Many members of the Society have Anne to thank for ensuring they received the opportunity to have a structured and recognised training, for she was one of the leading motivators behind the establishment of the editing course at RMIT University.

When Anne first arrived on the Melbourne editing scene, I recall that the small number of editors who had banded together to form the Society were somewhat in awe of her. Perhaps it was her gruffness of manner – which, we soon found, hid a heart of gold and an endearing friendliness. Perhaps it was her somewhat blunt pronouncements uttered in a markedly upper-class English accent – though we were usually in total agreement with her views and envied her forthrightness. More than likely, it was because she came amongst us as a woman who was working as an editor but had actually held managerial positions – and at the time, this made her a very rare species indeed. Editors, particularly female ones (and that meant the majority), were not meant to aspire beyond lowly, editorial positions and were expected to know their place in the publishing pecking order.

Establishing Hyland House

Her bravery in leaving the established corporate world and setting up Hyland House with Al Knight marked Anne as being someone who was prepared to encourage and invest in Australian writers. As the Hyland House list grew, she and Al were unable to manage all the editorial work and they turned to using a small group of freelance editors. At that time, freelance editors were still not very numerous; most editing work was done in-house, and very glad we were to accept the occasional commissions from Anne or Al.

One would climb the rickety stairs at the back of the offices in Chapel Street to be greeted by a large labrador, a smaller dog of indeterminate parentage, piles of books, a sea of papers and, somewhere in the chaos, there would be Anne or Al floundering on the floor looking for the manuscript they wanted to show you. Later, when they moved the offices to South Melbourne, at least the building looked sturdier, although the Hyland House standards of order and regulation appeared to make the transition also.

Because Anne was an editor, she was very good to work for since she knew the pitfalls each project posed and alerted her freelance editors to possible difficulties with either the manuscript or the author. On one occasion she commissioned me to edit a work but required it to be reduced by some 50,000 words – almost one-third of the entire manuscript. Although she assured me the author was easy to work with, would agree to such massive cuts and if I had any trouble she would support me, I accepted the brief with hidden concern. But Anne was absolutely right. Her groundwork in explaining to the author what had to be done, and why, was so brilliant that the author accepted all suggested cuts without a murmur and even went so far as to suggest others. Anne's approach to the project meant that it emerged from the editorial process as a viable and successful publishing venture and the author-publisher relationship remained one of trust bordering on friendship. I also knew that if there had been a need she would have supported me in my endeavours to fulfil her brief, and that is an assurance that gives freelancers courage and comfort.

Anne was definitely one of a kind, but what a spectacularly special kind! Australian editing and publishing is all the richer for Anne's involvement.

Australian Publishers Association



John Curtain Educational Editorial Fellowship

Applications are invited from experienced editors for the 2004 APA John Curtain Educational Editorial Fellowship. Named in memory of John Curtain, editor, publisher and teacher, the fellowship (to the value of \$6,000) is available to an experienced editor (freelance/contract/full-time) working primarily in Australian educational publishing.

This award was originally advertised in November 2003. As the APA has received a number of late enquiries from editors who missed the original notice, the selection panel

has decided to extend the deadline to ensure that all eligible applicants have the opportunity to apply.

The deadline for submissions has been extended to **14 April 2004**. Details are available on the APA website at <<http://www.publishers.asn.au>> or contact Mary Kumvaj at the Australian Publishers Association, phone: (02) 9281 9788, email: <mary.kumvaj@publishers.asn.au>.

March dinner meeting report

by Susan Keogh

*Forty people attended our first meeting of the year to hear **Bryony Cosgrove**, the Subject Co-ordinator for the RMIT Graduate Diploma in Editing and Publishing talk about the teaching of editing. The Acting Speaker Secretary for the night was distracted by her treasurer's duties and neglected to ask someone to write up a meeting report. Bryony kindly provided the notes to her talk, which she based around these questions: how does an editing qualification sit alongside on-the-job training and experience? What are editing courses for? Why had she become an editing teacher as well as an editor? What does this involve?*

How does an editing qualification sit alongside on-the-job training and experience?

