



NEWSLETTER

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April is the Funniest Month

April in Melbourne means Comedy Festival. If you're me (which I am but you aren't) this isn't entirely funny as it means an additional workload on top of my day job at the *Jewish News*, my two freelance jobs and my volunteer gig editing this newsletter. I review shows, you see; voluntarily – the shows and the laughs they bring are my payment.

As I write this, on Sunday 3 April, I've already reviewed four shows since the festival's start on Thursday, and have another four during the week (if you're looking for a tip, Dave Bloustein's *A Complete History of Western Philosophy* is both hilarious and contains grammar jokes, and although I haven't seen it yet, Mark Butler's show *Grammar Don't Matter On A First Date* is billed as a "comedy show for all those who have broken up with someone over a misused apostrophe").

But on the subject of volunteering, we are on the lookout for more volunteers or committee members to help us run the Society of Editors (Vic.); President Melanie Dankel gives the lowdown below. And you'll be laughing (segue!) if you pass the IPEd exam, so make sure to book in for our IPEd exam preparation dinner meeting this month, and check out the exam advice from Accredited Editors.

While we're preoccupied with comedy, Carolyn Pike sent us an email during the month containing the *Washington Post's* winning submissions in its yearly neologism contest, "in which readers are asked to supply alternative meanings for common words". Although we can't verify the authenticity of this email, and could only find reference to a monthly neologism contest run by *Washington Post* columnist Bob Levey from 1983 until he retired in 2004 (and rather than choosing common words he would ask readers to invent a new word to describe an unnamed aspect of modern life or society), the list is still very funny. Some of my favourites are:

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Trivia Question

The answer to last month's question – Which poet was the first Australian writer to be given a state funeral? – was 'Henry Lawson'. Marta Veroni was randomly selected from the pool of correct respondents and will receive a free dinner meeting admission. Congratulations, Marta!

This month's question

What was the name of the sheep station that was the setting for the novel *The Thorn Birds*?

Email your answer to meetings@socedvic.org (with the subject line 'Trivia') by 5pm on Friday 22 April. Correct answers will go into a random draw for one free dinner meeting admission. Prize is non-transferable and must be used within 12 months.

Dates for Your Diary

April

Freelance Lunch

Wednesday 13 April, 12.30pm, Pinocchio's Pizza, 152 Toorak Road, South Yarra

Join your freelance colleagues for lunch to talk about freelance issues – and have a welcome break!

Pinocchio's is diagonally opposite South Yarra Station, and accessible by train and tram (number 8 – Moreland/Toorak). There are many other choices besides pizza! Please RSVP to Fran Madigan at freelance@socedvic.org.au by Thursday 7 April.

Training

Manuscript Appraisal for Editors and Writers, with Pamela Hewitt
Saturday 16 April, in Warragul, Gippsland
This workshop is aimed at editors who

- *Coffee* (n.), the person upon whom one coughs.
- *Flabbergasted* (adj.), appalled over how much weight you have gained.
- *Esplanade* (v.), to attempt an explanation while drunk.
- *Negligent* (adj.), describes a condition in which you absentmindedly answer the door in your nightgown.
- *Lymph* (v), to walk with a lisp.
- *Oyster* (n.), a person who sprinkles conversation with Yiddishisms.
- *Circumvent* (n.), an opening in the front of boxer shorts worn by Jewish men.

Examples we found from the actual competition included *sucroscillation* (a portmanteau of *sucrose* and *oscillation*) as the answer to the June 2003 question "What do you call the little shake that people give a packet of sugar or artificial sweetener to settle the contents before they rip it open?" and *kincompoop* beating *bloodzilla* and *relashun* in reply to "The one relative that all the other relatives hate is called a ...". You can check out the columns between 1999 and 2003 [here](#).

Melanie Sheridan
Newsletter Co-Editor

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Your Society Wants You

Our society is blessed with more than 500 members, which makes us the largest society in Australia. Unfortunately, running the society can be an enormous time commitment and it's currently being juggled by a core few. I'm asking for people with the interest and time to offer their services to assist committee members with projects or to join the committee to share a portfolio.

Some of the areas you may be interested in helping out could be

- Being part of the IPed board, furthering our commitment to the national body and expanding awareness and influence of editing and editors.
- Working on the accreditation exam, organising the exam and assisting to develop the exam into online forums.
- Looking at ways in which we can work with other organisations and institutions to boost our profile and support people wanting to become editors.
- Expanding our support for the freelance community.
- Extending our focus to better serve other types of editing such as digital, magazines, newspapers.
- Planning the next Redact training weekend.
- Helping us establish a mentoring program for new and experienced editors.

