Working in spite of MS Word

The society's November meeting featured Bruces Howarth and White, with Cathy Gray to minimise the geek-speak, as they explored and explained some of Microsoft Word's more frustrating 'features',aka bugs.

What do you get when you put two Bruces together? Well, when it's Bruce Howarth and Bruce White, and they are deubunking the mysteries of Microsoft Word, you get an information-packed evening. Past president Cathy Gray kept them on the straight and narrow, interpreting the geek-speak for the mere-mortal editors.

There were, as you can imagine, many periods that evening where everyone talked at once, making a nightmare job of transcribing the tapes. It didn't help that most of what was being discussed was also being shown on a projection of a computer screen, which we're obviously unable to reproduce here. What follows is cobbled together from Carolyne Bruyn's valiant effort to make sense of the tapes and the notes the Bruces used for their presentations.

Bruce Howarth began with a list he called Hints for an Easier Life:

1. Do disk cleanup often; run scandisk at least once a month. Clean out your Temp folders occasionally (just after you've started the computer, so you know you won't confuse any programs).

2. Defragment your disk regularly. Your applications will run faster (but you may not notice the difference), and your disk drive might last longer.

3. Set up Windows so it always displays file extensions.

4. Set up Office so it always shows full menus. Otherwise you forget where all those obscure things are that you don't use often, and full menus also saves you a little bit of time. Smart menus are dumb.

5. When running Word, always show paragraph markers. Then you are less likely to delete one by mistake, and you'll see double spaces, etc.

6. Turn off Fast Save. This stops your files from becoming bloated, and means that changes you didn't want preserved actually are discarded.

Next meeting: Tuesday, 4 February 2003

Pre-press for editors

John Della, general manager of PageSet

Editors are increasingly being required to prepare files that are ready for the printing press. As GM of PageSet, a state-of-the-art film, digital print and pre-press house, John is eminently qualified to talk about pre-press as it affects editors: how to ensure that files are prepared for printing so there are no glitches that can cause costly delays. John will explain the latest pre-press technology and answer questions.

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney (between Park & Bathurst streets, near the Pilgrim Theatre and Pitt Street Uniting Church; the closest train station is Town Hall), 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. $13 for members; $16 for non-members and those who don't RSVP; $7 for holders of a current Centrelink or DVA concession card. Please RSVP to 9294 4999 (voicemail) or brhed@pnc.com.au (email) by Friday, 31 January.

Tuesday, 4 March: Annual General Meeting

7. Make sure to download and install service packs for your software. Problems have been reported with Word XP styles management and track changes. One of the track changes problems was fixed in Office XP Service Pack 1.

He then talked a bit about those unexpected formatting changes that happen sometimes when we delete some text. The secret, he said, is in the paragraph mark, which is why it's such a good idea to be able to see them, and revealed those secrets in a handy table (Table 1) showing what happens when you delete a paragraph mark and surrounding text. A lot of formatting, it seems, is stored in those pesky marks, making deleting them tricky depending on what precedes and follows them, and Microsoft made the way paragraph formatting is modified during deletions 'more intuitive', though Bruce said he doesn't want to know anyone whose intuition works like that.

Searching with wild cards

He also talked about the *Find* and *Replace* functions, and how to use wild cards to help target the object of the search. *Use wildcards* is one of the options made available when the *Find* and *Replace* dialogue boxes are expanded (when you click on *More*). In his words:

When you do a search without wild cards enabled, you are given a particular set of special characters, including the paragraph mark, the tab character and some other ones—any character any digit and so on, when you click on the *Special* button in the expanded dialogue box.

Using wild cards gives you what I call a little grammar that can define sets of concurrent, or possible, scripts—like any number of spaces or any number of spaces greater than two, or any digit. When you've got the wild cards enabled, that *Special* button gives you a different set of modifiers—including any character in a range, or the beginning or end of a word. If you want to change from American to Australian spelling, you can say find the *or*s at the ends of words and replace it with *our*. It won't find all the occurrences of *or*, as in word, but it will find the or in favor.

To show how character ranges work, one of the authors I work with occasionally types the number *3* instead the word *three* and similar things. Using wild cards, I can enter the following instruction: [!0-9][0-9][!0-9]

Each pair of square brackets indicates that the string should contain one character taken from the selection within the brackets. Here, we have used the hyphen to indicate the range of characters from 0 to 9. The exclamation mark means negate, so [!0-9] means 'any character that's not a digit'. That includes paragraph marks, spaces and tabs, and whatever. So what the whole thing says is: find any digit that is surrounded by characters that aren't digits. This will find single-digit numbers to spell out.

