

# Border skirmishes between editors and designers

*David Whitbread, author of The Design Manual, and designer of the sixth edition of the Style manual for authors, editors and printers, talked about his experience of learning to work with editors and the process of publishing both manuals at the society's July meeting.*

My first skirmish with an editor was when I started realising there were things designers and editors really needed to know about what each other did.

The senior editor at AGPS was a formidable woman named Janet Wyatt. AGPS had a large studio with about 18 graphic designers and seven editors. There are now none of either and there is no Australian Government Publishing

Service. A publication would come from a government department to the editorial section to be marked up and then it would come through to design for our mark-up.

To effectively apportion blame, the design mark-up was done in green, the editorial mark-up in purple, author's corrections in blue and typesetters' in red, resulting in a multi-coloured

manuscript. Now I got used to receiving the purple marks, and noticed every time there was a hyphen they called it an em. So when a manuscript for a newsletter came from editorial with no marks, I changed every hyphen to an em rule because I knew that's what you did. When it came back from the typesetters

**continued on next page**

Next meeting: Tuesday, 3 September 2002

## Accreditation!

- What does it mean?
- How would it affect you?
- What are the benefits and problems?

Accreditation is probably the major professional issue facing Australian editors today. This is your opportunity to have a say about what sort of accreditation framework you think is best for editors, if any. It's also a chance to find out about the issues.

This meeting will be a hands-on session, with an introduction to the progress made by the CASE national working group on accreditation by NSW society representative Pamela Hewitt.

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. There is no charge for this meeting. Please RSVP to brhed@pnc.com.au (email) or 9294 4999 (voicemail) by Friday 30 August.

**Tuesday 1 October: TBA**

## Inside

**For your forward events file:** Page 6

*Volunteers needed and planning day*

**Sticky notes:** Page 7

*Sculpture from editorial debris*

**IP poetry and fiction competition** Page 7

**Noticeboard** Page 8

**Training:**

*Society workshops  
NSW Writers' Centre workshops*

*Indexing courses  
Events*

---

## David Whitbread

continued from page 1

in galley form I was called into the senior editor's office and she tore strips off me.

'How dare you change something that's been through this editorial section', she said.

And I said, 'Excuse me, Janet, it had not.'

And so the discussion continued ...

'We had chosen not to edit that particular piece.'

'I don't think you have that choice, Janet. It is either going to be edited, or it is going to be edited by me.'

'What do you mean?'

'Well I know, as a typographer, that I have to have the typography right. So I've gone in and done what you guys always do to those hyphens. You turn them all into em rules.'

You can imagine how much it cost us, all charged at designer correction rates. But Janet then did tell me the simplest way of understanding the difference between em and en rules and hyphens.

And I said, 'Janet, if it is that simple, why doesn't the *Style Manual* say it that way?' The *Style Manual* still doesn't say it that way, though we are getting closer. My book, *The Design Manual*, does include the difference between em and en rules, in simple terms as Janet told me all those years ago in rather loud tones.

As it turned out I was the designer of the fourth edition of the *Style Manual*. That's the red one. I was wasn't with AGPS for the fifth edition, but when they decided to do a sixth edition, which is supposed to be the last edition (because it is supposed to say everything), Loma Snooks asked me to be on her team.

*The Design Manual* began as a companion volume to the *Style Manual*. When AGPS sank without trace the rights reverted to me. UNSW Press had heard that there was a manuscript and that it was 80 per cent completed at that point. They published the book last year.

I thought I would talk about the differences between it and the *Style Manual*, and of course the editorial design nexus that I found myself in as both the author and designer of *The Design Manual*.

### *The Design Manual*

As author and designer the writing was made easier because I had been writing

a column in *Australian MacWorld* for some years. I had always reserved with Niche Publishing (now Niche Media) the right to put together a compilation of the columns, and so they became the basis for the book. I'd also been teaching at both the Canberra Institute of Technology and the University of Canberra, so I had lecture notes as well. We (AGPS at that stage and me) decided to break it up into three sections: Purpose, Projects and Production.