We are looking for people who

- can attend monthly committee meetings
- are members of the Society of Editors (Vic.)
- bring enthusiasm and ideas to the group
- have a 'can-do' attitude
- are committed to the society and to editing as a profession

You don't need to have years and years of experience as an editor; in fact, this is a great way to get more experience about how editing works, network with like-minded people and learn.

On a personal note, joining the committee has been a huge learning experience for me. I've met so many amazing people with such a wealth of talent. I've been impressed with the generous support from everyone and with how much a small group of people can achieve. We have so much more we want to do for our members, but we just don't have the people power. If you have been thinking of stepping up, now is the time to do it.

If you have any questions or would like to have a chat about how you might be able to get involved, please email me at president@socedvic.org.

Melanie Dankel
President, Society of Editors (Vic.)

TOP

want to extend their skills to include manuscript assessment, and writers who want to know what to expect from and how to make the most of an assessment.

Dinner Meeting
IPed accreditation exam preparation
Wednesday 20 April, 6.30pm for 7pm, CO
Functions, 113 Queen Street, City

May

Editing Workshop
How to improve your writing and make it more marketable. This Society of Editors (Vic.)-sponsored event is part of the Williamstown Literary Festival.
Sunday 1 May, 11am to 1pm, Ground Floor, Williamstown Town Hall, Ferguson Street Williamstown

Book launch
Former Society of Editors (Vic.) newsletter editor Jackey Coyle has just sent off to the press the first book published by Wordy-Gurdy Press. *Indian Summers: Mumbai and Beyond*, by Ian Cochrane,



is an evocative, full-colour collection of short stories, 100 photographs and two maps that germinated during a working stint in Mumbai. To RSVP for the launch email Jackey on jackey@wordygurdy.com.au.
Thursday 5 May, Avenue Bookstore, Albert Park.

Dinner Meeting
Bernard Caleo, comic book artist/editor
Wednesday 18 May, 6.30pm for 7pm, CO
Functions, 113 Queen Street, City

IPed Accreditation Exam
Saturday 21 May (time and place TBA)

Training
Advanced Grammar for Editors, with Glenys Osborne
Saturday 28 May, CAE, Melbourne

July

Training
Introduction to Proofreading (Onscreen and Hard Copy), with Pamela Hewitt
Saturday 16 July, in Ballarat

October

Freelance Lunch
Wednesday 12 October, venue will be advised closer to the date

Stay up to Date with Our Events Calendar

Our new online events calendar contains information for our events for the upcoming year: dinner meetings, freelance lunches, newsletter deadlines, co-sponsored VWC sessions, editing conferences and more. It's available on our

Next Dinner Meeting: IPEd Exam Preparation Session

Wednesday 20 April 2011, 6.30pm for 7pm start

CQ Functions, 113 Queen St (cnr Little Collins St), City (car parking available on site, kerbside, or near Queen Victoria Market)

Preparing to sit the Institute for Professional Editors (IPEd) accreditation exam in May? Whether you've already registered or are still considering doing so, come along to this workshop dinner meeting, which will cover what the exam involves, how to prepare for it and how it will be marked.

Working in small groups facilitated by Accredited Editors who passed the 2008 or 2009 exam, you'll be able to discuss insights and strategies for preparation with other candidates. To get the most out of the evening, you should take at least one of the sample exams available on the IPEd website (www.iped-editors.org) under exam conditions.

The evening will be hosted by Julie-Anne Justus, the Society of Editors (Victoria) delegate to and current Chair of the Accreditation Board.

Thursday 21 April 2011 is the final day of registration for the exam.

New Online Registration and Payment Option!

We are now taking online registrations and payment for dinner meetings. To register online visit the [events](#) page on our website. Once there, please click the 'Register' button and follow the instructions. If you'd like to log in to have the system automatically fill in your details, simply click 'Forgot Password'; you'll receive an email with a link to let you set up a new password for your member account. Once you've done that you can log in at the event registration page and follow the instructions from there. (Otherwise simply click 'Next' to continue on to the form to fill out your details manually.)

As this is a new system for us and the first time we've set up the online registration, we ask for your understanding in case of any errors you come across. Please contact dinner meeting organiser [Ali Lemer](#) at if you have any problems at all.

To pay online in advance via credit card, go to www.paymate.com and select the 'Pay Now' button. Enter payments@socedvic.org for the email address and 'Feb dinner mtg' for the order number and then follow the instructions to complete payment (see prices below). Please bring a printout of your receipt and any other necessary documents (eg student ID) with you to the meeting. Please don't forget to also email bookings@socedvic.org to book your place!