Whenever you do these wildcard searches, it also finds things you don't want to change. You actually have to look at what you're doing with this; you can't rely on it to do it automatically for you, especially in this case, and you can't blindly hit *Replace all*. But I'm not going to write nine macros that say 'find me a *3* and replace it with the word *three*', etc. I'd far rather spend the time spelling out the number *3*. This construction finds a *3*, but ignores, say, 12. While this is slightly cumbersome, it is at least a bit quicker than looking through a document and finding the single digits with your unaided eagle eye.

Could we construct that little sequence you've done using that special menu?

Partly, although it's tedious. Let's look at another example using wild cards. To remove multiple spaces, we want to find any number of spaces together, so we type a space in the *Replace what* box. Then, under *Special* in the *Replace* dialogue box, we select *number of occurrences*, which adds the string {,} after the space. We add the number *2* between the left brace and the comma, so we end up with a string ' {2,}' (without the quotes), that says 'find any collection of two or more spaces'. There's a space there that you can barely see, then the left and right braces indicate that this is an occurrence count.

If we wanted to find instances of exactly two spaces, we'd make the expression ' {2}'. To find between two and five spaces, we'd make the string ' {2,5}'. When we've done that, we hit the tab key, type a single space in the Replace with box, then hit Enter to find the first instance of multiple spaces. We can then replace them with just a single space by clicking Replace or (usually) hitting Enter. The spaces are replaced; then it goes to the next occurrence, and so on. So if you work with the sort of authors who leave multiple spaces in their documents for something to do, this is a neat way to fix them all.

But don't you put anything in *Replace with*?

Yes; I put in one space.

Table 1—Consequences of deleting paragraph marks in MS Word documents

Items selected:				Effect
Text before	Para mark	Text after	Style after	
Y	Y	N	Same	Simple deletion
Y	Y	N	Different	Paragraphs not joined, (para mark not deleted)
Y	Y	Y	Same	Paragraphs condensed
Y	Y	Y	Different	Second style
N	Y	Y	Same	Simple deletion
N	Y	Y	Different	Second style
N	Y	N	Same	Second para runs on
N	Y	N	Different	First style kept, paragraphs condensed

So you could put in the number of occurrences of anything.

Yes, and you could combine them. I can find a string with exactly two digits in it, or with two or three digits; which brings us to the next thing I want to show you. If you click on *Special* with wildcards enabled, you will see that parentheses are labelled 'Expression'. Not very meaningful. What it means is that whatever's within parens can be used in the replacement string by using a special tag with a backslash. For example:

Let's assume your author puts a comma in numbers of four or more digits, but you want to change it so the comma only appears in numbers of five or more digits (e.g., not 1,234, but 12,345). You can find and fix these as follows. Enter in the *Find what* box the horrible-looking string '([0-9]),([0-9]{3})' (without the quotes) which means 'find strings consisting of a digit, a comma, then exactly three digits'.

Then in the *Replace with* box put '\1\2' (without the quotes). This means 'put whatever the first expression found, followed by whatever the second expression found, but leave the comma out.' Then click *Find next*. Both 1,234 and 12,345 would be found. For the first one, you'd click *Replace*, and it's changed to 1234, and for the second, you'd click *Find next* (or use the keyboard equivalents).

When you get home or back to work, look at the *Find* or *Replace* dialogue box. Enable the wild card feature and just play with it for a while. But not in a real document. You can find some documentation of wild cards by asking the online help for 'wildcards'.

Whose *Normal*?

Bruce White talked about styles and the perils of using the *Normal* style for body text, especially for editors who are handling documents from various sources. He pointed out that the *Normal* style can vary from computer to computer. For example, organisations often impose a house style on all of their documents by defining a set of styles that everyone in the organisation uses, using *Normal* for their basic body text style and defining it in a particular way. But if their normal style isn't the same as your normal style, all the body text will change to your normal style as soon as you open one of their documents.

All other styles, whether they're the basic Microsoft-defined ones or they're user-defined, will travel with a document from computer to computer. That means, if a user-defined body text style is used rather than the *Normal* style for body text, that style will follow the document wherever it goes.

