

Institute of Professional Editors Limited (IPEd)

Accreditation Exam

SAMPLE ONLY

MANUSCRIPT

MANUSCRIPT is worth 40% of the exam total, allocated as follows:
32% for the edit of the extract; 4% for the author queries; 4% for the style sheet.

EXTRACT (worth 36% in total)

Enter your candidate number here:

General instructions for MANUSCRIPT

- Enter your candidate number in the box above.
- Rename and save this document using your 5-digit candidate number (not your name) in the filename.
Example:
If your candidate number is 24051, save the document as:
M-E_IPEdExam_SAMPLE_A_24051.docx
- **Turn on Track Changes.** Track Changes is set by default to show all changes in the body of the text (not in balloons). Do not attempt to alter this.
- Now open the document M-S_IPEdExam_SAMPLE.docx and follow the instructions there for entering your candidate number and saving the document.

Instructions for Extract – edit

- Read the publisher's brief on page 3 of this document.
- Using Track Changes, **edit and mark up the extract**, which starts on page 4.
- Each individual edit is worth 0.2% of the exam, and 160 sound edits will gain the maximum mark for edits of the extract. To pass the exam, you must gain a minimum of 65% (i.e. 104 out of 160) in the extract copyediting component.
- Indicate appropriate heading levels in the extract by marking the grade of heading in angle brackets (e.g. <A>, , <C>, etc.; or <H1>, <H2>, <H3>), or whatever your preferred method is. Do not attempt to apply Word Styles.

- Use angle brackets to mark up the illustrations and any other special elements, and edit captions if necessary.
- You are not expected to check or correct errors of fact.

Instructions for Extract – author queries

- Write queries for the author using the Comments function in the Review tab.
- Do not use the Comments function for any purpose other than writing queries for the author.
- Write at least 10 but no more than about 15 author queries.
- The author queries are worth 4% of the exam. Each author query is worth 0.4%, and 10 sound queries will gain the maximum mark. To pass the exam, you must gain a minimum of 65% (i.e. 2.6 out of 4, achieved by writing at least 6.5 sound queries) in the author queries component.

Further general instructions

- Refer to the publisher's brief (page 3) for guidance on style decisions and level of editing.
- Create a style sheet for your edit, using the template provided. The style sheet is worth 4% of the exam. To pass the exam, you must gain a minimum of 65% (i.e. 2.6 out of 4, achieved by writing at least 26 sound entries) in the style sheet component.
- Be sure to **save your work regularly**. It is your responsibility to save the documents sufficiently often that you reduce the risk of losing your work if there is a technical problem.

Publisher's brief

Ink, shape, paper

Dear Editor

We're delighted that you are available to edit *Ink, shape, paper*, the book we're creating to accompany our upcoming exhibition entitled *Ink, Shape, Paper: Printmaking in Australia and Aotearoa New Zealand in the Early to Mid-20th Century*.

Format: Large-format paperback, 136 pages, printed on high-quality paper. Includes full-colour reproductions of prints.

Market: Exhibition attendees – a mixture of people interested in printmaking and members of the general public.

I'm sending you the first 4 pages as a sample. The text is pretty rough at this stage, so we expect you'll find plenty to edit. Here's what we'd like you to do:

- copyedit the text so that the meaning is clear, and the language is correct and consistent
- grade the headings and mark up other elements (illustrations, etc.) for the layout designer
- check the placement of the illustrations – you'll see placeholders where they will go
- mark up and edit the illustration captions if necessary
- compile a style sheet
- raise queries for the author where necessary.

Do not rewrite – we are generally happy with the author's voice. But, of course, don't hesitate to fix grammatical problems and address spots where the use of language is inappropriate or plain wrong. You don't need to do any fact-checking.

A structural edit is not required, but mark any issues for consideration and raise queries for the author where there may be a problem.

Do not move illustrations or paragraphs. If you think something should be moved, then propose that in an author query.

Note in an author query any sections you think should be cut, but still edit them.

Sources for the print reproductions will be acknowledged at the end of the book.

Best wishes

Communications and publications manager

Civic Art Gallery

The extract starts on the next page.

1 <H1>Ink, shape, paper

2 In the 1920s, 30s and 40s, artists around the world were discovering that a range of
3 printmaking techniques ~~lean~~ themselves to the exploration of line, shape and colour that
4 was central to the modernist art movement. This exhibition, ~~;~~ Ink, Shape, Paper: Printmaking
5 in Australia and Aotearoa New Zealand in the Early to Mid-20th Century, ~~brings~~ together a
6 rich array of prints from this time of intense creativity and experimentation on both sides ~~of~~
7 the Tasman. We have included examples from ~~a~~ variety of techniques within the relief and
8 intaglio ‘families’ of printing methods, ~~;~~ ~~O~~ur hope is that visitors will ~~gain~~ not only ~~gain~~ an
9 appreciation of the art-works themselves but ~~hopefully~~ also ~~an~~ understanding ~~of~~ how the
10 processes and materials the artists ~~used~~ contribute to each work’s ~~2~~ character.

