Next meeting 8 October: Guided tour of pre-press bureau

Photoset Computer Service (PCS) is a complete pre-press graphic arts house which was established in 1971. PCS services include typesetting using 'Hell Digiset', page assembly catering for spot colour separations, reproduction of mono line and half tones, and mono film impositions.

Editors and publishers will find this tour a great source of interest and information.

Refreshments will be served at the bureau and at the end of the tour we will be dining at a nearby restaurant.

Please contact Shalom Paul (see below) to book your place in the tour and restaurant.

❖ Note that 8 October is the *second* Tuesday of the month ❖

When: Tuesday, 8 October 1991 at 6.30 pm.

Where: Photoset Computer Service,
            Cnr Elizabeth Street and Park Street.

Cost: Refreshments will be served. $5 for members; $10 for non-members and members who do not book by 4 October.

RSVP: Friday, 4 October to Shalom Paul (phone 264 3299) or to Janine Flew (phone 887 0177).

The Society books and pays for catering for all those who say they are going; if you can't make it, please let us know! Thank you.

Editors-in-residence—more applicants

The Literature Board has received several curricula vitae from editors interested in registering with the Board for an attachment in 1992 to a Western Australian tertiary institution and will be making its decision on these applications in September (refer *Blue Pencil*, June, July 1991).

The Board would like to receive many more curricula vitae from editors interested in future programs in order to develop a register of suitable editors for future years—there is *no* closing date for this register.

Further information:
Program Officer
(Editor-in-Residence)
Literature Unit
Australia Council
PO Box 74
Chippendale NSW 2008

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Christmas party

Gail Morgan (author of *The Day My Publisher Turned into a Dog*) will be our guest speaker at the November meeting/Christmas dinner to be held on 26 November. We will meet at 7.00 pm for 7.30 pm start.

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September meeting: Layout and design

Introducing the guest speaker at the Society's meeting on September 3, president Michael Wyatt said, because computer technology is increasingly blurring distinctions between editor and designer, editors often find they need design skills.

Phil Napper, Australian Consolidated Press' Designer in Chief, managed to fill many gaps in the editor's understanding of design with his informative description of design aspects of the September issue of *The Australian Women's Weekly*.

Of course, it was well illustrated.

Beginning with the cover—apparently a photograph of Princess Diana in a garden—Phil showed the two transparencies that were used to produce it. The first 'trannie' depicted her in the street. But when AWW's editor thought a garden setting more appropriate to September and spring, the street was replaced by the garden in the second trannie. The colour of the buttons on her suit, her earrings and T-shirt were all changed from black to pink to heighten the spring feeling.

Changes like this are made, said Phil, to improve the appearance of the publication and, therefore, increase sales. With 4.5 million copies sold each month, making AWW per capita the world's best selling magazine, ACP's designers are obviously getting it right.

Phil said the magazine designer 'has more clout' than a book designer and pointed to a huge sheet of paper ruled into several hundred postage-stamp size rectangles, each one representing a page in AWW and showing the space allocated to text and illustration.

The designer, therefore, not only chooses the illustration but the amount of text that finally appears. Working in Ventura, ACP's sub-editors 'slash copy' to fit the designer's requirements.

Although advertisements use up to 1500 fonts in every size, the AWW's editorial pages use only five and text is always set in the same font, point size and leading, although bold face is sometimes used. AWW headlines are usually short and all caps.

But there is a fair amount of flexibility, depending on the designer's requirements for a particular page. For example:

* Some copy is ranged left, some justified;

* Copy can be in three or four columns;

* Coloured frames around pages, drop caps and white space and so on are used to lighten a text-heavy page; and

* Photos can be bled off, have keylines around them or not.

However some care is needed for photos that span two pages so nothing important is lost in the 'gutter' between them.

The juxtaposition of an advertisement and an editorial page is another consideration for the designer who must ensure that they are complementary yet distinguishable from one another.

Phil also showed a 'bookazine' on cricket which he designs in his spare time and lays out using Ventura.

Concluding his lively presentation, Phil answered some questions and provided expert advice on particular design matters.

Margaret Foster