BOOKING DETAILS FOR DINNER MEETINGS

- Book with Lu Sexton at bookings@socedvic.org by 5pm on Monday 18 April. Please let her know if you'd like to pay online in advance and she'll forward instructions.
- Please state if you are a Soc Eds member, or a member of VWC, ASTC, ANZSI, APA, or a student. (If this will be the first dinner meeting you've ever attended, it would be great if you could let us know this too.)
- Please state if you would like to book a vegetarian meal. (Vegetarian meals are available only with advance booking.)
- Note new costs: \$28 members, \$22 students, \$33 non-members. Payment methods: cash or cheque on the night; online via credit card in advance. (Credit cards are not accepted at the door.)
- If you need to cancel, please contact Lu as soon as possible.
- If you cancel after 7pm on Tuesday 19 April you'll be asked to pay for your meal (which is ordered in advance).
- Bookings are required. People who arrive on the night without a booking will be unable to attend.

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March Dinner Meeting Report: Stephen Banham on Typography

Last month, four dozen font fans of all tastes gathered to listen to Stephen Banham, internationally known graphic and type designer and author, talk about type. Banham,

[website](#) (Events > Calendar), and will be updated regularly. Simply click on an event to see more information.

Typo of the Month

Society website manager Irina Fainberg spotted this unusual plural of 'millennium' in *The Age* online on 26 March 2011.

Pharaonic fever

Kylie Northcott
March 26, 2011 - 12:05AM



Part of the exhibit Tutankhamun: The Golden Age of the Pharaohs - coming to Melbourne

Bigger than a US stadium show, older than the Rolling Stones, the pin-up boy of the ancient world is coming to town. He's old, he's gold and he has been mummified for millenniums. It is about to enchant Melbourne and generate a thirst for all things Egyptian.

Click through to see [the original](#), which still hasn't been fixed as of writing this.

If you've seen any howlers, send them to us at newsletter@socedvic.org.

Word Wide Web

Below you'll find links to editing stories and news we've seen during the past month (or so). If you have anything – long or short, funny or serious – you think may be of interest to your fellow editors, let us know: newsletter@socedvic.org.

♥ enters the OED: <http://moourl.com/OEDhearts>

Mandy Brett on the joys of being an editor: <http://moourl.com/mandybrett>

Move over copyeditors, meet the content editor: <http://moourl.com/contenteditor>

All things digital publishing: <http://www.digitalbookworld.com>

The Copyeditor's Lament – a youtube song: <http://moourl.com/copylament>

Josh Rothman stands up for Strunk & White's *The Elements of Style* in the face of claims that it has ushered in an era of sentences that are functional instead of beautiful: <http://moourl.com/strunkandwhite>

who has a Masters in Design Research, founded local design studio [Letterbox](#) in 1991 and has lectured on and authored more than a dozen publications on typography. His talk, on the social and cultural significance of typography, stemmed from a book he is currently writing on the topic, due out later this year.



His presentation started with images showing the deep extent to which typefaces have seeped into our greater cultural consciousness, with everything from a designer couch called the 'Helvetica' and a [framed Ikea print of the alphabet](#) to a [tea towel](#) imprinted with Melbourne's very own 'hook-turn' signs. From this he jumped to his main topic: how typography is capable of expressing nearly any human emotion: type is an expression of language, which is an expression of our culture, which is, of course, an expression of human experience. He listed the concepts expressed in typeface that he'd be demonstrating that night: hope, subversion, place, humanity, love, tragedy, faith, community and mystery.

His first examples showed how people have used type to express their hope for a better world. Much as Tolkien would do centuries later for his Elvish language, English author Thomas More invented a [special alphabet](#) for his 1516 treatise on the best of all possible places, *Utopia*, while Mormons developed the [Deseret alphabet](#) in 1850 in the hope that it could help teach English to Mormons emigrating from other countries (it didn't). Perhaps presaging Oprah's worldwide 'O' empire, a particularly patriotic village in Italy constructed a [giant 'M'](#), adorned with lines of saluting schoolchildren, to greet Mussolini on his arrival there.

For subversion, Banham showed a polite letter from California governor Arnold Schwarzenegger to the state legislature regarding a recently passed bill; the first letters of each line taken together [spelled out how he really felt](#). Closer to home, seemingly random letters in Helvetica placed in a diamond pattern on the wall of the CBD's Centreway shopping arcade (between Flinders Lane and Collins Street) turn out to be an ironic hidden message from the architects: *We live in a society that puts an inordinate value on goods and services*.



Place was nicely exemplified by clips of the humanist fonts [Gill Sans](#) (developed by designer Eric Gill) and [Johnston](#) (named for his mentor, Edward Johnston), two typefaces that instantly evoke 'Englishness' (the latter is used on signage and maps in the London Underground). Meanwhile, Tobias Frere-Jones' [Gotham](#), which was originally inspired by early 20th-century signage in New York City, would come full circle when it was chosen for the [engraved lettering on the city's September 11th memorial](#).