11 <H2>Relief

12 The relief family of printing techniques, ~~;~~ involves cutting into the printing block to remove
13 material from its surface, ~~that~~ ~~which~~ leaves a non-recessed area that has ink applied to it for
14 printing. The block can be made ~~of~~ wood, lino or even cardboard, and only a simple press is
15 needed ~~for this technique~~.

16 <H3>Woodcut

17 Woodcut is ~~the oldest relief printing technique~~. To create the block for a woodcut print,
18 wood is sawn along the grain and ~~plained~~ to create a smooth surface. The artist then uses
19 gouges to carve the image out of the block’s surface. Gouges ~~that~~ come in various shapes
20 and sizes, which creates ~~s~~ lines of differing depths and profiles (eg. V-shaped, ~~u~~U-shaped).
21 Margaret Preston (1875–1963), ~~;~~ created many woodcut prints, in a ~~m~~Modernist style that
22 ~~uti~~ised bold shapes, lines and colours rather than focusing ~~on~~ detailed representation. An
23 advocate of a distinctly Australian aesthetic, Preston was renowned ~~noted~~ for her still ~~lives~~
24 of native ~~fauna~~ ~~flora~~ such as the ~~w~~Waratah, ~~b~~Banksia and ~~g~~Gum ~~b~~Blossom, ~~plus~~ ~~and~~ her
25 stylised landscapes of ~~the harbour~~.

Commented [A1]: Consider saying how old it is and briefly explaining its origins?

Commented [A2]: Which harbour is this?

26 <figure 1>

27 <caption>Margaret Preston, *Banksia and trunk*, c 1935

28 The wood’s grain is a feature that can add considerable texture to a woodcut print. This
 29 can be seen in the work of Frankfurt-born artist Ludwig Hirschfeld-Mack, who learned
 30 printmaking skills in the 1920s at the Bauhaus in the 1920s, the revolutionary German
 31 school of art and design. While interned as an enemy alien in Australia during World
 32 War II, he made numerous wood-cuts. These stark pieces depict life in internment camps in
 33 N.S.W.

Commented [A3]: What are the birth and death years of Hirschfeld-Mack? Give these, as for the other artists mentioned?

34 <figure 2>

35 <caption>Ludwig Hirschfeld-Mack, *Desolation, internment camp, Orange, NSW*, 1941

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36 <H3>Wood engraving

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37 Wood engraving is an alternative method for printing with wood developed in England in
 38 the late 18th century. The wood engraving block is cut from the end-grain, rather than
 39 along the grain of the timber. A cross-section is cut from a trunk or bough, and then
 40 its surface is smoothed to create a flat block. The artist uses a finely pointed tool to
 41 carve the relief image. Wood engraving demands a harder timber than woodcut, allowing
 42 the artist to create highly detailed images. Blocks are traditionally made from boxwood,
 43 but fruit-tree timbers such as maple and pear also are used.

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44 Mervyn Taylor (1906–64) was a distinguished mid-century exponent of the art of wood
 45 engraving. Auckland-born Taylor moved to Wellington in the mid-1930s to work as a
 46 commercial artist and began wood engraving around that time. While working as an
 47 illustrator and then art editor of the *School Journal*, a Department of Education publication,
 48 he focussed on wood engraving as a technique for illustration. He then went on to work
 49 prolifically in this medium, creating more than two hundred and thirty wood
 50 engravings, including striking depictions of birds of New Zealand, and scenes from

Commented [A4]: What is the name of this tool? Consider naming it, as you name the gouges used for woodcut.

Commented [A5]: Do you mean the New Zealand Department of Education? Please specify.

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51 ~~Maori~~Māori creation stories.

52 <Figure 3> ~~to be inserted here, caption is:~~

53 <caption>Mervyn Taylor, *Maui tFaming the sSun*.

54 <H3>Linocuts

55 Lino (linoleum) is a mixture of linseed oil (from flax), resin, cork and pigments, spread on

56 a fabric backing. The word linoleum comes from the Latin *linum* (flax) and *oleum* (oil).

57 Linoleum was first developed in the mid-19th ~~nineteenth~~ century as a durable, inexpensive,

58 and easy-to-clean floor covering. and Around the turn of the century, artists in Germany

59 and Russia began using lino as a cheap alternative to wood for print-making, and in the early

60 decades of the 20th century, artists across the world came to recognize its qualities, being

61 of softness, lightness and regular consistency.