### Purpose

The definition of graphic design still seems to be a problem for many people and there isn't an easy one-sentence definition. The first section talks about what design does for its particular audience and what good design might be, and about the differences between, for example, styling and design. A lot of what passes for design is merely styling. There are a lot of glitzy excuses for design out there which are really just styling exercises and they don't answer the basic requirements of appropriate design.

---

## *If it is that simple, why doesn't the Style Manual say it that way?*

---

Now I would prefer that word instead of 'good' in front of design. It's better to talk about 'appropriate design', and for bad design it's better to say 'inappropriate design'.

And then the section talks about what might make a design appropriate. Usually it's to do with whether it engages its audience; whether it enables them to get information from it; whether it enables them to remember or enjoy that information; and whether it's an entertaining piece of design or a teaching piece of design.

I think when a lot of people look at a design and they don't think about the target market; they don't think about what that design is trying to achieve for the ultimate user of that design. It's always the hardest thing for me to explain to clients: that they may not actually like the design themselves because they're not in the target market,

they're not part of the audience for whom that piece is designed. All sorts of government agencies will say 'We're designing this for kids' or 'We're designing this for teens'. Well, you have to wonder who thought that [design] could possibly get the message out. You have to start looking at audiences, so the first part of the book is to do with the purpose.

As this is one of the few, if not the only, Australian design text, it might be useful to talk about whether there is such a thing as an Australian style. My argument is that it's highly unlikely that there is an Australian style as such. We tend to be part of the international style continuum. It's hard to pinpoint a design as Australian unless it has a picture of a kangaroo or something like that.

However, I do wonder whether we have a palette that is slightly different in our use of colour. Certainly the use of colour, particularly the intensity, by photographers and artists is noted worldwide (from the colourful decimal banknote series and the Australia Post stamps which are collected worldwide). Some say that that's to do with the intensity of the sunlight on this end of the globe and the resulting different colour spectrum.

So my argument is that if there were an Australian design style, it would be to do with colour, and possibly irreverence of imagery, rather than actual structural design issues.

Then the book goes into what I term 'real' communication. 'Communication' is just one of those buzz words that's lost its meaning, so I've used an adjective like 'real' to try to give communication back its original meaning. We talk about clarity and words, then about how we read and how that is affected by all the reading we now do on screen, as well as in advertisements and books and other publications. Arguably, on-screen reading is having more impact on the way books are produced, and that certainly affected the new *Style Manual* because a lot of that design is based on screen-reading techniques.

### Projects

I figured that a book like this should be project-based and view that immediately defined its differences from the *Style Manual*. In the Projects section, the

---

subject matter is quite different. You have subsections called Publications, Corporate Identity, Screen-based Media, and Advertising.

The *Style Manual* still doesn't talk about advertising, and it still doesn't talk about corporate identification, except in terms of national corporate identity or visual identifiers for the Commonwealth Government. It enters the realm of screen-based media, but it doesn't talk about issues like signage or advertising. It does talk a little about forms, but there is a broader array of projects in *The Design Manual* that are covered in greater detail, with lots of check lists.

It still has an order of publication, as does the *Style Manual*. This is my generic order of publication because publications generally follow the same process. I've amalgamated every order of publication I've ever seen and put them into sections such as preliminary material, text material and end matter, so it's all contained in one order of publication and you just go along the list and tick the items you need.

For example, on the cover you have: front cover, spine, back cover, dust jacket, flaps or end papers; what would go on each of those; and where to put the traditional author's blurb and barcode. If you don't have them you just leave them off. But the list might remind you that you need a barcode on the back cover, so the idea of the lists in the book is that professional studios will be able to use them as check list.

The book also covers things like brand management, the whole idea of branding and how you manufacture a brand using corporate image technique.

The book also covers multimedia: things like how you storyboard for multimedia, the codes that you use when you talk about fades and the visual coding when you're discussing scripting for multimedia.

It discusses sound in terms of the design use of sound these days. Sound, in my definition, is just another technique for illustrating something. If we're talking about illustration, then we really have to talk about illustration across media. Illustration in multimedia and websites includes sound, so you then have to discuss the sorts of sound that might include: whether you're creating sound from scratch; whether you're

using documentary sound; whether you're using dialogue, music, effects etc.

### Production

The final section is Production, which is where most people might think a design manual would start. This section starts with layout.