Automatic numbering and bullet pointing

Bruce (White) then turned to some of the questions that had been submitted in advance by members, the first of which was:

Having recently changed from Word 97 to 2000, I haven't learnt how to use automated bullet points.

Bruce implored us to swear we'd never use the feature. In his words:

That's the bane of everybody's life. What you should be doing is applying a bullet style to that paragraph and a bullet two style to the second level. When you do that, you've got full control over what the document looks like. On a general principle automatic numbering and bullet pointing should be avoided wherever possible, and anybody who wants to do that into numbering should buy this book: *Taming Microsoft Word*, by Jean Weber. It's got a very good explanation of how to stop mucking around with Word's way of numbering. It's available on her website <jeanweber.com>, downloadable, and it's something like $20.

The book is basically about how to set up Word the way Jean Weber likes it. Once you've read that, you can set it up the way you want to do it. At least it will tell you where to look for the things that annoy even people who've been using Word for a long time and thought they knew what they were doing.

Resources

And that takes us to the final, and perhaps the best, feature of the evening, a list of resources for helping us to help ourselves. The first place to look is always the online help, though sometimes the articles are confusing or hard to read.

The Editorium
Microsoft Word Add-Ins for Publishing Professionals
<http://www.editorium.com>.

The Technical Editors' Eyrie Newsletter
Editor: Jean Hollis Weber
mailto:jean@jeanweber.com
<http://www.jeanweber.com>.
See also the *Taming Word* series available from the website.

Woody's resources
Woody's Office Watch
<http://www.woodyswatch.com/office>
The no-nonsense newsletter—the straight scoop, whether Microsoft likes it or not, dished out in a way that won't put you to sleep.

Woody's Office For Mere Mortals
<http://www.woodyswatch.com/wowmm/index.asp>
The in-depth, tutorial side of *Woody's Office Watch*.

Woody Leonhard Teaches Office 2000, Que.

Windows XP All-In-One Desk Reference For Dummies, Hungry Minds.

Special Edition Using Microsoft Office XP, with Ed Bott, Que.

Special Edition Using Microsoft Office 2000, with Ed Bott, Que.

This is an edited version of an address to the Society of Editors (NSW) Inc. on 5 November 2002. Views expressed are those of the contributor and not necessarily those of the Society of Editors.

Editorial Services Directory

We are now preparing a new edition of the Editorial Services Directory (print and online), and those listed in the 2001–02 edition will soon receive a copy of their entry for checking and updating. We are also reviewing the listing fee. If you are not currently included but would like to be, contact Cathy Gray, ph/fax (02) 9130 8331, <cgray@mpx.com.au>.

Listing in the directory is available only to members of the society.

New members

Welcome to the new members for December 2002 and January 2003:
  Karin Dickeson
  Inez Gershon
  Dietmar Kah
  Beverley Mohr
  Meryl Potter.

If the dictionary fits, wear it— a story of lexicographical angst

On the Society of Editors e-mail discussion list recently, a correspondent asked about the relative merits of the *Macquarie* and *Australian Oxford* dictionaries. After a careful caveat about my allegiance to Macquarie University, I expressed a preference for the *Macquarie* on the grounds that it is (I believe) based on a more up-to-date corpus. In other words, the *Macquarie* better reflects the current state of Australian English.

Another correspondent weighed in with the reverse judgement on the same grounds. That is, he prefers the *Australian Oxford* precisely because the *Macquarie* is based on a more up-to-date corpus. This correspondent, whom I know well, describes himself as 'a traditionalist and one who loathes and despises fashion, trendiness and plain ignorance'. But the same description could easily be applied to me; why do we differ? Does it matter? Can we learn from the difference?

I believe that it does matter, and that we can learn from it. That's not to say that either of us is more 'right' than the other; the two views are equally legitimate.

First: it's an inescapable fact that language changes. Syntactical changes (shifts in the 'rules' about word order) are rare, but we do see inflectional changes (in the formation of derived words), semantic changes (in meanings), and stylistic changes (especially in expectations of formality).

Second: many of these changes do indeed arise from fashion, trendiness, and plain ignorance. The only reason that the verbs *be*, *have*, and *do* remain irregular is their frequency of use; we don't (in general) have the chance to forget the irregularities—plain ignorance is ruled out.

