

## Next meeting

### Practical ideas for positive change: your work, the union, and you *L. Elaine Miller and Rebecca Chau*

**Wednesday, 4 April 2007**

**English Speaking Union**

**146 Toorak Road (West), South Yarra  
(between Walsh and Marne Streets, Melway 21 4E)**

6.30 pm for 7.00 pm

Share in a delicious selection of finger food (including vegetarian). Drinks available at competitive prices.

\$20 for members, \$15 for students, \$25 for non-members

Efforts to improve editors' pay and conditions have taken various forms, from the national accreditation scheme currently in progress to public dialogue about how editors enhance the quality of all written communication. As some editors gain entry to different types of jobs in the corporate world, often performing other types of communications work as well, others working in traditional publishing still lag behind in pay. Join us for a talk on how both in-house and freelance editors can achieve a pay packet in line with their qualifications and experience, and can secure the benefits that all Australians want in their working lives.

### About the presenters

*L. Elaine Miller* is an editor with Otmar Miller Consultancy Pty Ltd, specialising in law and academic books. She works on contract for book publishers, government bodies and non-profit organisations. She has worked as an industrial organiser for the Media, Entertainment and Arts Alliance, and is the current MEAA Liaison Officer on the Society of Editors committee.

*Rebecca Chau* is a commissioning editor at Lonely Planet Publications. She is an MEAA member and a member of Lonely

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Planet's union house committee. She helped negotiate the last two Enterprise Agreements at Lonely Planet.

## PLEASE NOTE BOOKING DETAILS

The dinner meetings are organised by volunteer committee members – please assist them in this very time-consuming task by taking note of the following:

- Bookings are essential:
- Book with Nonie Sadler – email preferred – at <noniesa@bigpond.net.au> or phone 0431 954 465.
- Book STRICTLY before midday on **Monday, 2 April**. Bookings received after this deadline will not be accepted.
- State if you are a member, student, ASTC member, AusSI member, APA member or a non-member. Give an email address or telephone number.
- If you need to cancel, please email Nonie as soon as possible so we don't waste money catering for people who don't turn up.
- If you cancel after 7 pm on the day before the meeting, the Treasurer will contact you shortly after and ask you to pay as if you had attended.
- People who arrive on the night without a prior booking will be unable to attend.

The *Freelance Register* is on its way but it has been held up at the printers. It should be in the post in the next week.



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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.

**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.

# CredAbility 5

## Motion to be voted on by all societies of editors

*That the national accreditation scheme will have two levels:  
Accreditation, achieved by examination, and Advanced  
Accreditation, achieved by portfolio.*

## Background

It is proposed to modify the accreditation scheme in which applicants submit a portfolio for assessment by adding a copyediting examination. The examination does not replace the portfolio; rather, it provides a first level of accreditation. This model will enable the accreditation scheme to be administered efficiently while avoiding the high costs associated with the portfolio-only assessment. It has the additional advantage of enabling IPEd to roll out the accreditation scheme in 2007.

It is expected that an editor with two to three years' professional experience will pass the examination. Those who wish to demonstrate advanced skills may submit a portfolio at a later date.

The open-book examination, lasting three hours, will be held simultaneously in all capital cities and other approved locations on a needs basis. It will be held annually (six-monthly in the first year). The examination will test copyediting and other essential

skills, such as project definition and the ability to identify defamation, permission and copyright issues, in accordance with the requirements set out in *Australian Standards for Editing Practice (ASEP)*.

The examination content will reflect the variety of work that editors do, with examples from various kinds of publishing (educational, academic, reference, general non-fiction, fiction, government, corporate) and choices to allow for candidates' specialisations. The examination will comprise:

- copyediting questions
- a short manuscript for editing
- short-answer questions.

Marking of the examination will be weighted to reflect ASEP and will recognise that there may be more than one correct solution to an editorial problem and more than one way to mark up a manuscript. The examination will be marked 'pass' or 'fail'. Candidates who fail will receive a report on their performance and may re-sit the examination as often as they like. Provisions are made for appeals and grievances.