I felt it was more important for people to think about the purpose of design and their projects first before jumping to production. A particularly fine photographer named Andrew Sikorski worked with me on this book. A great photo he had in his portfolio had all sorts of little things that we could pull out. You could use that photograph in numerous ways. I think it's important for people not to just receive a photograph and assume they have to use the whole thing. You can use photographs in much more interesting ways. It's not a new thing by any means.

---

***'That's pathetic.  
You are a pathetic  
man to put that as  
an example. It just  
proves you are a  
very sick man too.'***

---

In design much is made of typography, and design books often start with typography. I think really typography is jumping into detail before you've got the general picture. So I prefer to talk about layout terminology first.

A lot of typography books miss out the basics—like what is a font and what are the symbols are called? In fact I had to do significant amounts of research, and the hardest one for me to find was @. I found that the best, or most logical, name for it was 'the commercial at'. I only found that in one place—an English resource.

I've tried to use current terminology, and that's one of the problems with *The Design Manual*—I'm trying to standardise terminology.

Another thing that I've done is try to introduce the detailing of typography, so I do 'before' and 'after' examples in the margin. My wife particularly hates one example because she said it's just a designer wank. She said, 'Oh that's

pathetic. You are a pathetic man to put that as an example. It just proves that you are a very, very sick man too.'

All I did was to change the dot of an 'i' to a square instead of a circle in the typeface. I did it because, if you have a design that has numerous instances of a square through it (like *The Design Manual*, with all sorts of squares including silent squares in the grid so the shape is used quite religiously), you might replace circular material with square material in things like display typography.

You can do a lot of things in display typography. For example, you can reduce the size of punctuation because the marks are designed for reading at book sizes like 10 or 11 point. They were never designed for headline size and take up too much room.

In a lot of headlines you remove all punctuation anyway, but in display typography you would reduce the size to be more logical at the display size.

Part of the reason that the font Scala is used throughout the book is that it's one of the first fonts that came out with the euro and I didn't have to buy a CD of euros in every font imaginable.

I edited down the proofreading marks to one page of my favourites. It's my base set that I teach all my classes because it is the bulk of typesetters' marks that you can expect people to understand. You can use all the marks, but there aren't many trained typesetters these days—they're just designers or typists, and they weren't taught proofreading marks.

It's also important for people to understand the difference between vectors and rasters so they know what they are going to get out of the other end of their machines.

Once you get through Design and Typography you get to Colour Systems and Reproduction Systems. You can have a lot of problems with colour systems being incompatible with each other—screen colour not being print colour; not being home printer colour; not being Pantone or printed CMYK, that sort of thing. My mantra is always 'just expect it to be crook'. It's not going to be perfect, so don't worry too much about it, so just go for the closest you can get.

continued on next page

---

## David Whitbread

continued from page 1

Colour systems are fundamentally incompatible because they are working on opposite ways of building up colour. You are always going to have limitations on the light sources that your readers are looking at these colours through anyway. No one except printers, has daylight viewing booths, so when someone's reading a book they're not reading it in optimum conditions anyway.

Then the book goes into things like different screening techniques and the fineness of the screens. They had to reprint this section of the book because someone forgot to tell the printer there was stochastic (random pixel) screening at 300 dpi, in the bottom right-hand corner, and it all went to a tone drop-out. While potentially embarrassing, it demonstrates good quality control and some very fine printing—thanks to the printer, which was Brown, Prior Anderson (BPA) in Melbourne.

---

### *I found that I had an extremely difficult author to deal with.*

---

Another thing that we demonstrate in the colour section is what's called under colour removal, where all the shadow areas are removed. In traditional colour printing, the black areas go to a solid yellow. While that gives you a really rich black, it also means the page is very wet, slowing drying time. So for catalogue production and all sorts of other productions, you now use under colour removal, removing all those shadow areas and keeping the yellow bits to build up the colour. Most of the colour that you're seeing these days is produced with under colour removal. Printers can move the job through much faster because they're not building up a huge layer of four levels of ink on the page.

Then we go into Binding Techniques, which are explained in the text so that designers will know what they're asking for.