But, third: while some changes might be ephemeral (only time will tell), many changes are fairly permanent. How many of us refuse to use *nice* in the sense of *pleasant*, because it really means *fine* or *delicate*, as in 'a nice distinction'? We can play King Canute, but he knew that

he couldn't hold back the tide; the most we can do is to keep the sandbags in place for a while.

So we can't deny that language changes, and we can't prevent change. But we need to remember that the rate of change is far from uniform; some changes 'catch on' in some quarters later than in others, if at all. My children, all in their twenties, don't speak or write as I did at the same age; interestingly, neither do I, now—my own language has changed with time.

I have said before that there is, somewhere, a safe middle ground between lax liberalism and curmudgeonly conservatism. Exactly where that

safe middle ground lies is itself far from constant; especially it depends on the audience. To find it, we need to know that audience, and we need to have an appreciation of the ways in which language changes. Armed with that knowledge, we can then choose the tools that suit us. For me, that means *Macquarie* rather than *Australian Oxford* for Australian English; *American Heritage* rather than *Merriam-Webster* for US English; several varieties of *Oxford* rather than *Chambers* for British English. Others may well make different choices, but it's always best to make informed choices, with full awareness of their consequences.

Michael Lewis

N O T I C E B O A R D

Courses

Professional editing

With Pam Hewitt on Saturdays and Sundays from 15 February, 2003.

Visit the NSW Writers' Centre website for details on all courses and events: <http://www.nswwriterscentre.org.au>

Galley Club

The Galley Club of Sydney invites society members to join their organisation and to enjoy its complementary services. Development seminars, active social networking events, regular newsletters and the Annual Awards for Excellence, all provide a valuable and much-needed forum for people working in publishing and printing.

Galley Club members come from all avenues of the industry, including production, editorial and design, sales, marketing and management. The $30 annual fee includes discounted rates at all Galley Club functions, the ability to advertise and promote your services on the Galley Club website, and many networking opportunities through the website links, and social functions.

To become a member, either visit <www.galleyclubsydney.org.au> to join electronically or print and complete the form. Call the president, Jodie Porter, on (02) 9805 3225 for more information.

Other events

Gleebooks hosts a variety of events each month including book launches and talks. Visit the Gleebooks website at: <http://www.gleebooks.com.au>.

Headlines you almost wish you'd written

Include your children when baking cookies.

Something went wrong in jet crash, experts say.

Police begin campaign to run down jaywalkers.

Drunks get nine months in violin case.

Iraqi head seeks arms.

Is there a ring of debris around uranus?

Panda mating fails; veterinarian takes over.

From <FastForward@MyFree.com>

E-stuff in perspective: an editor's view

Cathy Gray reports on Style Council 2002: The Digital Shift from Print to Electronic Media, *that was held in Brisbane from 22 to 24 November.*

As a conference dedicated to the 'state of the language', Style Council is never a purely academic gathering, although many of the papers delivered are based on research. Rather, it is always a very stimulating blend of principle and practice; theory illuminated by example; language as it is evolving, in use and in context.

In 2002, the focus was on language in the context of changing communication media. Style Council 2002 attracted more than 100 participants to absorb and ponder a wide range of presentations.

In his keynote address, publishing visionary Richard Walsh struck several chords that were to resonate throughout the weekend.

One was his observation that the new 'e-media' have not killed 'p-media' (that's print), as forecast by some 'e-vangelists' at the end of the 1990s. In fact, like radio faced with the rise of television, 'old' media can find new niches. So the 'shift from print to electronic' can be seen as more an expansion of possibilities than a journey that leaves print behind, consigned to oblivion.

We saw evidence of this in a paper by CCH's Penny Martin which described research into the use of electronic media (CDs and websites) as an adjunct to print in educational publishing. There is a preference for print as the core medium among both students and teachers, she reported, but supplementary material in electronic form added new and valuable dimensions.

Even in the world of computer games, one of the newest of the new digital media, print has a role. According to Bond University's Jeff Brand and Scott Knight, 'game play' itself is only one component of a computer game package. The accompanying glossy, multiple-page 'manual' provides not just the instructions about how to play, but the narrative context—the characters, the background, and the story—for the game.

Another keynote introduced by Richard Walsh was an appreciation of the 'experience of reading' in different media. Reading text on screen is still inferior to reading on paper, he said, although some of the factors that currently contribute to this are becoming less relevant as screens improve and new technologies such as 'e-ink' become commercially viable.