Sample questions and answers and an explanation of the marking system will be available on the IPEd website <[www.iped-editors.org](http://www.iped-editors.org)> well in advance of the first examination; some sample questions are given below.

## SAMPLE QUESTIONS

### Part 1 Copyediting questions (worth 25%)

**Mark your corrections clearly on the page. If you wish to use conventional copyediting marks to correct errors, follow Appendix C in the *Style Manual* (6th edn). You are not expected to check errors of fact in this exercise.**

- 1 While thinking about this catastrophe, the sun sank from view.
- 2 The average lifetime for a female in Sweden is 75, but there is evidence that in a few years time it will reduce to 74.
- 3 Social policy today is reminiscant of Swifts A Modest Proposal.

#### Possible additional type of question:

- 4 Write a sentence or sentences demonstrating the difference between these pairs of words: principle/principal; affect/effect; alternative/alternate.

### Part 2 Manuscript for editing (worth 50%)

*[This section is designed to test editorial judgement and management. The manuscript, of about 2500–3000 words, includes inconsistencies of style, heading systems,*

*referencing and ways of presenting information, as well as a realistic number of literals and grammatical infelicities.]*

**This manuscript is a short special-offer publication to be handed to racegoers as a special promotion at a major racecourse. It requires a light edit with particular emphasis on consistency, accuracy and ease of reading. Mark all corrections and any queries for the author clearly. You will also need to grade the headings, indicate where illustrations should be placed and create a reference list for the footnotes.**

The Melbourne Cup turns this on its head. The race is a handicap – where the handicapper gives each horse a different weight according to his assessment of its ability. A different type of level playing field to the classics. A Darwin schoolteacher, like Wendy Green, owner and breeder of Rogan Josh, the 1999 winner- stands as good a chance of winning the race as the wealthiest of Arab princes and indeed one of the world's wealthiest men, Sheik (get name from Internet), through his Godolphin Stable has tried and failed to win the Cup on many occasions – spending thousands of dollars on traveling horses and staff from Europe to Australia. Good horses don't necessarily win

*continued on page 3*

# IPEd notes

## News from the Institute of Professional Editors

March 2007

Both the Interim Council and the Accreditation Board held very productive face-to-face meetings during February.

### Interim Council

The Interim Council unanimously agreed on the wording of a proposal to put to the members of Australian editors societies by 1 May for endorsement. This document will form the basis of IPEd's constitution when it becomes a legal entity as a not-for-profit company limited by guarantee, which should be accomplished by 30 June.

The Interim Council reviewed its financial position and methods. It has drafted a policy and streamlined the procedure for one of its main costs, reimbursement of expenditure on meetings, such as airfares, accommodation and catering. An indicative budget is on the website, <[iped-editors.org](http://iped-editors.org)>, under Meeting Minutes, 08/10/06, Attachment 7, and an update will be attached to the minutes of the February meeting when they are posted on the site.

The development of the website is slower than expected. The reason is the pressure of preliminary tasks, such as making the edwiki feature of the website accessible to Macintosh browsers. Macintosh users can now edit edwiki documents if they use the 'Firefox' browser, but not Macintosh's own 'Safari' browser.

The Interim Council received a progress report on the national conference, to be held on 9–11 May at Wrest Point, Hobart. Several high-profile guests will introduce a broad and enticing

program on three types of editing: science and education; the public sector and corporate publications; and creative writing and fiction. National conferences are always stimulating and enjoyable (perhaps the IPEd Singers will reprise their unforgettable performance) and members who miss out on this one will have to wait for Adelaide in 2009. Registration is easy through the conference website at <[www.tas-editors.org.au/conference2007.htm](http://www.tas-editors.org.au/conference2007.htm)>, or follow the link from the IPEd site. Associated events include a BELS examination to certify editors in the life sciences; a reception at Government House; a book launch, *Editors in Conversation*; and workshops on the day following the conference.