The hardest thing in the book for me was turning into the designer. When the book was with AGPS, I was the author and the AGPS Design Studio was going

to design the book. When UNSW Press took over the publication, they asked me to design the book as well.

I found that I had an extremely difficult author to deal with. The author hat and the designer hat often had conflict. Thank goodness I had an editor, named Jan Whelan. She's really the ghost editor because she prefers a credit on a full editorial job; but she was asked to only do a copy edit.

I was a bit worried because in my first discussion with the publisher about editing they used an odd turn of phrase introducing me to her. But Jan said she'd do a sample chapter for me and I could send it back to her with my comments.

I sent it back by email with five comments. When two weeks went by and I heard nothing, I wondered what was going on. Then Jan rang me up and asked when she was going to get the chapter back.

'But I sent it to you two weeks ago. I read it instantly. Didn't you get my email?'

'Is that it?' she said.

'Yeah. There were only five changes. Did you get them?'

And she replied, 'Oh, we're going to get on famously'.

And in fact we did. The only other editorial problem that I had was when Jan said in one particular chapter, 'You need to tell me what you want to say in this paragraph you've got here.'

For two days I just went through this paragraph over and over—it was quite clear to me what I was talking about. So I contacted Jan to ask what she meant.

'Jan, look, I'm in a real quandary here. I have no idea why you can't see what I'm talking about. It's extremely clear.'

She said, 'No it's not. There are three ways you can read that paragraph.' She sent me three versions of the paragraph by return email.

I was absolutely horrified when I saw what she meant. It was remarkable that she could see three different ways of interpreting that paragraph. I had no idea that the language could possibly be convoluted in those three ways. And of course it was my language that was convoluted.

Another thing that really surprised me was in the proofreading when Jan discovered that we had got the numbers in the measurement systems mixed up. I

was really impressed that she went to that degree of checking. There are a few things where she really saved my bacon.

### *Style Manual, Sixth edition*

Let's go to the sixth edition of the *Style Manual*. You'll notice the lower case 'm' on the cover straight away. We came down in favour of minimal capitalisation, which I have to say has always been my preference. The decision was made very late in the process, and no, no one keeled over and died. It is following international trends and it's much easier, and more consistent, to go with minimal capitalisation.

I was the art director for the sixth edition and had the good fortune to work with a Julie Hamilton, a fine designer. It's one of the first professional collaborations that I've had and it was an extremely successful, professional collaboration of, effectively, two designers who hadn't met until this particular job.

It has been a really effective partnership and we are now going for jobs, with both our firms, offering combined services to various clients. It's enabling us to do many more things with our businesses. I really recommend getting involved with other people in your own profession because there is so much shorthand that you can use.

Loma Snooks was the team leader and project manager for the *Style Manual*. Chris Pirie was another well-known editor on the team. Most of the team members wrote or revised chapters. All assessed chapters. Some had other advisory roles.

Loma wrote four new chapters, including the one on editing and proofreading, integrated all the content and revised each chapter. Chris wrote many of the chapters on editorial style and referencing. She also did the majority of the copy editing and proofreading, following on from Loma's substantive editing.

Pam Peters wrote a number of chapters and provided information on current Australian usage for chapters like Capitalisation, Punctuation, Spelling, Measurements, Shortened Forms. Pam also wrote the draft of the new chapter on Grammar.

Michael Harrington, from the Australian Society of Indexers, did the

---

index but he also wrote the chapters on indexing and legal and compliance issues. Michael did a mammoth job on the index. He did a terrific job on the index for my book too.

Victoria Richardson from Net Impact Solutions wrote the new chapter on multimedia and web-based or electronic production and also had a major advisory role throughout the manual in incorporating all the things we needed to understand in order to accommodate screen material.

It was discussed early on in the process—you can't just say let's do a chapter on screen design in the manual. You have to deal with writing for the screen, structuring for the screen, language for the screen, editing for the screen. We found that we had to put it throughout the whole book and hopefully that's been successful.

Shirley Purchase was an adviser particularly on the editorial section. Graham O'Loughlin was the contract management adviser and had input into the project management sections. Julie Hamilton was the designer and Lindsay Mackerras was an adviser in her capacity as the last of the serving senior editors at AGPS. I wrote part three on Designing and Illustrating and the Paper-based Production chapters.

