

BOOK WORM

NEWSLETTER OF THE SOCIETY OF EDITORS (WA) INC.

August 2002

FROM THE CHAIR

Talking to a student this week about the timetable for writing and editing of her Honours thesis, I suggested she allocate a solid couple of weeks at the end to editing and proofing. She happily assured me that she'd thought about that already, and was planning to distribute copies of the thesis to all her friends so that they could, between them, 'find all the mistakes'. I immediately had terrifying visions of twenty or so people, each fancying themselves as 'a bit of an editor', doing wildly destructive and quite diverse editing bits on her carefully developed argument. And I calmly suggested that, unless her friends were all professional editors, this might not be a wise move.

Later I reflected on what might be the result if indeed twenty or so professional editors were each to take a copy of the thesis and do their stuff on it. I'm sure the finished documents would still be quite different from one another. Each document might well be coherent, effective and appropriate but, undoubtedly, such results would have been differently achieved. This led me to think again about the issue of whether we should introduce a national system of accreditation for editors: one that establishes a process for setting a benchmark for professional performance. There are obvious benefits to such a system, not least of which would be that simply to fancy oneself as 'a bit of an editor' would not be enough. A certain level of competence, demonstrated by the capacity to observe and maintain the Australian Standards for Editing Practice, would, with a system of accreditation, be required. The public perception of editors as valued professionals, suitably qualified to enhance the quality of written texts, could also be heightened.

Many other questions arise, however. How would an accreditation system be established? As editing isn't a science, and some of its practices are not objectively measurable, what criteria could be used to measure all-round competence? What education and training initiatives could support the system? What are the drawbacks of an accreditation system? Is it a practical or affordable option?

We're going to be discussing accreditation at August's meeting (see below), and I'd love to hear what you all think about this complex but clearly significant issue for editors. I look forward to our debate and to the contributions we can make to the debate at a national level.

Anne Surma

WHAT'S COMING UP AT SOEWA MEETINGS

AUGUST MEETING: DISCUSSION ON CASE ACCREDITATION ISSUES PAPER

What are your views on the CASE Accreditation Issues Paper that was included with last month's *Book Worm*? Accreditation is only in the early stages of research and discussion by CASE, and this is your opportunity to have your say on the work done so far. Your input at this meeting will help your Accreditation Working Group representative, Betty Durston, to formulate a comprehensive response by SOEWA to the paper.

When: 7.30 pm, Tuesday 6 August 2002

Where: Tresillian Community Centre, 21 Tyrell Street, Nedlands (street parking)

Cover charge: \$2

Bookings: RSVP to Amanda Curtin (curtin@highway1.com.au or phone/fax 9377 2091)

**ADVANCE NOTICE OF SEPTEMBER MEETING:
GUEST SPEAKER SUZIE HASLEHURST, MAGABALA BOOKS**

Join our special guest speaker, Suzie Haslehurst, who will tell us about editing practices at Broome's Aboriginal publishing house, Magabala Books.

When: 7.30 pm, Tuesday 3 September 2002

Where: Tresillian Community Centre, 21 Tyrell Street, Nedlands (street parking)

Cover charge: \$2

Bookings: RSVP to Amanda Curtin (curtin@highway1.com.au or phone/fax 9377 2091)

**ADVANCE NOTICE OF THE 2002 JOINT FUNCTION HELD BY THE SOCIETY OF EDITORS AND
WOMEN IN PUBLISHING:
DEALING WITH COPYRIGHT**

This is a professional development opportunity to update your knowledge about copyright and the relatively new moral rights, and to seek advice on how to resolve problems that arise in relation to these matters during the course of your work. The session will be presented by experts from the Australian Copyright Council.

When: 7.30 pm, Tuesday 17 September 2002

Where: SBDC Conference Centre, 1st Floor, 553 Hay Street, Perth (Cnr Pier Street)

Cost: TBA

Bookings: TBA, but you can register your interest now with Amanda Curtin (curtin@highway1.com.au or phone/fax 9377 2091)

Please note: As we now have two meetings scheduled for September, there will be no meeting on 1 October.

ROB FINLAYSON TO HEAD UP SLC

SOEWA congratulates member Rob Finlayson on his recent appointment as State Literature Officer. We wish him every success in his new role.