### Accreditation Board

The Accreditation Board is exploring the effects of the recommendation to introduce a copyediting examination as a first level of accreditation. Since this is a major alteration to the scheme accepted by the membership, a proposal will be put to the members through their societies. Having achieved agreement in principle, the Board will circulate a sample examination paper so that prospective candidates understand what is required. It is hoped that the first examination will be held simultaneously in all capital cities on a Saturday in October this year.

*Janet Mackenzie  
IPEd Liaison Officer*

*continued from page 2*

### Sample questions

the Cup, but champion horses do. Tables 2 and 3 provide interesting comparisons on the strike rates of favourites and breeding costs of recent Cup winners. From a gambler's point of view, landing the winner of our handicap is a much more attractive option than ticking the boxes to come up with a classic winner. ...

### Part 3 Short-answer questions (worth 25%)

*[This section offers a choice of questions to accommodate candidates' differing specialties and areas of work.]*

**Choose FIVE of these TEN questions – each answer is worth 5%:**

#### Question 1

You have received a freelance commission for a light copyedit on a new book by a successful fiction writer. As

you work through the book you come upon passages that are familiar and you realise they are taken word-for-word from a foreign-language translation you read as a reference for your Masters thesis. You know this book is unavailable in Australia because you had to have it imported specially. Draft a letter to the author explaining your discovery and what you plan to do about it.

#### Question 2

The Banjo Paterson poem 'The Man from Snowy River' is being reprinted in a special edition and you have been asked to obtain six illustrations to accompany the text. How would you go about choosing, obtaining and getting permission for these illustrations if you had an unlimited budget? How would you go about it if you had a strictly limited budget? Answer both questions.

**This is an open-book test and you are welcome to bring hard-copy reference materials.**

The Society of Editors (Vic.) will vote on this motion at the Extraordinary General Meeting to be held on **2 May** (details distributed by e-list).

## Dinner meeting report

# 'A preferential option for the poor': Magazines with a conscience

Michael Mullins and Alan Attwood

**Michael Mullins** began the March dinner meeting by discussing *Eureka Street's* aim to be the 'preferential option for the poor'. This principle was inspired by the Marxist liberation theology movement and is one of the cornerstones of Catholic Social Teaching. *Eureka Street* is a non-profit organisation supported financially by the Jesuits. It communicates the Jesuit view of the world, as do Jesuit schools, parishes and social services. The belief that everything should be handled by the lowest-ranked competent authority, an ethos of 'power to the workers', guides *Eureka Street's* editorial policy. So, for example, Michael pointed out that it is unlikely to publish articles defending Workchoices.

An example of how *Eureka Street's* editorial policy shapes its content is the editorial in the current issue about politicians meeting with Brian Burke, the disgraced former Western Australian premier, and the notion that these politicians are guilty by association. Michael pointed out that Jesus Christ enjoyed the company of those who were marginalised because of their reputation as 'morally compromised'. So politicians are acting in an 'un-Christ-like manner' if they refuse to associate with Brian Burke.

In other recent editions, the magazine has focused on the international human damage from conflict among nations. Yet it also runs a series of articles under the title 'Simple Pleasures', about ordinary people who gain a level of contentment by doing apparently inconsequential things.

*Eureka Street* recently made the decision to become an online journal, because research showed that its readers were increasingly looking online. Michael confessed that he and the assistant editor, James Massola, are both 'intimate' with their laptops. The organisation is currently trying to decide what content should be made available only to paid subscribers, and how much to make as widely available as possible. Around a third of *Eureka Street's* readers are now from outside Australia, thanks to Google. When it publishes a particularly contentious argument, such as a recent article critical of Steve Irwin, *Eureka Street* has readers writing in, 'in large numbers from almost everywhere'.

**Alan Attwood** began his part of the presentation by explaining that *The Big Issue* was unlikely to ever go online, because that would put its vendors out of work. The vendors, who have all experienced homelessness or hardship, are really the distinctive feature of *The Big Issue*. Vendors receive \$2 from every \$4 magazine sold, and their constant street presence means that not only are they the public face of the magazine, but they have an intimate knowledge of who buys it, and why.