Humanity, [thy name is typo](#): the occasional mistake that pops up in printed works

Evolving English Podcasts

The British Library is offering free podcasts, associated with their [Evolving English](#) exhibition. There are currently 10 podcasts available, with more to come, and they consider all sorts of things in the world of English. Sample titles: How do jokes work?, English: the World's Language? and Voices of Rap and Hip Hop.

[Click through](#) to have a listen.

Etymology

deriving from the Greek for 'true' (eteos/etymos) and 'word' (logos)

Curious about the origin of a word or term? Send it to us and we shall go forth and investigate.

exam

It's not a fun word but it is pertinent, with the third accreditation exam coming up in May. 'Exam' (short for 'examination', of course, and relating to 'examine') dates back to the late 14th century old French 'examinacion' and Latin 'examinationem'. Then it was used to mean 'action of testing or judging'; its more specific definition of 'test of knowledge' was first recorded in the early 17th century.

Membership Matters

March was another bumper month for membership. The committee welcomed Andi Lien as a full member and saw the return of Deb Doyle as a full member (distant). We were also joined by nine new associate members: Shien Lo, Catherine Jeffreys, Anne McGravie-Wright, Emily Duck, Peter Symons, Alison Proietto, Owen Brady, Beau Hillier and Lynette White.

A warm welcome to all! We hope you make the most of your membership and that we see you at several society functions throughout the year.

Karyn Noble
Membership Officer

Calling for Contributions

Thanks as always to our regular contributors, and to Christina Ratcliffe, Mary-Jo O'Rourke, Lan Wang, Melanie Dankel, Ali Lemer, Sharon Lapkin, Carolyn Pike and Julie-Anne Justus for their contributions to this month's newsletter.

was for Banham a touching reminder of the real people at work behind them. Love was exemplified by the romance between a renowned 18th-century English printer and typographer and his wife: both are now commemorated by the eponymous fonts [Baskerville](#) and [Mrs Eaves](#). Tragedy was spelled out by the suicide of despondent actress [Peg Entwistle](#), who threw herself off the 15-metre-high 'H' of the iconic Hollywood sign in 1932.

Moving into the last few slides, Banham showed how one man's religious faith led him to spend 24 years of his life seeking out natural images of our alphabet (and numbers) as found in the [wings of butterflies](#); how the town of Point Cook installed [manhole covers with stories from the town's past](#) to create a sense of community for its residents (pic below); and how a mystery sign-installer was somehow able to accurately foretell the life of a new business by [writing the forecast in glue](#) underneath the store's sign.



After Banham finished to a robust round of applause, the talk shifted into Q&A. The first question: 'What's your favourite typeface?' Banham said he could no sooner answer that than a parent could answer which one of their children they preferred. 'How do you feel about the font Helvetica, pro or con?' Banham demurred, directing people to his website to find out the answer. (Hint: [it's not his favourite](#).) 'What mistakes do people make in choosing typefaces?' Banham's answer was that people all too often go for the form and aesthetics of a typeface without considering its function: whether a particular font is actually suited to being used as body text, for example, if it was designed to be used for headings.



'Are there any great typefaces that are underused?' Yes, said Banham, but every font has its role to play, and should be used as needed. The problem as he saw it was that fonts are often over-utilised, a function of personal computers coming pre-loaded with a dozen or so typefaces, such as Arial, that everyone ends up using by default – which Banham compared to a man asking the first woman he met on the street to marry him, instead of taking the time to look for someone actually suited to him.

One of the last few questions brought the matter around to the current topic of ebooks, and why ebook typography was so poorly designed. Banham pointed out that it's still a juvenile field, and many publishers were rushing manuscripts into ebook format simply to kick-start a market presence for themselves. In five years' time, he said, the field would be more mature and by then we should be seeing the typography of ebooks designed with as much care as it is for print books.

Touching on that, the last questioner asked whether there were any fonts designed specifically for on-screen text, instead of printing on paper. Banham said there were, pointing out screen-only typefaces such as Verdana, and noted that plenty of other typefaces were designed for specific functions: for size in phone directories and for

If you have any feedback or suggestions, ideas for articles, books you'd like to review, or want to contribute in any other way to this newsletter please drop Melanie and Kirsten a line at newsletter@socedvic.org. We'd love to hear from you.

PDF of this Newsletter

To view this newsletter as a PDF, click [here](#).