Members interested in finding out more about the State Literature Centre's activities and initiatives should access its web site:

www.writerswritingwa.org/initial.html

STRUCTURAL EDITING

Bryce Moore started his talk to the July meeting on the above subject with the words: 'Stop me if I'm boring or facile.' He was neither, but led an interesting hour-and-a-half, with good participation from members, out of his experience as an editor for Fremantle Arts Centre Press, a freelance and now editor of Parliamentary Hansard.

First, he differentiated between structural and substantive editing. Hansard, he said, is real-time structural editing, converting sometimes incoherent or at least untidy political utterances into text; but it is not substantive editing, because the content — the substance — must not be changed.

At times this is challenging: recent strenuous debate had surrounded Health Minister (and former policeman) Bob Kucera and the Mickelberg case, and the Hansard team had been warned in editing this to be accurate above all.

But structural editing can change a book. One he had worked on had to be reduced, for economic reasons, by a third. 'An author', he said, 'may make a big investment in the book and it can hurt to see it cut.' On the other hand, one journalist-author, accustomed to brevity, had to be persuaded towards more length and deeper research. Getting the author's trust was half the job. Being 'closely engaged with the text' was essential.

But clearly, not all books have the same structure. Does a book's division into parts suit the subject? Is it chronological or thematic? Above all, is it readable? 'Long chapters with internal subheadings', said Bryce, 'may suit non-fiction, whereas shorter chapters may make a book of fiction more approachable.' He spoke of a history of the Moore River Native Settlement by Susan Maushart that had used an experimental structure, such as chapters consisting only of facsimiles of government documents or newspaper clippings. In another chapter, the author had blended archival and more recent material to create an imaginary dialogue between the Protector of Aborigines, AO Neville, and Aboriginal people. A book of war experiences ended originally with 'intemperate complaints' about the author's postwar treatment, which had to go. He had been asked to delete a woman's birth date because she had been lying to people about her age. The original manuscript of Albert Facey's *A fortunate life* had been three times the length of the published best-selling book, which had now sold something like 600,000 copies.

PEERFUL PROSE

A couple of pieces for your entertainment. Wendy Bulgin found the first of them in the *West Australian* a while back:

The West Coast Eagles coach said that aggressive players should be removed from the ground before potentially violent incidents erupted to keep the game safe for everyone.

This one is a sign at Hillarys Boat Harbour:

**PLEASE OBSERVE
PARKING
RESTRICTIONS
TO AVOID
PROSECUTION**



AUSTRALIAN PUBLISHERS ASSOCIATION

THE BEATRICE DAVIS EDITORIAL FELLOWSHIP A CALL FOR APPLICATIONS

Named after the distinguished literary editor and honouring her contribution to Australian letters, the Beatrice Davis Editorial Fellowship is sponsored by the Literature Board of the Australia Council, the Australian Publishers Association and the Australian publishing industry. The Fellowship is awarded biennially and allows the recipient a 12-week attachment to the editorial department of a US publishing house or houses. The Fellowship will be awarded in 2002 for travel in 2003.

The Fellowship has among its aims:

- to offer recipients an opportunity to further develop specific editorial skills of benefit to themselves as well as Australian publishing;

- to familiarise Australian editors with US editorial and publishing practices leading to a greater understanding of US markets for Australian books;
- to recognise and reward editors for their contribution to Australian writing and publishing.

The successful applicant will be an Australian-based editor, working either in-house or freelance. They will be expected to have at least five years or equivalent editorial work experience in high quality Australian fiction and non-fiction, in either adult or children's publishing. Experience should be at a senior level, and should include editorial functions such as structural and development work on manuscripts with authors, or commission, substantive or copy editing of manuscripts.

Selection of the recipient is undertaken by a joint Australian Publishers Association – Literature Board selection panel.

Application forms and guidelines are available from Janet McGaw, Administrator, Australian Publishers Association, 60/89 Jones Street, Ultimo NSW 2007. Tel: 02 9281 9788, email: janet.mcgaw@publishers.asn.au.

CLOSING DATE FOR APPLICATIONS IS FRIDAY 6 SEPTEMBER 2002

**This project has been assisted by the
Commonwealth Government through the
Australia Council, its arts funding and
advisory body.**

ALLERGIC TO BOTH?