For instance, one vendor complained to Alan that he did not want another issue with a blue background on the cover,

because there had recently been several and so prospective buyers who looked briefly at the cover would conclude they'd already bought it. It was not until the vendor mentioned this that Alan realised there had been several recent issues with blue covers.

Alan has only edited *The Big Issue* for the past five months, and has the impression he got the job because the other likely candidates did not want it. He began writing for the magazine after a long career as a journalist and several years working overseas. When he started writing for the magazine, the then-editor told him: 'By the way, we pay rubbish'. Alan explained that he now says the same to his contributors, but that good will and an equally good reputation for high-quality articles mean *The Big Issue* gets wonderful contributions from a wide range of writers that includes Barry Dickens, Morris Lurie and Helen Garner.

*The Big Issue* takes advertising, but this can occasionally be a vexed issue. Last year it published an ad for a clothing company with scantily clad models, and its readers complained. It has also recently published an article that was critical of one of its sponsors.

Alan believes that raising the profile of *The Big Issue* is a key responsibility of its editor, but again this is something that the vendors do equally well, if not better. During the most recent visit of Prince Charles to Australia, one vendor was photographed selling him a copy, and the published photograph has apparently done a great deal to raise *The Big Issue's* profile.

*Katya Johansson*

## Submissions and expressions of interest invited

Submissions for the Society of Editors (Vic.) *Newsletter* are welcome. Please send feedback, suggestions or submissions to *Newsletter* Editor Kirstie Innes-Will at <kirstieaiw@gmail.com>.

The committee is also seeking expressions of interest from current members interested in the role of *Newsletter* Editor, as I will not be continuing in the role next year. If you are interested or would like to know more about this position, please email me at <kirstieaiw@gmail.com>.

*Kirstie Innes-Will*

## Book review

# *The Argus: Life and death of a newspaper*

Edited by Jim Usher

*First published in 2007 by Australian Scholarly Publishing Pty Ltd.*

Whichever country you visit, whether you are in a small country town or one of the great cities of the world, you can expect to find newspapers. Some are small and local, while others have an international circulation and a far-reaching reputation.

The journalists, editors, reporters, typesetters ... while having much in common, are disparate entities exclusive to their papers. We each have our favourites and look for familiar features and writers. We enjoy loving and hating their points of view.

*The Argus* was a conservative Melbourne morning newspaper with an enviable reputation. It served the community for 111 years between 1846 and 1957.

Jim Usher has edited and collated a kaleidoscope of the history of this paper, particularly emphasising its final, turbulent 10 years. The *London Daily Mirror* took control of this newspaper in 1949, and, unknown to all at the time, this was to seal its fate on 19 January 1957.

Jim writes:

This book was conceived over lunch at Latrobe University in 1998. There were four of us – Bob Murray, Pierre Russo, Bob Condon and Jim Usher, all young journalists on the *Melbourne Argus* in the 1950s.

Forty-one years after *The Argus* died on 19 January 1957, the four of us thought we had an important story to tell of life in a daily newspaper office in the 1950s. Memories were always with us and we felt we should pass them on to our children and grandchildren. ... We discovered that there were more than 40 [*Argus*] journalists still alive ... and they all had a story to tell. All shared a common belief – *The Argus* should not be allowed to fade into oblivion without some attempt to tell its story. ... The people who contributed to this publication worked on *The Argus* between 1923 and 1957.

The foreword is written by the well-known journalist Keith Dunstan. He writes:

Any ancient reporter who has worn out his shoe leather could not fail to be touched by this book. It is a document which should be read and kept in every library as perfect material for future generations ...

There are articles by those who are still alive and remember, as well as articles written by children of some notable characters who have passed on. Each one is a well-written vignette arranged under the headings of: Leaders, Larikins and Great Escapes; The Reporters; Hot Metal, Speed Graphics and 6B Pencils; The Columnist; Game Over, but the Spirit has Never Died; Politics, The Mirror Men and Lack of Money; and Memories that Linger.