HONORARY LIFE MEMBERS

THE COMMITTEE



safety in road signs, for example. Banham echoed the thesis of his talk with this conclusion: whether it's picked from a menu or created from scratch, there's a typeface out there for anything you need it for.

Ali Lemer

Photographs courtesy of Stephen Banham and Irina Fainberg. You can see more of Irina's photos at <https://picasaweb.google.com/socedvic>.

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Introducing Accredited Editors

The third IPEd accreditation exam will be held on Saturday 21 May 2011. Registrations for the exam close on Thursday 21 April. All registrations must be made on the [registration form](#) and be accompanied by payment.

The exam is open to anyone, subject to payment of the fee. However, it is recommended that candidates have at least three or more years' full-time editing experience or equivalent.

Those that pass will join the list of accredited editors. Over the next year we'll be profiling some of these folks in the newsletter.

Julie-Anne Justus, AE

How long and what have you been editing?

My first encounter with an editor was on the receiving end, as an author. I was interested in what my editor did, so I made myself available for freelance editing projects while I was teaching full time at university. The first editing project I was offered was an accounting textbook – I don't think anyone else wanted to do it! I had done a post-graduate business degree as well as a Master's in English, so I had some knowledge of accounting.

Over the years I have worked as a writer, editor, project manager, managing editor and publisher. I've edited fiction and non-fiction, in print and online. I've worked full time and freelance, and have published in South Africa, Botswana, Namibia, Australia, New Zealand and the United States. One of my favourite editing jobs was editing a dictionary. Three dictionaries, actually.

My first role when we moved to Australia in 2001 was in primary publishing. As much as I enjoyed it, particularly the publishing role, I would prefer not to work on another primary reading scheme. Ever.



What is your current job?

A few years ago I started working in broader communications roles. I work for the national education authority, in assessment and reporting projects such as NAPLAN and the My School website. I utilise my publishing experience in everything I do, from advising on editorial strategy to writing briefing papers to project-managing national reports. I enjoy the high level of political and media attention that's given to the work,

but I spend a lot of time in airports and hotels.

When did you receive accreditation?

In 2008, the first year it was offered. I was a committee member of the Society of Editors (Victoria) and thought that sitting an exam sounded quite fun. (Bear in mind I was working in national assessment!) Since then I've represented Victoria on the IPEd Accreditation Board and have served as Chair of the Board from January 2010.

Why did you decide to seek accreditation?

I was interested in evaluating my skills against some kind of national benchmark. Now I think that accreditation offers so much more. Professionally, accredited editors know that their skills and expertise reflect the standards of the profession. The more we build the scheme, the greater its value will be to both editors and employers throughout Australia.

It's worth noting that some government contracts for editors now specify that editors must be accredited.

Accreditation wouldn't exist without the participation and support of member societies. That's one reason why reaccreditation will almost certainly require evidence of contribution to the profession – one example of which is meaningful involvement and participation in societies of editors.

Any tips for aspiring AEs?

The exam development team – including AEs who have been appointed as IPEd Assessors for this year's exam – have just completed a second sample exam that's available on the IPEd [website](#). Take the exam. Take the first sample exam too. Evaluate your results honestly. It's not an entry-level exam and not everyone passes it. Attend the society's pre-exam workshops where you'll be able to share your thoughts with other candidates and with AEs and DEs. Brush up on exam technique and practise time management. Every year the Accreditation Board hears from some candidates that there wasn't enough time. But for other, successful candidates, there was enough time. And we trial the exam every year. Volunteer AEs sit the exam under exam conditions to make sure that the exams are comparable.

Many people do an enormous amount of voluntary work to make this scheme work. Please support it.

Read any good books lately?

You know those people whom you always see in restaurants – on their own, with a book? That's me because I travel so much. Recently I've been reading Peter Temple and Julian Barnes and Thomas H Cook and John le Carre. I reserve new books at the library so that I constantly have a selection of new releases in my suitcase.

[Mary-Jo O'Rourke, AE](#)

How long have you been editing?

I began working as a freelance editor in 2002. Like many editors, I had a non-traditional pathway into editing. I had not worked as an inhouse editor before that, but had always performed many editing tasks in previous jobs. I had no specific editorial training at that time, but did have two degrees in languages and linguistics plus a love of words and grammar dating from childhood!



What is your current job?

I work as a freelance editor, proofreader and occasional indexer, mainly from my home office. My client list is varied and includes government, corporations, publishers and schools as well as private clients, most in the field of education. I edit the odd piece of fiction too.

When did you receive accreditation?

With the second cohort, in 2009.

Why did you decide to seek accreditation?

I feel strongly that the IPed accreditation scheme is an excellent way to promote the profession of editing and wanted to support the process. I also knew that, if I procrastinated, I just might keep putting off the exam forever!