SOEWA member and Flying Edits proprietor Jan Knight sounds off . . .

I think I must be allergic to *both* – the word, that is. I wonder if it is like a reaction to a bee sting? One copes with the first few stings but then, one swells up, chokes on the inward breath while the family dials frantically for an ambulance.

Both seems to leap out at me, whatever I am reading. At first I just slowed down a little and debated whether it should be in the sentence at all. Does every *and* need a *both*? 'Bass Strait is a museum of climate change, a place where *both* land and life have been cast away from the rest of the world.' (Woodford 2001). Why not just 'land and life'?

Lately, *both* is everywhere. I almost dread reading at all, quite a difficult state for an editor to experience. My forehead wrinkles in anger, I breath sharp, short, snorting breaths. I look around for someone to attack. Oh dear, a very unhealthy state.

Occasionally, I find an example of delightfully correct usage, in which without *both* the sentence is meaningless:

Having spent my first fourteen years in China, and the rest of my life in England and America, I can understand the mind set of *both* world views.' (Mah 2000)

She [Nettie Palmer] upheld the principles of arbitration through a narrative which allowed her an ostensibly distanced, 'objective' stance, offering an explanation and a criticism of *both* sides. (Modjeska 1981)

I reassure myself: 'There, you see, Jan, *both* has a place after all'.

Sometimes *both* adds a nuance worth having, as in '. . . Buddha emphasised that extremes of self-indulgence or self-mortification should *both* be avoided' (Mah 2000).

Usually however, I am stung by unnecessary and even downright incorrect instances.

My mother's frustrations powered *both* my feminism and my writing. (Jong 1994)

Lately, however, the sheer volume of literature by *both* [two?] Muslim women and men taking a critical approach has muted their complaints. (Deen 1995)

And what are we to make of this sentence? 'After testing blood and saliva levels of *both* the male and female sex hormones in *both* men and women, it is possible to start to formulate hormone replacement therapy that is individualized.' (Samer 2002)

Heavens, what's this? Three occurrences of *both* in the heart of editing territory, in the CASE Accreditation Issues Paper (CASE 2002), and one of them is surely incorrect. Clause 2.3 seems to suggest that *two* established editors must agree with all those seeking admission to our profession that any proposed accreditation system is fair.

What are the rules for this word? The experts are a little cagey though most of them give examples of seriously incorrect usage. Here are two.

Avoid using *both* when you mean *each*:

There was a jetty on each side of the river.

not There was a jetty on both sides of the river.

(Hughes, Drury, & Barrett 1993)

The second sentence would mean that *one* jetty somehow contrived to be partly on *both* sides of the river.

both our fathers, both your husbands, both their books. These are the colloquial forms that correspond to Standard English *the fathers of both of us, the husbands of both of you, the books of both of them...* The day may arrive when these colloquialisms will become good English: if they do, they will merely revert to Middle English practice. But although one can say *both our fathers*, what happens when the reference is to the father of two children? *Both our father* is (at present, anyway) impossible. *Both your husbands* is clear enough at first sight; but it may refer to a young film star's two husbands (the present one and the divorced one). *Both their books* may, to the unthinking, appear innocuous: but there may be two persons, who have one book apiece, and therefore the reference could as well be to the entire book-stock of these two book-lovers ('Both their books are at the bindery') as to the thousands of books owned by a pair of bibliophiles. All in all, it looks as though we had better remain faithful to the accepted usage of the literate. (Partridge 1965)

Here is a recent one that set me off again:

The cost of this silence [about child sexual abuse] is high for *both* the individuals [two of them?] who suffer it and society. (Steinem 1992)

Alas, has our English usage moved so far that I now have to accept *both* without even a gasp when I discover it lurking before every *and*? No, never! I will struggle and protest. I will even point out that this offends George Orwell's third rule for writing good English: 'If it is possible to cut out a word, always cut it out'. (Orwell 1957)

It occurs to me that all my examples are from non-fiction, in spite of regularly reading a great deal of fiction. Does this mean that non-fiction brings out the pendant, the weighty tone of voice that seems to demand a *both* before every *and*? But no, just today I was left gasping again.