My interest in the book is somewhat personal as my late husband, Brian, along with his father and uncle worked for this

newspaper as typesetters (hot metal) and compositors for an aggregate of 108 years between them. Brian was on holiday in January of 1957. He went to buy his morning paper and was confronted by the shock headline YOUR LAST *ARGUS*. He was only one of many who had no more warning than this of the closure of the paper. He had worked at *The Argus* (with the exception of the War years when he was in the AIF) since 1930.

Jim was on his honeymoon on that fateful day in 1957. In the conclusion of his acknowledgements, he writes:

May this publication bring back many happy memories to those who worked on the paper, but may it also give some insight into the life and times of a truly adventurous and exciting newspaper.

The need for accuracy and consistency as well as correct spelling and grammar are apparent in this book. These are of interest to us as 'keepers of the meaning' in this age where, often, rules regarding these attributes of the written word are all but ignored. It emphasised to me the important work IPEd is doing in maintaining *Australian Standards for Editing Practice*, and working towards accreditation of editors in this country.

It's quite a read!

*Estelle Longfield*

## Membership report

In recent months, the committee has had the pleasure of welcoming quite a number of new members to the society.

Our recent new full members are Diane Carlyle, Mandy Cockerall, Bronwyn Collie, Adrienne Costanzo, David Crofts, Irina Fainberg, Alison Lemer, Eve Merton, Lisa Mitchell, Marie Pietersz and Natalia Thompson. Kate Daniel, Liza Marsh and Vivienne Wright have also been accepted as full members (distant).

Our new associate members are Lerna Avakian, Fiona Creedy, Karla Dondio, Penny Drago, Emma Harding, Philip Ingman, Leonie James, Richard Kelly, Beth Lasser, Carlie Mason, Marina Maxwell, Justin McIntosh, Cathy McPherson, Christine Misso, Jeanette Mowbray, Sarah Nichols, Peter Hickman, Karen Phillips, Amanda Powell, Michaela Skelly, Murray Susan, Christine Warne and Veda Wickens. William Lodwick is a new associate member (distant).

Zoe Hamilton has become a full member, previously being an associate member.

*Ron Thiele*  
Membership Secretary

# Barbara Ramsden Award

The following is a response to Jackie Yowell's article 'The Barbara Ramsden Award and beyond', published in the January/February edition of the Newsletter.

Dear Jacky

Harry Potter's school career appears to have been decided by a talking hat. When it came to considering your comments about the reincarnation of the Ramsden Award, I felt that a talking hat that would decide matters would be very useful. Lacking such an item, the first hat that came to hand was a serviceable, trilby-type (grey with black trim) which offered a rational approach. Hence:

## Rational Editor

- 1 As you know, there is a world of difference between 'author nurturing' and the usual editorial liaison with an author that occurs during the editing of a manuscript. An extremely small number of books can claim to be the result of editorial author-nurturing. If this is to be one of the criteria for consideration for an award, then very few editors would qualify for consideration. Is it fair to have an award whose main purpose is to encourage high editorial standards if one of its criteria limits consideration to a select few?
- 2 Many publishing houses are structured in such a way that author nurturing (as opposed to editorial author-liaison) is not seen as part of the editorial role. And many publishers simply do not handle the kind of works that require author nurturing. These publishing houses value their editors for the standard of editorial author-liaison which they provide, their copy-editing skills and their computer literacy, among other qualities. I suspect these book editors represent the majority of those working in the field. Surely an award should be shaped so that the majority could qualify for consideration?
- 3 Book editors themselves represent a diminishing proportion of the membership of the State societies and will therefore be a small percentage of IPEd membership. Is it right that an award intended to encourage high editorial standards be intended solely for editors working in the field of books?

- 4 The problem of involvement with FAW (or PEN or any similar organisation) is that it restricts consideration to works created by their members. Many respected authors are not members of such organisations. Do you think an editorial award should embrace such restriction?