Our main market for this book is the public service. Nearly all the skills in publication are outsourced. Even authoring is outsourced. So we needed to say that if you've got the job of putting together a book, these are some of the things you might like. You might need someone to write it. You might need someone to edit it.

### The design process

The idea behind my plan for the book was pretty much the idea of a site map for a website because at this stage we were designing for both print and web. The *Style Manual* was originally intended to be released in book and CD form. The CD was to be interactive, with both hyperlinks to websites and hyperlinks within the CD. When you got to Printing Process, you would click on a bit of video and see the printing happening.

Needless to say that turned into a little bit of an expensive option and they decided to just get the book out with the option of later moving to a multimedia

version. But what we were designing were pages that looked similar in print and on screen. Obviously the format would be different on screen, but there would be aspects of the publication that were the same. So the design is based on the pull-down menus that you would see in a website. The site map principle has been continued on part titles in the book.

We had a lot of appendixes. I personally hate them. There aren't any in my book; I prefer to handle appendix material where it falls. Of course in a website it's hyperlinked. I didn't win that argument, but I got them down to three.

---

## *I absolutely hate numbered paragraphs, and I was a thorn in everybody's side.*

---

The first draft of the manuscript came in at 860 pages, for a 550-page book. We had to do a major edit without losing any content. You will all understand what that means. Just shrink every chapter, including all the new ones that we commissioned between the stages, by 25 per cent.

We came up with the technique of doing 'about' pages and using captions. That technique enabled us to shrink a lot of production information and provide the terminology without explaining it exhaustively in text. Ultimately, the book came in at exactly 550 pages.

We also have check lists at the end of many chapters. We thought that people want to know how to look at a design and assess if it works, and how to look at an editor's work or an indexer's work and assess whether they've done what should have been achieved?

One of the things some people loved about the previous editions was the numbered paragraphs. I absolutely hate numbered paragraphs, and I was a thorn in everybody's side. We did the roughs with paragraph numbers. We reduced them and pushed them into the margins to try and make it so you could read the text without the imposition of those bold paragraph numbers that have existed for

such a long time. And ultimately we decided against them.

To get rid of the paragraph numbering, we had to increase the number of headings and to compartmentalise the subjects we were addressing. Our rule as writers was to have a heading roughly every 250 words.

We then had to get your attention with the first paragraph, so we did these heavy, black chapter opening paragraphs. But we then realised that we were implying that they were really important, so we had to write them as if they were. That meant we had to do introductions upon introductions. We had all this angst about how to say everything about the chapter in one paragraph.

Just quietly, I really don't like the contents list being at the beginning of each chapter, however, I can see that it's working in this publication. The contents list would have been 20 pages up front had we done not that.

We were going to avoid having website URLs in references because of the likelihood of change. There was a big push to leave them out, but we figured that publications also go out of print too, and stopped there.

The section on Writing and editing is the largest in the book. The editing and proofreading section has an interesting chart which I'm sure is very close to Loma's heart because she says that it shows that editors do something. For all those clients who don't know what you do, show them this page and say, 'Here, and this is why it costs you money'.

In the design and illustration section there are official coats of arms to scan if you are creating artwork for government publications. They are all the official coats of arms at a size that you can reproduce. They are here because no one knows where to get the official artwork. It's now on CD, but it's not available anywhere. We got the one copy of it to do this, but they wouldn't even let us put an address as to where to get it from.

In the colour section, the most important thing, I felt, was giving people the mixing guides for all the flags so that they're standardised in Australian reproduction systems (and they are often all over the place). The standards are taken from the Commonwealth printing

continued on next page

## David Whitbread

continued from page 5

and publishing manual, which is the current guide for standards for reproduction, but it's been out of print for eight years.

We wanted to explain where the green and gold come from, but had to acknowledge the heraldic colours because all of the Order of Australia material is in the heraldic colour, which is where your national colours normally come from, the crest on your coat of arms. That's where the blue and gold come from. Green and gold was decreed by Bob Hawke because sports teams use green and gold, and he felt everybody wanted green and gold.