No course, however intensive, up-to-date, linked to industry, taught by industry practitioners, can replace on-the-job training and in-house experience. No course can give you that unsettling feeling of having been thrown in the deep end – the feeling that I still get each time I take on a new manuscript even if I have worked previously with the author and the publisher – and perhaps having to make it up as you go and learn from your mistakes. Sensible and sensitive in-house training allows you both the freedom to make some mistakes and the assistance to help fix them up without making too much of a mess. As an editor you are always learning: from the authors and the manuscripts you work with, from your work colleagues, from the market into which your company is publishing. It is not really possible for a course to recreate this environment. Perhaps it's a bit like becoming a parent: you can read the books, you can talk to people who are in the industry so to speak, but nothing quite prepares you for the reality of having a child.

When I became a trainee editor in Sydney in the late 1970s there were no editing courses as we know them. I was trained on the job by the managing editor who had employed me, Jane Arms. She also set up a little in-house training program for me which included outings with sales reps, time spent with design and production staff, and a lot of time spent with her: sitting in on meetings she had with authors, looking over her line editing, justifying any changes I made to text she gave me to work on, reading publishers' contracts, and attending marketing meetings and book launches. She enrolled me in a short course in publication typography at East Sydney Tech, where we were shown the intricacies of hot metal setting and introduced to type design; and she encouraged me to join both the Society of Editors and the Galley Club of Sydney. The society was very exclusive: it was for editors only, met at the Kirribilli Neighbourhood Centre, and served bottled wine with dinner. The Galley Club was open to editors, designers, production managers, typesetters and printers – all sorts of interesting riff raff. Meetings were held at the High Club in Darlinghurst, where even I was propositioned occasionally by the bored hookers working the beat, the

wine came foaming slightly, in carafes, and guest speakers struggled to make themselves heard over the pokies in the bar.

What are editing courses for?

The RMIT Graduate Diploma in Editing and Publishing was established in 1988 with a great deal of industry input, which continues today. The course is unashamedly vocational and the networking benefits for students are well known. The objectives of the course are to provide students with the practical, intellectual and analytical skills necessary to succeed in the world of publishing, and this is done by presenting a program based on current practice in the book industry. Established on the initiative of the Society of Editors (Victoria) and endorsed by the Australian Publishers Association, the program maintains a close and productive relationship with the book industry. This ongoing association with trade and educational publishing is further strengthened by a strong and committed Program Advisory Committee and subject co-ordinators and guest lecturers who are all current practitioners.

Why have I become an editing teacher as well as an editor?

I began guest lecturing in the RMIT course over ten years ago, mainly on the editing of fiction and on the author–editor working relationship. When I resigned from Penguin Books in 1997 I taught for a couple of years at Deakin University in the BA in Professional Writing. There were undergraduate students whose main interest was writing rather than editing – a skill the majority of them seemed ambivalent about acquiring. When the course structure was reviewed and the lecturers were invited to apply for their own positions I was told at my interview with the head of the school that computers were now doing 'that sort of thing' and that the editing students should be given the university handbook to clean up in order to hone their skills at no cost to the institution. I didn't get my job back because I declined to become a full-time academic (pointing out that if I did I would lose my industry knowledge and contacts within about 12–18 months) and did not wish to do a PhD (in what I asked – punctuating post-colonial prose?). I wasn't sorry to leave. The lack of understanding of the editor's role was very frustrating. I confess to a certain scepticism on the part of the universities who now offer a Master of Publishing or similar degree courses; my guest-lecturing experiences and discussions with students who are enrolled indicated that there is considerable emphasis on the theory or publishing rather than the practice.

I enjoy teaching at RMIT for many reasons: the Grad Dip students are committed, focused on the publishing industry, and demanding. I get a great deal back from interested students. The teaching keeps me in touch with current industry issues and practice in a way that freelancing doesn't. It pays well and the hours suit a working mother very well.