The success of e-media will then be more a function of good management and viable business models than technical constraints. 'Impractical dreams are giving way to new realities,' said Walsh.

The relationship between what readers are used to, what they're comfortable with, and what might be seen as 'efficient' or 'good' design emerged in several presentations.

Macquarie University's Jennifer Thurston, for example, cited web useability guru Jakob Nielsen's insight that for a reader, the web is experienced as a whole, and an individual website is a mere speck in this universe. When a radically different web page embodying all his principles of good design was resoundingly rejected by users ('Don't expect me to learn new things just for your site!' said one), Nielsen's reluctant conclusion was that modest, incremental change is the only way to go.

Thurston also provided a vivid example of the effect of culture on web page design, as well as print-based conventions. Pointing out that Arabic texts are read from right to left, rather than left to right as they are in English, she showed us an Arabic/English website where the Arabic version was a complete mirror image of the English, with the navigation menu on the right.

Nobody touched on the 'hypertext' experience as a key difference between print and electronic media, although some insights did emerge along the way—the importance of a narrative thread, for example. 'We're currently dazzled by narrative,' said Richard Walsh. We want 'beginning, middle, end'. But for users of a web *site* (as distinct from a web page) the beginning, middle and end of the experience is defined as much by their own actions as by the author or publisher.

The length of text in different media is also an issue. Are electronic texts longer because they're not limited by the physical or cost constraints of print? Or are they shorter because it's harder to read large slabs of print on screen. The answer, it seems, is a bit of both.

A paper by Pam Peters and Adam Smith, provocatively subtitled 'The death of the paragraph?', described the first stage of a Macquarie University research project into text structure in print and online, hypothesising that structural elements at all levels (section, paragraph and sentence) would be getting smaller. Preliminary indications are, however, that although sections in e-documents may be shorter, paragraphs and sentences can be longer—often extended by devices such as bulleted lists, which are evolving as a key structural device.

However, during the conference the point was made several times that long web documents will often be read as print-outs rather than on screen (thus also shifting the print cost from the publisher to the user, which could be seen as an equity issue, particularly for students). This tendency was supported by Queensland University Press's experience with its phenomenally successful POD (print on demand) service: printing out web pages has turned out to be a large part of its business.

The NSW Society's very own Shelley Kenigsberg and Pamela Hewitt provided insights into the new kinds of interaction that can occur between editors and authors working together in an online environment. In concluding their presentation, Shelley offered a quotation from *Wired Style*, the online style guide developed by *Wired* magazine, which sums up something of the challenge of working with language in the digital age: 'When does jargon end and a new vernacular begin? Where's the line between neologism and hype? What's the language of the global village? How can we keep pace with technology without getting bogged down in empty acronyms? How can we write about machines without losing a sense of humanity and poetry?' <http://hotwired.lycos.com/hardwired/wiredstyle/>.

There was much more. We heard about new e-lexicons emerging from SMS messaging and e-commerce; about 're-purposing' news stories for online consumption; and about e-media and education. Access and equity—the

Commas, cohorts and just plain sense

A recent 'What word is that?' column considered the acceptability of a one-person cohort. A reader has questioned the punctuation used in the initial example:

Joe Brown, and his cohort Bill Green

My correspondent prefers a different use of commas:

Joe Brown and his cohort, Bill Green

Much punctuation is discretionary, and this applies especially to the comma—but not by any means to all uses of the comma. I consider the comma after *Joe Brown* to be essentially discretionary; the comma (or its absence) after *cohort* is not. I'll deal with the second case first, as it's more clear-cut.

I'd like to think that all my readers are aware of the role of punctuation in distinguishing between *restrictive* and *non-restrictive* (or *defining* and *describing*) relative clauses. To summarise:

My cousin who lives in London told me ... distinguishes between one cousin and others; the relative clause *who lives in London* has a *defining* function.

My cousin, who lives in London, told me ... adds merely descriptive detail about the only cousin in question; the relative clause *who lives in London* has a *describing* function.

But relative clauses aren't the only grammatical structures that can perform defining and/or describing functions. The same is true of appositive structures:

My cousin Fred told me ... distinguishes between one cousin and others; the appositive *Fred* has a *defining* function.

My cousin, Fred, told me ... adds merely descriptive detail about the only cousin in question; the appositive *Fred* has a *describing* function.