There is a new chapter in the design and illustration section about forms. The only thing about forms design was back in the first edition and was used as the basis for this chapter. Loma asked me to write this, which entailed a lot of extra research for me to get you all the current world standards.

The reason there is a fake form in the book is because we could not find any government form that puts together everything that is best practice in the world. However, someone at the Tax Office has apparently read the *Style Manual* and seen this page because they

have removed all those little boxes from their forms. I couldn't believe it.

About seven designers told them: 'Do not put boxes around every letter. It will increase error rates', which it does. And so they have put boxes around every letter since the introduction of Tax Pack. But on the first form from the Tax Office I've seen since this new edition came, they've copied our form. I was very excited about that.

The forms section was reviewed by the Communication Research Institute of Australia's David Sless. He was very generous with his time and review because I had originally asked for him to write the section, so I really do believe it's a very good example of best practice.

There is also a new chapter on tables design. When they asked me write that I absolutely quaked because I have done tables for years without really knowing how I did them. There are so many variations. I went to ABS and I went to CSIRO and I looked at all sorts of standards. ABS in particular were very generous and were keen to refer to this in the latest update of their style manual.

Michael Harrington's section on the laws relating to publication covers access, copyright, and all sorts of things. Obviously this information changes all the time.

The most interesting aspect of this for me as a designer is the whole idea of identification and access and how you enable your publications to be accessed. And of course we had to look and international spellings, because method data has to be that way or international search engines won't find Australian content.

The final section on producing and evaluating the product includes both paper-based and on-screen production. Paper-based production is probably the largest condensation of information from the last edition. Printing, paper, typography, typesetting, proofreading, binding, finishing processes, and four colour reproduction, are now in one chapter called Paper-based Reproduction.

The chapter about on-screen production is entirely new. On-screen production is compared with printed versions of the same document, showing a screen version and a printed version from the same artwork. Of course in a printing section we have things like eight-page colour impositions, spreading and choking in pre-press, and so on.

It was really interesting working on the *Style Manual* because I've never seen chapters edited so much in my life. With previous versions of the *Style Manual* you can hear the baton, or the pen, change between chapters. We tried to minimise that with a writing style sheet, but it was changed radically at first-draft stage.

Then everything had to be re-edited. It was very scary for me as an author at that point. But we had to remove 25 per cent anyway. Just remove every adjective. 'The big truck'? Nup, 'The truck'.

I hope that explains some of the decision-making processes that accompanied producing both *The Design Manual* and the *Style Manual*. I also hope I've interested you enough to have a look at the new sections in the *Style Manual* and, of course, to go out and buy my book.

*This is an edited version of an address to the Society of Editors (NSW) Inc. on 2 July 2002. Views expressed are those of the contributor and not necessarily those of the Society of Editors.*

*Meredith McGowan transcribed and Carey Martin edited David Whitbread's talk.*

### For your forward events file

#### Volunteers needed

We need volunteers for the society's stand at the Carnivale literary festival and Australian publishers' showcase 19–20 October.

There's always a great atmosphere with lots of people to talk to and interesting events. If you could spare a couple of hours over that weekend, please advise Shelley Kenigsberg via email (details on page 8).

#### Planning session: Where to from here?

On 26 October, we are having a planning meeting to address the society's future direction. Your committee wants to serve the members as well as possible within its limited resources. But feedback from the membership is limited, too. Should the committee just accept that no news is good news, or could we be doing more?

This is your chance to have a say. Tell us: Are the meetings interesting and worthwhile? Does *Blue Pencil* give you what you need? What about training? Should we be focusing our efforts towards raising the profile of editors to ensure our professional status? What else do we need to do for our membership?

Please think about these things. It is only too easy to jog along putting up with minor irritants until they become too big to ignore. Now is the time to deal with these constructively and help us make our society a force to be reckoned with in Australian publishing.

If you can't attend, please email your comments and suggestions for discussion to Shelley Kenigsberg, Michael Lewis or Bruce Howarth (details on page 8).

Time and venue TBA.

## Sticky notes

Thought you fellow editors might get a kick out of this. I've been buried under a huge pile of page proofs lately. One of my co-workers, a practising artist, noticed the ever-growing pile of colourful sticky notes beside my editor's desk.