Any tips for aspiring AEs?

It really is the case that your usual editorial skills after a few years of working will be enough to get you over the line! But some preparation is definitely helpful, especially doing one or both of the sample exams under examination conditions, and familiarising yourself with a small number of reference books to take into the exam, complete with sticky notes and coloured flags! Time for the exam is very tight, so I also suggest using slightly less than the recommended time for Part 2 of the exam, as Part 3 is particularly time-consuming.

Read any good books lately?

I am a voracious and eclectic reader and an habituee of my fantastic local library. Last year I enjoyed, among many others, Peter Temple's *Truth*, which merits all praise, *The Passage* by Justin Cronin and *The Elegance of the Hedgehog* by Muriel Barbery. This year I have read Dawn French's *A Tiny Bit Marvellous*, which, sadly, deserved its poor reviews, and Kate Atkinson's *Started Early, Took My Dog*, which was wonderful, like all her novels. I've also enjoyed the witty *True Blood* books, by Charlaine Harris, as well as her two other series, the *Dexter* books, by Jeff Lindsay, and the Armand Gamache Canadian crime series by Louise Penny. I'm about to read Virginia Woolf's *Orlando*.

TOP

Old Newsletters

I have just exhumed from one of my boxes (who doesn't have boxes?) a copy of the SocEd newsletter of September 1988 (hard copy, of course), when I first attended a dinner meeting. That has answered a question that had been bugging me for years – where was that draughty restaurant with the bluestone floor, where all the tables wobbled? Ah, it was the Asti at the corner of Swanston and Grattan Streets, Carlton, a SocEd mecca long defunct.

The speaker was Helen Daniel, a prolific author and Age book reviewer, later the editor of the *Australian Book Review* from 1994 until her death in 2000, aged 54. Irony, like poverty, is always with us: the front cover of this newsletter proudly misspells Helen's surname as Daniels.

SocEd is much more welcoming today as editing techniques converge, but then, as a mere newspaper subeditor struggling with part-time PR study after work and rarely able to attend meetings, I felt a little out of place. The committee consisted of nine in-house editors and one brave freelance. I recognise only one name: the ever-cheerful Janet Mau, then SocEd's training officer, whom I met at our first Redact weekend in 2007.

In the same box of literary lore was a newsletter of the Victorian Writers' Centre dated August 1986, when computers were a novelty affordable only by the few. This advertisement on page 3 reflects the first wave of the technological tsunami that had swept into our offices a new skill called word processing, and a magical machine called a photocopier.

Advertisement

DATABANK Word Processing - have your manuscript expertly typed - edited instantly - paragraphs moved, text inserted and deleted at the touch of a button. Our other services include photocopying and document binding. Professional, efficient and friendly service at hours to suit clients. Reasonable rates. Call DATABANK now - on (03) 209 9276 (BH) or (03) 211 6674 (AH)
1025 High Street, Armadale, Vic, 3143

I remember the amazed delight with which journalists pounding out the news on

clacking manual typewriters, and even secretaries lightly tapping on a modern electric keyboard, hailed a future without the fiddly cut-and-paste assembling of perfect manuscripts, to be rekeyed at top speed by typesetters or camera-photographed for publication.

This VWC newsletter was created with a typewriter whose carbon ribbon was raised so that its keys stamped the text through a flimsy foolscap stencil which would then be fitted around the roller of a hand-cranked or electrically operated Gestetner duplicator. The ink would seep through the stencil-cut text onto each sheet of foolscap paper. It was a rare stencil that had no bright pink spots of correcting fluid from an applicator that looked just like a bottle of nail polish. Editing was a female forte then — and some things haven't changed.

Christina Crossley Ratcliffe

TOP

Manuscript Appraisal for Editors and Writers Course with Pamela Hewitt

The Society of Editors (Victoria) is running a one-day course in Warragul on Saturday 16 April, 10.30am to 4.30pm. The cost for Society of Editors, VWC, APA, ASTC and ANZSI members is \$190. For non-members it's \$230. The cost includes lunch, and morning and afternoon tea. Bookings close 6pm on 8 April. This course is suitable for budding and experienced writers and editors. For all booking details and further information visit www.socedvic.org/training.

Pamela Hewitt is a freelance editor, writer, trainer and proprietor of Emend Editing. Pamela is a qualified teacher who has developed and presented editing programs for universities, TAFE, writers' centres, literary festivals and editors' societies around Australia. She is active in the profession, and her articles, surveys and conference papers are published widely. Pamela works with authors from many genres, including literary fiction and creative non-fiction.

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New Horizons for Editing and Publishing Conference

The Society of Editors (NSW) Inc. will be hosting the 5th National Editors Conference in September 2011.