Training report

Is there a specific type of training you feel you need? Is there a specific type of training you feel you can offer? Please let us know.

The Society of Editors provides training courses for its members as a way of upgrading skills and sharing information, but if we don't know what you need, we can't provide it.

We are also looking for people who feel they have skills to offer. Even if you have never presented a course before, we'd still like to hear from you.

Proposed courses for 2004

3 April	Editing for On-screen Publications (full)
April/May	Project Management for Editors
May	Structural Editing
June	Using Macros as an Editing Tool

Email expressions of interest to Marta Veroni <bohemia@melbpc.org.au> or Helen Moore <hbm@datafast.net.au>.

Marta Veroni and Helen Moore

Membership report

This month we welcome Shauna Hurley and Kellie Hughes as new full members. Shauna works freelance and Kellie is Editorial Production Controller at Tertiary Press. Also, current associate member, Sebastian Gurciullo has been upgraded to full membership.

We also extend a welcome to new associate members Carla Morris, Helena Piraino, Rick Collings, Pam Collings, Julienne Hutley and Rob Sheehan.

Robert Moore

Website survey

Congratulations to Deb Kuyper, winner of the newsletter website survey. Details of the survey and the current upgrading and redesign of our website will be in next month's newsletter.

Ann Philpott

Style Council conference announcement and call for papers

A Style Council conference, featuring the theme 'Public and Professional discourse', will be held in Sydney, 9–11 July 2004 at the State Library of New South Wales. It is the 13th in a regular series concerned with professional uses of Australian English, to be conducted by the Macquarie Dictionary Research Centre and Style Council Centre.

The conference highlights contemporary themes raised by Don Watson's *Death Sentence: the decay of public language* (2003), bringing together editors, professional communicators, teachers and anyone else interested in the common quest for clarity. Topics will include the following.

- The language of government, politics and bureaucracy
- Professional communication (including legal, medical, scientific)
- Writing within academia (and the editing of PhDs)
- Business and corporate writing (including vision and mission statements)
- Plain English and its application
- Public discourse on minority groups (inclusiveness versus identity).

If you would like to offer a paper relating to any of the topics indicated, please send details of the proposed content in a 250-word summary by **23 April 2004**.

Early bird registration for the conference is \$250 (+ GST), with full- and half-day rates available on request.

Registration forms and program details will be available at <www.ling.mq.edu.au/style>. For further enquiries, or to submit an abstract for a paper, please contact Adam Smith at the Style Council Centre on email: <Adam.Smith@ling.mq.edu.au> or phone: (02) 9850 8783.

Editors on the shelf

with **Sally Woollett**

Title *Earthy Delights*

Author Kerry Greenwood

Reader from Mary Pearl

In a nutshell

Goody, goody! Kerry Greenwood has launched a second series set in Melbourne. I've loved her 1920s female detective, Phryne Fisher, now I'm equally prepared to enjoy the contemporary *Earthy Delights* of Corinna Chapman, boutique baker, friend to computer nerds and Wiccan witches, and solver of mysteries on the side. And there are recipes!

The verdict Read it Take it or leave it Pulp it

Email your literary lowdowns to Sally at <wools@bigpond.net.au>. If you disagree with or support someone else's verdict, email and tell us why.

Handy hints for the editorial computer

Taking the 'hyph' out of hyphens

Editors commonly need to be able to replace hyphens between number or date spans with en dashes (e.g. 1980-90 to 1980–90). So is there an easy way to do this using 'Find and Replace' in Word? Yes!

Basically, in order to do this, you have to dip into the 'Use wildcards' option in Word. It goes something like this:

- 1 Go to Edit > Replace....
- 2 Make sure the 'Use wildcards' option is selected. If you can't see this option, you may need to click on the little arrow at the bottom of the dialogue box to expand it.
- 3 In the 'Find what:' box, type in the following:
([0-9])-([0-9])
- 4 In the 'Replace with:' box, type in the following:
\1–\2 [note that the dash is an en]
- 5 Click on 'Replace All' and sing hallelujah!