At this stage, my sturdy grey hat flew off and was replaced by an imaginative creation (tantalising feathers and mounds of misty gauze). Hence:

## Imaginative Editor (who doesn't think in point form)

Let's have more than one award – for outstanding editing in fiction, academic, online publications, trade magazines, company reports, etc. The awards could represent the gamut of the State societies' membership. And why not call them 'the IPEd Awards' and use the IPEd assessors as the source of judges? Lastly (with feathers quivering), let's not even attempt to make them a monetary award but devote all energy towards ensuring the announcement of the IPEd Awards appears in places where it matters: in magazines and newsletters that have wide circulation to publishers of all descriptions, and on selected websites. Winning an award would then result in both boosting the professional reputation of the recipient(s) and promoting the professional evaluation that is embodied in IPEd.

The fascinating creation drooped with an unexpected return of the trilby, hence:

## Rational Editor

- 1 The only rule should be that Award applicants must be current members of IPEd and have been a member of IPEd throughout the time the editorial work was being done.
- 2 It would probably be advisable to recognise that if there are insufficient entries (or entries that do not reach the standard) in any one field, no Award would be made in the year for that area.

There, I've thrown my hat(s) into the ring – has it been of any help?

*Lee White*

## Honorary Life Members

John Bangsund, Ruth Dixon, Elizabeth Flann, Beryl Hill, Nick Hudson, Colin Jevons, Susan Keogh, Vane Lindesay, Janet Mackenzie, Sally Milner, Renée Otmar, Teresa Pitt, Yvonne Rousseau, Wendy Sutherland, Basil Walby, Lee White, Jackie Yowell

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

## Membership

Membership of the Society is open to anyone engaged professionally in any aspect of editing for publication, or who has had such experience in the past. Associate membership is open to anyone interested in the Society's activities. Associate members may not vote or hold office in the Society.

Application/renewal forms are available from the Membership Secretary or the Society's website:

<[www.socedvic.org](http://www.socedvic.org)>

### Subscriptions

Full membership \$75  
Distant membership \$45  
Associate membership \$75

# Training course

## Introduction to InDesign for Editors

Trainer: Noè Harsel

**The following training course is already full, but Training Officer Melanie Dankel is seeking expressions of interest in a second session of this course.**

InDesign is the publishing industry standard for desktop publishing. The Society of Editors (Vic.) invites you to build your understanding of this program with an interactive introduction to InDesign.

A working knowledge of InDesign will help editors further market themselves, by being able to edit manuscripts up to final production and layout stage. With the digitisation of the industry, more and more editors are required to be versatile in their approach to editing. Covering a range of tasks and activities, you will gain a broader understanding of how the program works and what it can do for you, as well as be able to navigate text pages, edit text and set styles.

This course is ideal for people with a basic grounding in computer skills who would like to explore desktop publishing and layout. No previous desktop publishing experience is required (basic computer literacy is a prerequisite).

Noè has extensive experience in publication production, writing and editing for both print and web media. She has taught InDesign and publishing at RMIT University, Latrobe University and Swinburne University.

### Course outline

#### 1 In the beginning

- What is InDesign?
- Why do you need to know it?
- Basic outline of InDesign components

#### 2 Making it happen

- Creating a new document
- Exploring basic tools

- Requirements for text
- Requirements for images
- Writing in InDesign 1 (typing)
- Controlling the look of documents (preferences, colours, fonts)
- A basic layout exercise

#### 3 Getting serious

- Understanding and opening an existing document
- Columns, frames
- Multiple pages
- Changing page layout
- Writing in InDesign 2 (editing)

#### 4 Ultimate controls

- Setting styles (character and paragraph)
- Guides and grids
- Master pages

#### 5 Real text

- Pasting, importing
- Cutting, pasting and deleting
- Searching and replacing
- Spell check
- Threading text
- Other special text formatting

### When and where

Saturday 28 April 2007, 9.30 am to 4 pm  
CAE computer lab, 253 Flinders Lane, Melbourne

### Cost

Members (Soc. Eds, APA, AusSI, VWC) \$175.00  
Non-members \$195.00  
Morning and afternoon tea are provided.