After loving the same woman for a period of years I had gone past *both* the panic she might reject me and the crass exultancy of conquest. (Davis 2000)

Please, somebody tell me, is anything important lost if *both* were to be edited out?

References

CASE Working Group on Accreditation 2002, 'Accreditation issues paper'.

Davis, L 2000, *Ode to a banker*, Century.

Deen, H 1995, *Caravanserai — journey among Australian Muslims*, Allen & Unwin.

Hughes, B, Drury, J & Barrett, M (eds) 1993, *The Penguin working words – an Australian guide to modern English usage*, Penguin Books.

Jong, E 1994, *Fear of fifty — a midlife memoir*, HarperCollins.

Mah, AY 2001, *Watching the tree*, Broadway Books.

Modjeska, D 1981, *Exiles at home: Australian women writers 1925–1945*, A & R Classics.

Orwell, G 1957 (1946), 'Politics and the English language', *Inside the whale and other essays*, Penguin Books.

Partridge, E 1965, *Usage and abuse — a guide to good English*, 6th edn, Hamish Hamilton.

Steinem G 1992, *Revolution from within*, Little, Brown & Co.

Samer, J 2002, 'Be inspired', *Nova*, May.

Woodford, J 2001, *The secret life of wombats*, Text.

Author's note: Please, dear *Book Worm* Editor, don't scold me for failing to include page numbers in the references. I've been collecting and playing with these quotes for months without intending more than to satisfy myself. But as the article took shape it seemed to read best with references at the end, a rather formal style. And the books quoted have been disbursed to the library and friends long ago.

Editor's note: Be at peace, dear Author: your explanation for the lapse is luminously compelling.

THE LATEST IN DIGITAL PRINTING PRESSES: WHAT MAKES IT TICK

The following article was originally published in The Canberra Editor, the newsletter of the Canberra Society of Editors, for May 2002. It is reproduced here with the kind permission of its author, Ann Parkinson, and the publisher. The 'Trendsetting' referred to is a Canberra (actually Fyshwick) printer.

Digital printing is as unlike the printing process used by Gutenberg to print his Bible in 1455 as, say, a modern car is from the horse and cart. The result is the same – text printed on paper – but the process is now almost 'hands-free' and thoroughly computerised.

Although the latest method of digital printing is now based on traditional printing processes, digital printing's genesis lay in xerography, the dry, toner-based photographic copying method used by photocopiers. Electronics enable the process to work, and a short definition of digital printing could be 'image on paper through electronics'.

Digital printing has been producing short runs of four-colour printed material quickly and easily since 1994. First-generation digital printing presses, such as Trendsetting's Chromapress, have their limitations – the process demands specialised paper with a low moisture content to accept the toner and the level of heat that fuses it to the paper. Despite the limited range of available paper, the Chromapress is still in constant use

because it is a web (paper on roll) press. It can print material many metres long and impossible to print on any other digital press, such as long narrow posters and banners, and leaflets with many folded pages.

The second-generation digital printing presses such as Trendsetting's Fuji Xerox 2060 can print on a wider range of sheet paper, although the limitations of using toners are still there. These presses print small runs at moderate cost but there are no economies of scale as there is a 'click charge' (a charge levied by the manufacturers of the machines) for every page printed.

The latest, third-generation digital printing press – the Heidelberg Quickmaster DI – has recently arrived in Canberra. This generation of digital presses has left its roots in xerography and returned to that stalwart method of printing for the last ninety years, offset lithography. Unlike the earlier digital printing presses, the Quickmaster DI uses printing plates and standard printing inks. And unlike traditional offset lithography the process is waterless and virtually chemical-free.

The 'DI' in the Quickmaster's name stands for 'direct imaging', which means that the printing plates are directly imaged in the press. There is no labour-intensive prepress work – no physical imposition of pages, camera work, film development, assembly or dangerous chemicals.

What this means for editors, designers and their clients is that their finished jobs can be emailed to the printer, checked, proofs made and multiple copies printed only twenty minutes or so after the proofs are approved. Turnaround times of twenty-four hours are common.

But it's not quite as simple as just pushing a button.