'Ooooooh!' she exclaimed, 'Can I have that?'

She was fascinated with the cryptic messages on the notes:

avoid widow

or was x3-55

line by itself @ bottom of col OK?

, I think (?) but also (?)

"to be" lc OK?

make 4 lines?

very unique

pg # ?

better break?

—————>

add "Pablo"?

note re: paint looking like masking tape—correct here

don't end recto w/ 1st pt of bkn wrd

# / # ? cover/frontsp. crdt?

check vs. Borof., etc.

check alignment meas. b/b in caps

[and my all-time favourite]  
FLOPPED!

'Yes,' I explained, 'or was x3-55' meant something important to me last week.'

The little pile of sticky notes is now featured prominently on said co-worker's desk, displayed like a small sculpture.

So, all you sticky-note artists, sit a bit taller! We have been recognized!

*Reproduced with permission of Pam Hatley, Fort Worth, Texas*

## Poetry and fiction competition

Interactive Publications (IP) has announced the launch of IP Picks 2003. Winners of this national competition, now in its second year, will be guaranteed publication in one of IP's three imprints. The competition, which opens for entries from 1 October 2002, is for unpublished poetry and fiction manuscripts.

Contact Dr David Reiter, Director, Interactive Publications, by phone on (07) 3395 0269 or 0412 313 923, by fax on (07) 3324 9319, or by email at [members.optusnet.com.au/~reiterdr](mailto:members.optusnet.com.au/~reiterdr) for entry information.

## Internet humour

In case you needed further proof that the human race is doomed through stupidity, here are some actual label instructions on consumer goods:

On a Sears hairdryer: Do not use while sleeping.

On a bag of Fritos: You could be a winner! No purchase necessary. Details inside. (The shoplifter special?)

On a bar of Dial soap: Directions: Use like regular soap.

On a child's superman suit: Wearing of this garment does not enable you to fly.

On some Swanson frozen dinners: Serving suggestion: Defrost.

On Tesco's Tiramisu dessert: (printed on bottom) Do not turn upside down.

On Marks & Spencer Bread Pudding: Product will be hot after heating.

On packaging for a Rowenta iron: Do not iron clothes on body.

On Nytol Sleep Aid: Warning: May cause drowsiness.

On most brands of Christmas lights: For indoor or outdoor use only.

On a Japanese food processor: Not to be used for the other use.

On Sunbury's peanuts: Warning: contains nuts.

On an American Airlines packet of nuts: Instructions: Open packet, eat nuts.

### *Society of Editors (NSW) Inc.*

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999

<http://www.users.bigpond.com/socednsw/>

### 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. 2002 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/>

### *Blue Pencil*

The society's newsletter, *Blue Pencil*, is published monthly, except for a combined January/February issue. Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007. Deadline for the October issue is Monday 9 September.

### Advertising rates:

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 350.

### Listing in the *Editorial Services Directory*

Listing costs \$40 and 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](mailto:cgray@mpx.com.au). Updates can be made to contact details only for existing entries. Deadline for the next update is 30 September, 2002. Contact Cathy for more information. A new print edition is due to be published in 2003.

### 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.

## **2002 COMMITTEE**

**President: Shelley Kenigsberg**

Phone: (02) 9130 6752

Email: skenigs@bigpond.com

**Vice president: Michael Lewis**

Phone: (02) 9889 3677 (w)

Fax: (02) 9889 3688 (w)

Email: mlewis@brandle.com.au

**Secretary: Bruce Howarth**

Phone: (02) 4731 5406 (h)

Email: brhed@pnc.com.au

**Treasurer: Janice Beavan**

Phone: (02) 9660 0335 (h)

Fax: (02) 9660 9375 (h)