62 Techniques and tools used for linocuts are like those used for woodcuts. But because lino

63 is more softer than wood and lacks a grain, curves are easier to create and prints can be

64 made on all kinds of papers, even paper towels, without risk of tearing.

65 Australian artists Evelyn Syme (1888–1961) and Ethel Spowers (1890–1947) studied

66 together in the late 1920s at the Grosvenor School of Modern Art, in the late twenties, where

67 they learned about linocut off from Claude Flight, a pioneer of the technique. Flight Claude

68 championed linocut as an accessible medium for a “new and more vital art of to-morrow”.

69 Syme and Spowers, along with others including Dorrit Black (1891–1951), brought Flight’s

70 methods and enthusiasm for lino-cut back to Australia. Both Syme and Spowers used colour,

71 employing multiple blocks inked in different tones to build up an image. In *The fFactory*

72 (1933), Syme used simple lines and areas of colour to create a poignant image of a solitary

73 figure dwarfed by an industrial background. of

74 <figure 54>

75 <caption>Evelyn Syme, *The factory*, 1933

Commented [A6]: What is the year of this work?

Commented [A7]: Is this information about the derivation of the word necessary? Could it be deleted?

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Commented [A8]: Where was this school located? Later you say they brought the methods back to Australia - from where?

Commented [A9]: What are the birth and death years of Flight? Give these, as for the other artists mentioned?

Commented [A10]: This is an unusual way to spell ‘tomorrow’. Please check the spelling in the source.

Commented [A11]: Can you give the source for this quote? Where was he writing or speaking?

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Commented [A12]: This sentence is incomplete. I have deleted ‘of’ and inserted a full stop to end the sentence, but is something missing?

Commented [A13]: I have changed this to figure 4 and numbered subsequent figures accordingly, but is there a missing figure 4 after figure 3?

Commented [A14]: Above, her name is spelled Evelyn. Please check correct spelling.

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76 Spowers made full use of the potential of lino for creating flowing curves: in *Special edition*
 77 (1936), repeated arcs create a sea of opened newspapers being held by an army of
 78 anonymous readers. The simple forms convey a sense of rhythm and energy in this urban,
 79 street-scape.

80 <figure 65>

81 <caption>Ethel Spowers, *Special eEdition*, 1930.

Commented [A15]: Above, the date of this artwork is given as 1936. Please check correct year.

82 Lino’s lack of grain gave artists an ability to print expansive flat areas. Nancy Bolton
 83 (1913–to2008) put this to dramatic effect in her *Cable car* (1939), a black-and-white
 84 image of the Wellington cable car tracks emerging from a black tunnel into bright day-light.

85 <figure 00-6>

86 <caption>Nancy Bolton, *Cable cars*, 1939

Commented [A16]: Above, the title is given as ‘Cable car’. Is it ‘car’ or ‘cars’?

87 <H2>Intaglio

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88 Intaglio techniques – the name comes from the Italian *intagliare*, meaning “to carve” in

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89 Italian – involves incising an image into a hard, flat surface (most commonly a metal such
 90 as copper) and applying ink to the recessed lines/ or areas. Intaglio printing is thus is-a direct
 91 contrast to relief printing, where in which the raised areas are inked. Intaglio techniques
 92 include engraving, etching, and dry point.

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93 <H3>Engraving.

94 An intaglio printmaking technique, Etching employs acid to create the incisions for inking.

Commented [A17]: This paragraph and the one that follows are about etching, not engraving. Do you mean to deal with engraving first, as per the list of 3 techniques above and the heading as it stood?

95 A metal plate (copper, zinc, or iron) is coated with a layer of a waxy, acid-resistant material
 96 known as the ‘ground’. The artist uses an etching needle to scratch his-their design into the
 97 ground, and the scratched lines expose the metal underneath. When the plate is immersed in
 98 acid – a solution of nitric acid and H₂O-water commonly is commonly used – the acid
 99 eats into the exposed metal, while the coated, protected areas are left intact. The remaining
 100 ground is removed, leaving a clean metal plate with a design incised in-to it. Ink applied to

101 the plate ~~and~~ is held in the recessed areas when the surface is gently rubbed clean. The inked
102 plate is put into a printing press for the image to be transferred to paper.

103 The early decades of the ~~19th~~ 20th century saw a boom ~~of~~ in the popularity of etching as an
104 art-form in Australia. Sydney Long (~~b.~~ 1871–~~d.~~ 1955) was a major figures in this revival.

105 <figure 7>-

106 <caption>The *Lagoon*, 1928.

Commented [A18]: Is this artwork by Sydney Long?

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End of EXTRACT

Before you close this document, check that you have:

- entered your candidate number in the box provided under the main heading of the document
- **saved** the document with your candidate number at the end of the filename.