The Heidelberg Quickmaster DI is a complex machine. It is controlled by a desktop computer, which runs the Heidelberg Delta RIP software. The RIP (raster image processor) converts the information on the files supplied by the editor or designer into a form that can be printed. This process, called 'rasterising', converts the information into 'bits' that make up the solids and half-tones on the printed pages. The 'bit' size is equal to the resolution of the output device, for this press 1270 dpi (dots per inch) – not to be confused with lines per inch (lpi), which is the screen ruling (resolution) of a half-tone image. (The Quickmaster can print half-tones at 200 lpi – impressive.)

The original files are preferably supplied in PDF (Portable Document Format), but other types of files, such as PostScript files or files in word-processing, desktop-publishing and graphics applications such as InDesign or Photoshop, are accepted. They are converted by the Quickmaster's computer into PDF format for the RIP to colour-separate and rasterise. Before the files are RIPed, they are given a 'pre-flight' inspection. This involves checks for potential problems such as missing, damaged or conflicting fonts; missing or low-resolution images; and incorrect colour mode, page sizes and file formats. The pages are then RIPed and imposed. The file is sent to the toner-based digital printing press to produce two proofs. One is kept by Trendsetting as a 'control' and the other is sent to the client for approval.

Once approved, the file is sent to the digital press's four computer-controlled lasers, one for each process colour. The lasers directly burn the separated images into four printing plates at the same time. These plates, unlike the conventional offset plates, which are chemically treated to attract ink or to attract water (and hence repel ink), comprise two layers with their own ink-attracting or repelling properties. The lasers burn holes in the ink-repelling silicone top layer through to the ink-attracting polyester layer beneath. When the make-ready (ensuring that the inks and paper are being printed correctly) is completed, pages are offset-printed in the conventional way. Thanks to a fast pulse of infrared light in the stacking unit, the printed sheets can be turned around immediately and printed on the second side. The printed, folded and trimmed booklets, leaflets or posters can be delivered to the client within a mere twenty-four hours, although forty-eight hours is more usual.

The fast turnaround time is only one of the benefits of the Heidelberg Quickmaster DI. It fills the niche between a small print run of 250 copies and a moderate-size print run of 5000 to 10,000 copies, and produces a high-quality result. It is economical, due to fast plate-preparation. It has economies of scale, as extra copies (run-ons) can be printed while the press is still set up. There is less paper wastage, as clients need only specify the number of copies they actually want. This helps the client respond to market conditions by

having smaller numbers of copies printed more often. Trendsetting archives the print-ready files so that more copies can be printed in the future, at only a few hours' notice.

Because the Quickmaster DI is an offset press, a wide selection of paper can be used: coated, uncoated, recycled, label, from 80 gsm to 300 gsm. Even mylar can be printed.

AT WEEKENDS.

A SHORT CUT IN WORD FOR MAC

Perhaps everyone knows this, but I was rather pleased to discover it recently by chance. (Don't ask me what I thought I was doing at the time . . .) You can get to **All caps** by hitting **Command-Shift-A**. It toggles. – Ed.

STYLE MANUAL: GUIDE OR BIBLE?

Feedback suggests that everybody is quite happy with all the prescriptions of the Style manual. That is, your expectant Editor got no response at all to his suggestion that members follow Janet Blagg's lead and share with the rest of us their misgivings about any of its rules. So it falls to his reluctant lot to wave the flag for the non-fundamentalists.

I have never been able to see the logic of changing the position of the full stop at the end of a quotation just because a carrier expression has been slipped in. Here is a sentence from page 115 of the sixth edition (though this rule was also promulgated in the fifth and possibly earlier editions):

'It is new, biotechnology-based knowledge', said the professor, 'that can provide the breakthroughs in agriculture, health and pharmaceuticals'.

Without that intra-sentence indication of who is talking, it would, according to the *Style manual*, finish thus:

' . . . health and pharmaceuticals.'

The logic of this continues to elude me. (Incidentally, do we really need that comma after 'new'?)

My misgivings about the following sixth-edition innovation are perhaps basically aesthetic, but long reflection has not blessed me with any awareness that they are illogical. The rule is set forth in a sidebar on page 209:

Place superscript note identifiers:

- . . . before all punctuation marks save the end-of-sentence ones.