Email: JBeavan@bigpond.com

**General members:**

**Robin Appleton**

Email: icegreenapple@alpha.net.au

**Pamela Hewitt**

Email: emend@cyberone.com.au

**Heather Jamieson**

Email: heatherjamieson@ozemail.com.au

**Terry Johnston**

Email: pnayp@ozemail.com.au

**Pauline Waugh**

Email: paulinewaugh@ozemail.com.au

**Membership secretary: Michael Wyatt**

Phone: 0500 539 973

Fax: (02) 9225 9114

Email: michael.wyatt@keyword.com.au

**Newsletter co-editors:**

**Merry Pearson**

Email: mmripear@ozemail.com.au

**Carey Martin**

Email: cajan@ozemail.com.au

**Newsletter assistants:**

**Robin Appleton**

Email: icegreenapple@alpha.net.au

**Carolyn Bruyn**

Email: cbruyn@ihug.com.au

**Meredith McGowan**

Email: smiles.and.soap@bigpond.com

**Irene Sharpham**

Email: IreneSharpham@FreelanceEditor.com.au

**Publicity coordinators:**

**Ginny Lowndes**

Email: ginnylowndes@hotmail.com / @bigpond.com

**Gila Scheffler**

Email: gila.scheffler@bigpond.com

**Meetings coordinator: Terry Johnston**

Email: pnayp@ozemail.com.au

**Training coordinator: Pauline Waugh**

Email: paulinewaugh@ozemail.com.au

**Training assistant: Alice Drew**

Email: alice\_drew@lycos.com

**Website coordinator: Lynne Taaffe**

Email: taffika@ozemail.com.au

**Catering officer: Julie Stanton**

Email: juliestan@bigpond.com

---

# NOTICEBOARD

---

## Training

### Society of Editors (NSW) Inc.

**Grammar for writers and editors**, presented by Robert Veel, BA, DipEd, MEd Editor and language education consultant.

Saturday, 14 September, 9 a.m.–5 p.m. Sydney room, Level 2, City Tattersalls Club, 198 Pitt St (between Market and Park sts). Members \$99; others \$130 (includes lunch and, morning and afternoon tea).

The workshop will focus on how knowledge of grammar can help writers and editors make texts more readable.

Email your interest and any questions you might like covered to Alice Drew at [alice\\_drew@lycos.com](mailto:alice_drew@lycos.com).

**Copyediting: skills and issues**, presented by society president Shelley Kenigsberg, Coordinator/Lecturer, Macleay College Book Editing and Publishing Diploma.

Saturday, 16 November. Venue TBA. Members \$99; others \$130.

## NSW Writers' Centre

<http://www.nswwriterscentre.org.au>;

**Life stories: a journey of discovery**, a 10-week workshop presented by Patti Miller.

Thursdays, 5, 12, 19 and 26, September; 3, 10, 17, 24 and 31 October; and 7 November, 10 a.m.–1 p.m. at the NSW Writers' Centre. Members \$300; members' concession \$240; non-members \$450. Bring lunch and writing materials. Set text: *Writing Your Life 2001*, available at bookshops or the NSW Writers' Centre.

**Building character**, presented by Linda Jaivin

Saturday, 7 September, 10 a.m.–5 p.m. at the NSW Writers' Centre. Members \$60; members' concession \$50; non members \$90. Bring lunch and writing materials.

## Continuing education at UNSW

### Introduction to Book Indexing

Fridays, 30 August, and 6 and 13 September. \$420.

### Computer-aided Indexing

Friday, 20 September. \$230

Registration fee for both courses is \$550.

For more information, or to download a registration form, go to: <http://cpd.sistm.unsw.edu.au>, call Maureen Henninger on (02) 9385 7128 or email [M.Henninger@unsw.edu.au](mailto:M.Henninger@unsw.edu.au).

## Events

### Gleebooks events for July

<http://www.gleebooks.com.au>

**Crime Night**, with D.W. Buffa, Michael Collins and Barry Maitland; chaired by John Dale, author of *Huckstepp: A Dangerous Life*.

Monday, 2 September, 6:30 p.m. for 7:00 p.m. Tickets \$8/\$5

**Talk: Pete McCarthy on *The Road to McCarthy***

Friday, 6 September, 6:30 p.m. for 7:00 p.m. Lounge bar, Toxteth Hotel, 345 Glebe Point Road. Tickets \$8, \$5 concession and Gleeclub. Entry includes free Guinness. To book call (02) 9351 7940.

For more information about Gleebook events, contact Michael Campbell on: 9565 4321 or email [mc@myplace.net.au](mailto:mc@myplace.net.au).