But what does it mean and how does it work?

Well, the '[0-9]' means find any digit, and the round brackets mark this as one instance of what you want to find. Thus the first line finds every instance of any digit which is followed by a hyphen and another digit.

In the second line, '\1' says to repeat whatever it is that was found with the first set of round brackets (in this case, a digit)



and '^2' says to repeat whatever was found with the second set of round brackets. Thus, the text will be replaced with whatever the first digit is, followed by an en, followed by whatever the second digit is. This allows you to just change the hyphen, without having to know exactly what numbers are surrounding it.

You can, of course, also add to this search by looking for spaced hyphens, or hyphens with one space before or after. Combine these all into a macro, and you will be able to use just one keyboard shortcut or click on a button to convert all your number-span hyphens, spaced or not, with ens.

Thanks to Vanessa Battersby for asking me how to do this, which caused me to delve into my Australian Macworld magazines and find a terrific article on wildcards by David Blatner, from which I was able to figure out the solution!

If you have any queries or suggestions for this column, please email Lan Wang at <lanwang@wovenwords.com.au>.

Letter from Deb Doyle

Hi from Glitz City

Hello to you, SocEdsVic colleagues. I'm writing from Miranda, a suburb in Sydney's Sutherland Shire; it's not far from Cronulla, where *Puberty Blues* was set. My husband Chris and children Alex, Carlin and Genevieve moved here in January because just before Christmas, Chris finally secured a permanent English-teaching job, at Port Hacking High School. We had five weeks to pack up a household of five, cull 15 years' worth of my editing and teaching work, find a house to rent here temporarily, recover from family illness, get through the Christmas period and say goodbye to dear friends we'd made in Melbourne over the previous 18 years. It was a very emotional and overwhelming time.

In late February, I returned to Melbourne to teach a couple of courses for company employees, and I've lined up other Melbourne courses to conduct in April and May. I plan to get some teaching work here in Sydney when I get a chance to seek it out. I've been happy to do some illustration work for a Year 7 workbook called *Getting Connected*, which is an anti-bullying book. Next up, I have a 528-page manuscript to assess and some blurbs to write for a museum-stores project.

I've joined the Society of Editors (NSW), and I attended their AGM on 2 March. They roped me in to being the speaker for their 6 April general meeting. My topic will be 'ECAB: Eradicating Corporate-speak And Bureaucratese' (alternative subtitle: Eradicating Crap And B---s---'), inspired by Don Watson's *Death Sentence: The Decay of Public Language*. I'll be conducting some editing and related courses for the society as well.

I've also joined the NSW Writers' Centre, for which I'll be teaching eight Professional Editing classes between July and September. I'm also now a member of the ASTC (NSW).

I'd love to hear from you if you have time to drop me a line. Here are my new contact details: address 5 Pinnacle Street, Miranda NSW 2228; phone and fax: (02) 9525 8304; email: <deb@hotlinks.net.au>.

Deb Doyle



Anne Löhnberg

Freelance editor

Anne Löhnberg started working as a freelance editor in 1998 and has mainly worked on trade books of all kinds. These included editing and proofreading texts that had been translated from English to Dutch. She has also worked in house for several publishers in The Netherlands. One of those, Sjaloorn, is a children's publisher in Amsterdam, publishing anything from pop-up picture books to young-adult novels.

In 2001, Anne fell in love with an Australian and in May 2002, she moved to Melbourne. Her knowledge of German helped her to find a job working for Harcourt Education as German editor. In this position, Anne got to know the Australian publishing system, while settling in Melbourne and polishing her Australian English. She also discovered how much work goes into producing a good language textbook!

In January this year, Anne started working as a freelancer again. As of this month, she is the Society's new Minutes Secretary. Welcome Anne!

What's the best thing about your job?

Working with a variety of interesting people on a great variety of texts.

What's the worst thing about your job?

Having to 'sell myself' to new people to work for.

What's the best thing about being an editor?