*Returning to the 'cohort' example, you should be able to see that the original version used *Bill Green* in a defining sense; my correspondent's version uses the name in a describing sense. The decision to insert or omit the comma affects the meaning.

Now for the first comma, after (or not after) *Joe Brown*. Bearing in mind that the excerpt is a sentence fragment taken out of context, we can most easily see the case as an instance of the so-called serial comma.

But I don't think that really holds water; even the most dedicated advocate of the serial comma doesn't use it after the first of only two items. So what is at stake? Let's explore the following four options:

Joe Brown, and his cohort Bill Green (the original)

Joe Brown and his cohort, Bill Green (my correspondent's preference)

Joe Brown and his cohort Bill Green (both commas omitted)

Joe Brown, and his cohort, Bill Green (both commas included)

The first and third options use *Bill Green* in a defining sense (one of multiple cohorts); the second and fourth use the name in a describing sense (naming the only cohort in question). We must first decide which of those senses is appropriate.

If we choose the defining sense, in my view it's possible to see the third option as under-punctuated. If we choose the describing sense, it's possible to see the fourth option as over-punctuated. But there's more to it.

Even discretionary punctuation, well used, serves to clarify grammatical structure. When you have a coordinated pair of nouns preceded or followed by a modifier, there is always potential ambiguity. (Does *young men and women* mean the same as *young women and young men*, or the same as *women and young men*?)

Even if the semantics can eliminate the ambiguity (as with our friends Joe and Bill), I take the view that we should eliminate the ambiguity at the structural level, to reduce the reader's processing burden. So I would always choose to include the comma after *Joe Brown*, regardless of whether I included the comma after *cohort*; that first comma serves to ensure that *Bill Green* is immediately interpreted as in apposition to *his cohort* only, not to *Joe Brown and his cohort*. (The point is not well illustrated in this example, precisely because of the semantics.

But consider *Joe Brown and Bill Green, the plumber*. The reader must notice the singular *plumber* before deciding that *the plumber* applies only to *Bill Green*. Put a comma after *Joe Brown*, and the reader's job is simplified.)

Michael Lewis

More headlines

British left waffles on Falkland Islands.

Teacher strikes idle kids.

Clinton wins budget; more lies ahead.

Plane too close to ground, crash probe told.

Miners refuse to work after death.

Juvenile court to try shooting defendant.

Stolen painting found by tree.

Two sisters reunited after 18 years in checkout counter.

War dims hope for peace.

Style Council
continued from page 5

problem of a growing 'digital divide'—was raised often by delegates as well as speakers. We were introduced to 'blogs' (weblogs), 'nicks' (chat room nicknames), 'ludology' (the study of games, particularly computer games), and 'papyro-centricity' (a 'paper-centred' world view). Finally, the 6th edition of the *Style Manual* was formally launched by project leader Loma Snooks and Peter Donoughue of publisher John Wiley & Sons. A veritable feast.

The proceedings of Style Council 2002 are due to be published in 2003.

They'll be worth a close look, so check the Style Council Centre website for details <http://www.shlrc.mq.edu.au/style/styleconf02.html>.

Cathy Gray

A version of this report has also been published in Australian Style*, the newsletter of the Style Council Centre, based at Macquarie University.*

28th Biennial Conference
Commonwealth Press Union
Colombo, Sri Lanka, 25–28 February 2003
<http://www.cpu.org.uk/conf_srilanka_2003.html>.

The Book Conference
Cairns, 22–24 April 2003

The conference will address a range of critically important themes relating to the future of the book, as well as its past and the state of the book industry, books and reading today. Main speakers will include some of the world's leading thinkers and innovators in the areas of publishing, editing, librarianship, printing, authoring and information technologies, as well as numerous papers and workshop presentations by researchers and practitioners.

But what is the book's future, as a creature of and conduit for human invention? Do the new media (the Internet, multimedia texts and new delivery formats) represent a threat or an opportunity?
<http://book-conference.com/Background/index.html>.