Why this distinction?

Remember the bottom-of-the-harbour schemes? A prescription on page 108 would have us write instead:

bottom-of the harbour schemes.

Consider also this expression from a recent issue of a well-known national newspaper:

ex-boy band singer.

The *Style manual* would have us believe that, if the subeditor had substituted an en rule for the hyphen, the ambiguity would have vaporised. I can't help thinking that the only result would have been to prompt a few readers to wonder momentarily why they'd bunged in a long hyphen. That's on top of (not instead of) wondering whether an ex-boy is a man, a girl or a eunuch.

These are three rules I have no intention of following — unless a client specifically tells me to.

HOW TO ASSESS AN INDEX

Some members may remember this article. It first appeared in Stylewise, vol, 3, no. 2, 1997, and it saw the light of day again recently when it was published in The Canberra Editor, the newsletter of the Canberra Society of Editors, for May 2002. We agree that it's worth republishing. It is reproduced here with the permission of its author, Max McMaster (President of Assessors, Australian Society of Indexers), and the present editor of Stylewise, Stephen Donkersley.

When preparing a book for publication, the editor must also assess its index. Whether the index has been prepared by the author, or it has been commissioned, the rules for its assessment remain the same.

As a general statement, the index must complement the text. It is not meant to stand alone as some sort of edifice, nor is it meant to be an alternative to the text. The index must serve two different functions. Firstly, it must allow the reader who is not familiar with the contents of the text to determine the subject coverage. Secondly, it must enable the reader who is familiar with the book to find particular pieces of information within the text. These two facets must be borne in mind when evaluating the quality of an index. In addition to these general considerations, a more specific assessment of an index may be made. I have divided this process into four stages.

1. Read the index

Make a complete, sequential reading of the index in order to gain an indication of its comprehensiveness, depth and level of indexing. Consistency in layout and terminology, adherence to any conventions and typographical errors will also become apparent. Similarly, the editor will be able to see whether cross-references have been included to assist the reader.

At this stage, it is also useful to check that the index is proportional in length to that of the text. Assuming that the index is double-columned, the following general percentages should provide a guide: for very light works, the index should be approximately 3 per cent of the number of text pages; for general works (for example, a Penguin paperback), about 5 per cent; for an academic work, 7–8 per cent; and for a specialist work, 12–15 per cent.

The number of page references in undifferentiated strings should also be checked. There should be no more than seven or eight (although some of my colleagues set a maximum of ten) before subdivision is essential.

2. Broad appreciation of the text

Particularly for commissioned indexes, it is essential that the indexer has understood what the book is about and for whom it has been written. The index should reflect the tone and level of the author's treatment of the subject matter. This should have been brought out in the initial discussions between the editor and the indexer, or at least should have been clarified by a read through of the preface or introductory matter of the book.

3. Sample of the text

By analysing a substantial section of the text, the application of headings to the topics covered may be evaluated. This amounts to a brief indexing task in itself. Open the book several times at random, then, by reading the double-page spread, check that the index accurately reflects the subject matter contained in those pages. Although I mentioned cross-references earlier, at this stage particular care should be taken to check the adequacy of cross-references that are, or seemingly should be, employed.

4. Sample of the index

This is the obverse of the previous step, but taking the view of the user rather than of the indexer. It simply consists of looking up in the text the indicated passages from a selection of index entries. The object is to see that the page references are accurate, although obviously, in the course of doing so, the impression of adequacy and appropriateness of the headings themselves may be reinforced.

Once the editor has undertaken these four basic steps, she or he is in a good position to give a fair assessment of the quality and suitability of an index. I suppose one final thing I can say about publishing and indexing is that a good book will certainly be enhanced by the addition of a good index; however, a poor or mediocre book will remain poor or mediocre regardless of how good the index might be.

WHAT THE PREMIER IS THINKING

'Culture, Creativity and the Future of Western Australia' was the topic addressed recently by the Premier, Dr Geoff Gallop, when he delivered the 2002 Callaway Lecture at the Octagon Theatre. If you're interested in reading it, ask James Hansen for a copy at

when the document comes to you *it already has a listing of skipped items contained in it*. Of course this means that even if you only perform one spell check on the document during the entire editing process, many items may not be checked. I have found in my teaching of on-screen editing that most editors are unaware of this Word function and its implications.