It makes an appeal to so many different sides of a person: sense of language, nitpicking precision, organisational skills, social skills, intelligence and general knowledge (including knowing where to go to check the weirdest facts). So far I haven't stopped learning.

What was your first editing job?

My first paid job was *The death of the Rusau family*, a small book about a man who killed his family and himself in 1804. It was a kind of psychological profile, published by a tiny company located down the road (or actually, canal) from me in Amsterdam. I had noticed the material in the window and just approached the publisher one day. He actually needed a typesetter more than an editor on this project, so I did both.

How did you become an editor?

After graduation I was interested in opportunities in publishing, but instead ended up taking on a research job (in a project looking at policy making for new medical technologies). After a year I decided I was not going to be an academic and jumped in at the deep end: having done a few small editing jobs 'on the side' of my university job, I decided to quit and chance it as a freelancer. I also made myself available for short-term in-house jobs, e.g. filling in for an editor who was on leave with RSI. This was a good way to try out different publishing companies, big and small, and to figure out where exactly I wanted to be.

Describe some of the training you have had to become an editor.

I hold a certificate as a 'desk editor' from an evening course offered by the Dutch 'Book Trade Vocational Education'. I've also done courses on judging children's literature and adolescent literature. Other than that, I've learnt most from doing, frequently looking things up, and from exchange with colleagues – not the least via an editors' email list.

What are the essential qualities of being a good editor?

See the third question. Also a measured dose of suspicion is crucial: an awareness of when you need to look something up. It can be the spelling of a word or name, an expression, a date, the steering mechanism of a single-engine plane or how many siblings the main character had in chapter 1.

What is the most rewarding job you have ever done?

Two jobs spring to mind. The first one was a new Dutch translation of Darwin's *On the Origin of Species*. It was a lot of work – especially since the translator knew a lot about Darwin, but his background was Latvian/Wallonian, so his Dutch wasn't perfect. It didn't pay very well, but it was great to work on a publication that had been (and still is) so important in Western thinking. I also discovered that Darwin's original is a joy to read.

The second job was a popular science book on genetics and health issues. I exchanged several files containing numerous comments (digital Post-it notes) with the author, who in this case was Flemish. We developed a great working – and joking – relationship. He is a science journalist, and after the book was off to print he asked me to edit little web articles directly for him, which I did every week for over a year. It was all done by email: we only briefly met in person twice.

With which grammatical/style rule do you have the most trouble?

At the moment, it's more expressions and colloquialisms that I have trouble with (e.g. 'jumped in at the deep end' above – I had to look up whether it wasn't 'jumped into'). I also get a scare whenever the Australian spell-checker in Word puts a squiggle under a word with an -ise ending, even when I know the program is wrong.

What is your favourite reference source?

I find *The Penguin Working Words* very useful for looking up all kinds of odds and ends.

Do you prefer to edit on hard copy or onscreen?

Each has its own merits. I would prefer to do a bit of both, as continuous computer work can lead to sore shoulders, hands and eyes.

What advice would you give to editing students?

They say 'Selling books is just like selling soap'. I don't think this is entirely true, but still: don't romanticise the publishing industry too much. Also (and this one's not just for students): take symptoms of beginning RSI seriously. If you do a lot of computer work, consider installing a program that tells you when to take a break.

What book would you most like to have edited?

I can think of many. *The Slightly True Story of Cedar B. Hartley, Who Planned to Live an Unusual Life* by Martine Murray (Allen & Unwin) is one.

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ABOUT US

Jenny Craig

Coordinating Editor,
Curriculum Corporation



Jenny Craig has worked as an editor for over 20 years, both in-house and freelance. She currently works as a Coordinating Editor at Curriculum Corporation, team-leading a number of projects in production and editing, and coordinating the editing of a variety of online and print products.

What's the best thing about your job?

Working with lots of different people, both in-house and external suppliers.

What's the worst thing about your job?

Checking corrections have been taken in.

What's the best thing about being an editor?