Australia's biennial national editors conference is held under the aegis of IPEd (Institute of Professional Editors). The 2011 conference will celebrate the art of editing and the profession of editor. We are proud to announce the support of key sponsors: John Wiley and the CAL Cultural Fund.

The conference will be held at the Dockside Conference Centre in the heart of Sydney and is hosted by the Society of Editors (NSW) Inc. Conference registrations are now open. Use the online registration system on our website: www.editorsnsw.com/conference2011.htm.

The conference events will take place from 7 to 9 September. A gala dinner, sponsored by John Wiley, will be held at the Star Room, near Dockside Conference Centre, on Friday 9 September. On Saturday 10 September Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

The theme 'New Horizons for Editing and Publishing' is a broad, flexible theme that encompasses trends, innovations and new markets across all genres of editing, and includes both traditional and electronic publishing. Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate. See the website for a draft program: www.editorsnsw.com/conference2011.htm.

Keynote speakers include US oral history editor Linda Shopes, who is supported by the CAL Cultural Fund.

Four CAL National Editors Conference Bursaries will be available for emerging editors to attend the Sydney conference. Visit the website for updates on the bursary scheme.

Don't miss the special earlybird rate of just \$320 for members of Australian societies of editors! This includes the main conference (two days) and the cocktail party reception. Book and pay by the earlybird closing date of 28 May.

Catherine Etteridge
Conference Convenor
Society of Editors (NSW)

TOP

IPed Notes

News from the Institute of Professional Editors Limited (www.iped-editors.org)
March–April 2011

The IPed Council met twice over the period covered by these notes. Both meetings were by teleconference. Summaries of some recent IPed activities follow.

Book Industry Strategy Group (BISG)

I overlooked mention in the last notes that IPed, on behalf of the profession, made a submission to BISG earlier in the year. The group, chaired by the Hon. Dr Barry Jones AO, has been set up by the Department of Industry, Innovation, Science and Research to examine the potential effects of digital technologies on participants in the traditional supply chain of the Australian publishing industry – authors, publishers, printers and booksellers.

In seeking further engagement with the group, and representing a sector that plays a crucial role in maintaining the integrity of the publishing process, IPed's submission noted, among other things, that no matter to what degree our clients or employers take up digital production or distribution, there will remain a strong need for trained, professional editors in order to ensure high standards and quality in the final product.

It was disappointing, frightening even, that the BISG submission form failed to mention editors in its respondent categorisation. More or less as usual we had to find a destination of convenience, reinforcing that we need to promote, educate and lobby hard if we are to become a discrete and visible group in the publishing chain.

Editing research theses

After much work by councillors, particularly Anne Surma DE (WA) who spearheaded the project, the guidelines for the editing of research theses by professional editors have been revised, and the revision approved by the Deans and Directors of Graduate Studies group of the Australian universities. The revision is substantial, and all editors who work in this field should consult the new guidelines, which can be found on the IPed website under '[Resources for editors](#)'.

Barbara Ramsden Award

At the National Literary Awards ceremony in Melbourne on 25 March the 2010 Barbara Ramsden Award for excellence in editing, co-sponsored by IPed and the Fellowship of Australian Writers (FAW), went to the Allen & Unwin submission *Night Street* by Kristel Thornell, edited by Clara Finlay. In making the award, IPed's judges, Pam Hewitt AE and Craig Munro, who himself won the award in 1985, noted:

The creative relationship between editor Clara Finlay and writer Kristel Thornell has resulted in a captivating story based on the life of painter Clarice Beckett. Skilled editorial judgement is evident too when Thornell's writing breaks free of the conventional boundaries of style. The collaboration between author and editor has resulted in images, light and colour that inhabit and infuse the text with a painter's perception of the surrounding world.

In their report to FAW, the judges recorded their view that another Allen & Unwin entry, *Utopian Man* by Lisa Lang, edited by Ali Lavau, should be highly commended.

Liaison with APA

IPed is working to strengthen linkages with the Australian Publishers Association (APA) for mutual benefit and as a means of raising the profile of editors in the industry. Council Chair Rosemary Luke AE (SA) and Councillor for Victoria Rosemary Noble AE met with Dee Reed, APA Industry Professional Development Manager, during February. APA is interested in working with IPed to promote each organisation's training and professional development activities. There was interest too in the forthcoming accreditation exam and an immediate benefit of the meeting was that Dee publicised it in her regular email bulletin on APA and related activities.

Accreditation exam 2011

The number of registrants is building for IPEd's third accreditation exam, to be held on Saturday 21 May. There are now on the website two trial exams by which potential candidates can assess their readiness to go for the desirable 'AE' postnominal. In addition, the societies are running training workshops to help candidates prepare for the exam. Check the IPEd website and your society's website for details of these.