### Training course: Introduction to InDesign for Editors

To express interest in this course, please complete the form below and return it to the Society of Editors (Vic.) Inc. or email the details to Melanie Dankel at <[melanie.dankel@lonelyplanet.com.au](mailto:melanie.dankel@lonelyplanet.com.au)>.

Name: \_\_\_\_\_

Postal address: \_\_\_\_\_

Phone: \_\_\_\_\_ BH \_\_\_\_\_ AH \_\_\_\_\_

Email address: \_\_\_\_\_

Booking:  Member (Please specify: \_\_\_\_\_ )  
 Non-member

# At the Typeface

## Selections from the *Newsletter* of the Victorian Society of Editors

Edited by Janet Mackenzie

The Victorian Society of Editors has long been a meeting point for Melbourne's intellectual and cultural life, and its monthly *Newsletter* has provided a forum for discussing books and ideas, the publishing industry, and the role and status of editors in Australia. *At the Typeface* is a selection from thirty-five years of the *Newsletter* with contributions from a wide range of authors, editors and publishers.

This book opens a window on the world of publishing. Watch as editors encounter computers for the first time at a training workshop in 1979. Hear colleagues reminisce about famous bookmen such as Andrew Fabinyi, Frank Eyre and Stephen Murray-Smith. Get the inside story on publishing events such as *Evil Angels* and *Spycatcher*. Tom Shapcott explains the ways of the Literature Board, Judith Brett resigns on a matter of principle, Louise Adler defends multinational publishers, Dinny O'Hearn is given a sitting ovation, Judith Rodriguez fails to meet famous writers and Richard Walsh questions the myth of the good old

days. Here is Beatrice Davis receiving her honorary doctorate and Barbara Ramsden being persuaded to accept an MBE. Editors pursue the mummy longlegs and freelancers do the vacation creep. A typesetter blames feminism for falling standards; a printer pleads for timely information; a production manager confesses to a life of lies.

*At the Typeface* reveals editors' professional life, described with the wit and intelligence of people whose business is words. The anthology is not only an entertaining read but also an important addition to the historical records of Australian publishing.

Janet Mackenzie helped to found the Society of Editors in 1970 and is an honorary life member. She is the author of *The Editor's Companion* (Cambridge University Press, 2004).



October 2005 • Paperback • ISBN 0-646-45165-0 • 368 pages • \$25.00

### Order now!

Please send me: \_\_\_\_\_ copies of *At the Typeface* @ \$25 each \$ \_\_\_\_\_

Postage and handling (within Australia \$10; elsewhere please enquire) \$ \_\_\_\_\_

**Total amount** \$ \_\_\_\_\_

### Payment details

- I enclose a cheque for \$ \_\_\_\_\_, payable to The Society of Editors (Vic.) Inc.
- I have **transferred payment** online to the society's bank account: The Society of Editors (Vic) Inc / Commonwealth Bank / BSB 063-114, Account number 0090 1695. Note: In the **description** line, please type 'ATT' followed by your surname (or as many characters that will fit). **I enclose a printout of my online receipt as proof of transaction.**

Please charge \$ \_\_\_\_\_ to my credit card:  Bankcard  Mastercard  Visa

Card number     |     |     |

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All prices are in Australian dollars and include GST.

Please return this form with payment to: The Society of Editors (Vic.) Inc., PO Box 176, Carlton South VIC 3053  
<www.socedvic.org> | ABN 92 015 006 730

## Dates for your diary

### Next meeting

**Practical ideas for positive change: your work, the union, and you**

**Wednesday, 4 April 2007**

### Extraordinary General Meeting

**Wednesday, 2 May 2007**

**Institute of Professional Editors 3rd National Conference**

**9–12 May 2007, Hobart, Tasmania**



If undeliverable,  
please return to  
PO Box 176  
Carlton South VIC 3053

## Committee 2006–2007

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