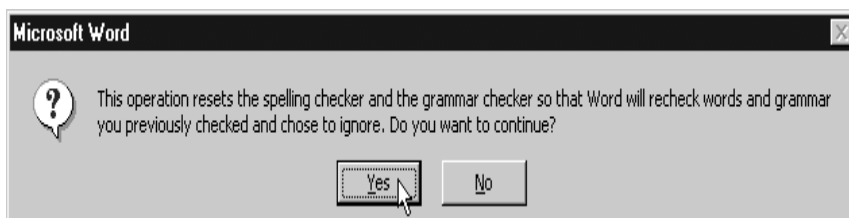
The solution is simple. At any time, items that have been skipped using **Ignore** or **Ignore All** can be reset (reactivated) for spell checking:

1 Choose **Tools, Options...** (**Tools, Preferences...** for Word 98 Mac; **Edit, Preferences** for Word 2001 Mac) on the Word menu bar.

2 Click the **Spelling & Grammar** tab.

3 Click the **Check/Recheck Document** button.

When a document is first opened for a 'working session', this button will be labelled 'Check Document'. If **Ignore** or **Ignore All** have been used during a Word session, this button will be labelled 'Recheck Document'. (The **Check/Recheck Document** button is therefore a toggle button.) In either case, clicking it generates a message from Word informing you that the spelling (and grammar) checker can be reset (see graphic). Choosing Yes means that items previously ignored will be queried again in the next spell check.



You should know how this function works or you will not be presented with any 'skipped' items in spell checks and you will be unaware that items which probably require checking are not being queried by Word. Some people are alerted to this issue because they remember document items that require attention and that have been identified by Word as possible spell check errors, but are no longer being queried by Word during spell checks on the document.

For these reasons, you might decide to activate the **Check/Recheck Document** button every time you open a document for working purposes. This can be a good habit.

The **Check/Recheck Document** button should also be used after custom dictionaries have been activated or deactivated, as altering custom dictionary settings has implications for the range of words or terms available to Word during a spell check.

For similar reasons, the **Check/Recheck Document** button should be used after general spelling options in the **Spelling & Grammar** tab have been changed, as altering these options has implications for categories of items queried during spell checking.

These are further reasons why it can be good practice to activate the **Check/Recheck Document** button regularly on a document.

Note: The 'ignore' list created by use of **Ignore** and **Ignore All** is specific to the document concerned and is stored inside the document. If you apply the **Ignore** and **Ignore All** buttons to a series of items in a document and then close that document and open another

document, the 'ignore' list for the first document is no longer in operation. In other words, spell checks performed on a document use only that document's own 'ignore' list (if one exists).

I would welcome comments that readers have on this Word feature (brett@wordbytes.com.au).

ePUBLISHING: BE THERE OR BE LEFT BEHIND

This is the title of a seminar being presented by Women in Publishing later this month with Robin Bower as speaker. It will probably be of interest to many SOEWA members.

Saturday 24 August 2002, 2-4.30 pm
Twilight Room, Rendezvous Observation City Hotel
The Esplanade, Scarborough Beach

Robin Bower was recently awarded the 2001 Innovation in Work Practices Scholarship offered by the Western Australian Department of Training in her capacity as Publishing Project Coordinator at WestOne.

Her research topic was electronic publishing, the process of creating and disseminating information via electronic means including email and the Web. Electronically published materials may originate as traditional paper publishing or may be created specifically for electronic transfer.

Robin travelled to the US, the UK, Sydney and Melbourne to discover the best publishing and financial models in use by organisations at the cutting edge of the publishing industry in both the educational and commercial sectors. She will talk about current issues in electronic publishing including content management, digital rights management, choosing the right platform, enduser requirements, other services available and possible next steps.

Bookings are essential.
Cost: \$15 members; \$18 non-members
RSVP with payment by 19 August to:
Leonie Wight, 17 Lyons Street, Cottesloe, WA 6011.
Tel: 9286 4901; email <tinshead@global.net.au>.

DEADLINE FOR NEXT ISSUE

Tuesday 23 July 2002

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