Revision of ASEP

A small group headed by Ted Briggs (Canberra) is proceeding with work on revision of the *Australian Standards for Editing Practice*. Changes required as a result of comments on a first draft revision circulated last year are being accommodated in a second draft, which will in the first instance be sent to IPEd Distinguished Editors (DEs) for appraisal.

Resources for members

A 'members only' area of the IPEd website, containing resources and guidelines for editing and research, and a forum on editing matters, will be launched shortly. Society members can sign up to access the area; your IPEd councillor has information on this. All members of the SA society have already joined en masse.

National conference news

The response to the call for papers for the fifth IPEd National Conference for Editors, organised on behalf of the national body by the Society of Editors (NSW), was such that a full and dynamic program is assured. The conference, in Sydney, will run from Wednesday 7 to Friday 9 September. The latest draft program is on the website and registrations are now open, with a 20 per cent early-bird discount available until 28 May.

The organising committee has been successful in gaining support from the CAL Cultural Fund to bring distinguished US oral history specialist Linda Shopes to the conference as one of the conference's four keynote speakers, and for a bursary program to support emerging editors working in remote locations, especially those interested in attending the conference sessions on Indigenous editing. In her address, Linda will reveal how the skilled oral history editor can bring to light new voices, stories and perspectives that previously went unheard. She will also present a one-day workshop at which editors can learn the finer points of editing oral history.

Ed Highley
IPEd Secretary

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Williamstown Literary Festival

The Williamstown 2011 Literary Festival is a festival for readers and writers, and this year it runs between 29 April and 1 May. Guests include Carmel Bird, Alison Lester, Morris Gleitzman, Tony Wheeler, Jack Faine, Jane Clifton, Garry Kinnane and Samantha Lane.

The Society of Editors (Victoria) is a Friend of the Festival, and committee member and experienced editor Sharon Lapkin will conduct an editing workshop on Sunday 1 May from 11am to 1pm at the Williamstown Town Hall.

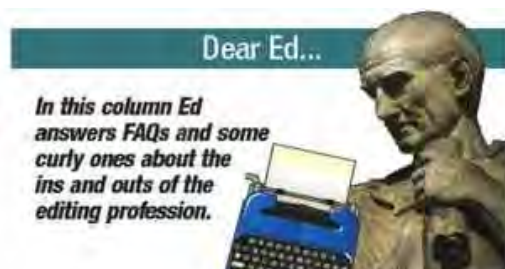
Whether you are writing a novel, a newspaper or magazine article or an opinion piece come along and get advice from Sharon on how to improve your writing and make it more marketable. This session is sponsored by the Society of Editors (Victoria). Please bring writing materials.

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Dear Ed ...

Dear Ed

Is technology making us stupid? I use Google's 'define:' function when I want to look words up, but I feel like I know fewer words than I did last year.





Gregorius

Hi Gregorius

Funny you should mention that. I've got an array of web-based dictionaries I can access from my computer but lately I've taken to keeping a dictionary open on the desk beside me. Sure, an online search is quicker and I can change between dictionaries until I find the exact definition I want, which is particularly useful when checking glossaries.

But I miss the sidetracks. I miss learning new words. An online dictionary only gives you the definition of the word you're looking up, and its speed and accuracy actually prevent you from expanding your vocabulary beyond that one word.

I've got a Universal English Dictionary that belonged to my father. He purchased it in 52 weekly parts some time in the 1930s, and it probably would've been quite at home in Lionel Logue's lounge room. It has the best headwords and definitions of all time. Where 'define:' in Google nets a plethora of choices for 'cad', from computer-aided design to Canadian dollar to coronary artery disease, the UED has only this:

cad One who is deficient in chivalrous feelings and is the reverse of a gentleman in the best and widest sense. (Rarely applied to a female.)

Isn't that great? You know your social standing with a dictionary like the UED, with the assumption that if you're reading the dictionary then you're okay, you're an insider. Try this one:

lady-killer A conceited, foppish coxcomb who endeavours to excite admiration in the opposite sex, esp. by the supposed attractions of his person and dress.

Words like 'supposed' and 'endeavours' make it quite clear which side of the line the author stands, and you, dear reader, by perusing the UED, can stand there with him. (And it is a him; I checked.) It's like opening a doorway to another era, one of class and correctness, when everyone knew their place.

Of course, with Google's 'define:' function you can pick the definition that best suits your purpose, and you know you're definitely not in an Edwardian lounge room. That can be a good thing, especially if you're allergic to floor wax.

Salutations,
Ed

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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.