SHARP annual conference
The Society for the History of Authorship, Reading and Publishing Claremont, California, 9–12 July 2003

Call for papers. SHARPists should begin planning now for the eleventh annual summer conference. The highlight will be a Saturday day trip to the library of the Getty Research Institute, with a guided tour panel discussion, and reception courtesy of the Getty Thursday. Friday will feature sessions on Women in Print Culture and on West Coast book topics. There will also be roundtables on bookish subjects.
<http://www.sharpweb.org/sharp2003.html>

After Gutenberg and Gates—gazing into the e-future
National Editors Conference
Bardon Centre, Brisbane, 18–19 July 2003

The conference will focus on the changing nature and demands of the market for editors in terms of opportunities and skill requirements, including Internet, multimedia and electronic publishing. It will also focus on major issues facing the profession, in particular, accreditation and marketing the editing profession.

Optional workshops will be held on Sunday, 20 July.
<http://www.editorscanberra.org/call.htm>

Indexing the World of Information: an international indexing conference
Australian Society of Indexers
Sydney, Carlton Crest Hotel, 12–13 September 2003

Delegates from around the world are invited to share their experience and expertise.

Society of Editors (NSW) Inc.
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Full page, $150; half page, $80 (horizontal only); one-third page, $50 (vertical or horizontal); quarter page $40 (horizontal only); sixth page, $30 (half of one column). Inserts: $75 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375.

Membership
Membership of the Society of Editors (NSW) Inc. is open to anyone working as an editor for publication (print or electronic documents), and anyone who supports the society's aims.

Membership runs for a calendar year. 2003 fees are $50 for new members ($30 if joining after 30 June) and $45 for renewals.

For a membership application form, phone (02) 9294 4999, write to PO Box 254, Broadway NSW 2007, or download an application from the society's website at http://www.users.bigpond.com/socednsw/

Listing in the *Editorial Services Directory*
A new directory is about to be produced. Listing costs TBA and it is available only to members of the society. The fee covers listing in both print and online versions. The online version is updated every three months. New entries should be submitted in .rtf format, using a template available from Cathy Gray at cgray@mpx.com.au. Updates can be made to contact details only for existing entries. Deadline for the next edition is TBA. Contact Cathy for more information.

Committee meetings
All members are welcome to attend the society's committee meetings. Contact a committee member for details if you wish to attend the next meeting.

SOCIETY OF EDITORS (NSW) INC.

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SOCIETY TRAINING

Workshops for 2003

Onscreen editing
22 February, Chatswood High School; (map will be provided) presented by Suzie Wynn-Jones.

This is NOT a basic Word course. It teaches you how to use Word to make your task, as an editor in the digital age, much easier.

Pre-press: Skills and issues
5 April, Alpha Computers, Artarmon; presented by Pandy Dimitrios.

This workshop will combine a seminar presentation and practical hands-on experience (where possible). The workshop will examine the stages of publishing, including pre-press and design, and colour management and printing techniques including:
- print requirements and specifications
- workflow procedure and techniques
- image capture, editing and manipulation
- page makeup
- layout output

Freelance editing: Running a business
17 May, Jacksons Landing, Pyrmont (map will be provided), presented by Kate Robinson, Ruth Green, Pamela Hewitt and Cathy Gray.

This workshop will discuss setting up a business, finding work, quoting for work, and managing projects.

Copyright
(date to be advised)

This course, tailored for publishers and editors, will be run by the Copyright Council.

Literary editing
12 July, NSW Writers' Centre; presented by Pamela Hewitt.

Pamela will present the finer points of fiction and creative nonfiction, including voice, point of view, characterisation, narrative techniques and writing style.

Indexing
(date to be advised); presented by Caroline Colton and Michael Wyatt.

Technical editing
16 August, City Tattersalls Club; presented by Greg Heard, Bruce Howarth, Matthew Stevens and Rhana Pike.

This course will cover tables in scientific publications; technical editing with Word: setting up tables (as opposed to editing content), equation editor, plus general Word 'power user' stuff; substantive editing of scientific work and figures in scientific publications.

Grammar for writers and editors
September and October; presented by Robert Veel.

This course will be presented as a two-day workshop, one day in September and another in October enabling the subject to be covered more comprehensively than is possible in a single day.

Structural editing: The essentials
15 November, Jacksons Landing, Pyrmont (map will be provided), presented by Shelley Kenigsberg and Pamela Hewitt.

Wired words: Writing and editing for the web
(date to be advised); presented by Pamela Hewitt.

Writing for the web has challenges that are different from print-based writing. The workshop covers 'chunking', break-out text, pyramid writing, and linking techniques.

For more information about the society's workshops, please send an email to Pauline Waugh at <paulinewaugh@ozemail.com.au>.