Mmm, that's a hard one. I think the satisfaction from a job well done – where the product is a good one, everyone has worked hard to achieve the best possible outcome, and finally, especially if it's a full-colour illustrated book, you can hold it in your hand.

What was your first editing job?

You could say that my first editing job was when I was in Year 5 and appointed editor of our class magazine. It was Melbourne's Olympic year and was an exciting time. After that, it was a pretty circuitous route via acting, teaching and other jobs to my first position as an editor of distance education resources with the then Victorian TAFE Off-campus Coordinating Authority.

How did you become an editor?

Really, by chance. I'd been living interstate. Came back to Melbourne and saw the above job offered and applied for it.

Describe some of the training you have had to become an editor.

When I started editing I didn't have any editorial qualifications as such, but a background in teaching English as a Second Language and writing and my own educational background. So I knew about grammar, punctuation, etc. I learnt on the job. Later when I went freelance, I did a short course run by the Victorian Society of Editors (with the marvellous Elizabeth Flann and Beryl Hill as teachers). This gave me the information

I needed as to how commercial publishing houses and editors worked. I have done various workshops since then.

What are the essential qualities of being a good editor?

Attention to detail is the prime one. Without that I don't think you can be a successful editor, certainly if you are working closely on a product. You also need to get on well with people and be flexible. There is no point being ideological about the finer points of punctuation or style when a product has to be produced quickly. It depends on the audience of course. If you were writing a style manual for a government department of course you would be concentrating on these issues.

What is the most rewarding job you have ever done?

Working on a book on reconciliation for lower to middle secondary years. I was managing the project and working closely with the writers. We had a very tight schedule and budget and trying to meet both was tricky. But we did it, and the adrenalin rush was terrific.

With which grammatical/style rule do you have the most trouble?

Mmm, it used to be 'that' and 'which' but I think I have that sorted. I can't think of anything else at the moment.

What is your favourite reference source?

The Macquarie Dictionary – and the fifth edition of the AGPS *Style Manual*. The latter is much more comprehensive than the latest edition.

Do you prefer to edit on hard copy or onscreen?

It depends. If it's a large work, I need to read through hard copy first to get an overall idea of the work and of the editorial decisions I need to make. If I'm working on short updates for a website, I like to do my editing onscreen. It's quicker, and I can change the size of the script onscreen to a larger one.

What advice would you give to editing students?

To make sure you always check your work, sentence by sentence – that your spelling is correct, that there are no typos or missing punctuation. Reading aloud for sense is also a good practice.

What book would you most like to have edited?

I don't really have one. I've worked on some terrific products, mainly educational resources, and I feel very satisfied with this.

Describe your home office.

My home office is very much as I left it when I stopped working as a freelance. My computer, printer, fax machine (all in need of upgrading) are still there should I return to the freelance life. But my workstation at Curriculum Corporation is a beauty. My desk faces east with a fabulous view up Albert St, East Melbourne, with St Patrick's Cathedral in the foreground and the Dandenong Ranges in the distance.

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About us – Anne Löhnberg

Describe your home office.

My desktop is mostly covered in papers, which started the day in reasonably neat stacks but have started sliding into each other. My laptop – which serves as computer screen – sits on a shelf above the desk. The desk forms part of a wall-covering bookcase, which was custom-built to fit in a quaint little canal house, and the desk is not rectangular but under

an angle. There is a corkboard on the wall with quotes and images that appeal to me, including a picture of a lighthouse lens taken by my grandfather, a photo of the overflowing used-bookshop where I once worked and a slip from a fortune cookie saying 'You will overcome some obstacles and achieve success'.

Dates for your diary

Next meeting

Tuesday (NOT Wednesday!), 6 April 2004

John Curtain Educational Editorial Fellowship

Applications close Wednesday, 14 April 2004



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John Curtain (d. 1999)
Beatrice Davis (d. 1992)
Frank Eyre (d. 1988)
Stephen Murray-Smith (d. 1988)
Anne Godden (d. 2004)

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