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>, <B>, <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.

Ink, shape, paper

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

Relief

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

Woodcut

Woodcut is the oldest relief printing technique. To create the block for a woodcut print, wood is sawn along the grain and plained to create a smooth surface. The artist then uses gouges to carve the image out of the blocks surface. Gouges that come in various shapes and sizes which creates lines of differing depths and profiles (eg. V-shaped, u-shaped)..

Margaret Preston (1875–1963), created many woodcut prints, in a Modernist style that utilised bold shapes, lines and colors rather than focusing detailed representation. An advocate of a distinctly Australian aesthetic, Preston was renowned noted for her still lives of native fauna such as the Waratah, Banksia and Gum Blossom, plus her stylised landscapes of the harbor.

<figure 1>

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

The wood’s grain’s a feature that can add consider able texture to a woodcut print. This can be seen in the work of Frankfurt born artist Ludwig Hirschfeld-Mack who learned printmaking skills at the Bauhaus in the 1920s, the revolutionary German school of art & Design. While interred as an enemy alien in Australia during WW2, he made numerous wood cuts. These stark pieces depict life in internment camps in N.S.W..

<figure 2>

Caption: Ludwig Hirschfeld-Mack, *Desolation, internment camp, Orange, NSW,* 1941

**Wood engraving**

An alternate method for printing with wood developed in England in the late C18th, the wood engraving block is cut from the *end-grain,* rather than along-the-grain of the timber. A cross section is cut from a trunk or bough is cut, and then it’s surface is smoothed to create flat block. The artist will use a finely-pointed tool to carve the relief image. Wood engraving demands a harder timber than woodcut, allowing the artist create highly-detailed images. Traditionally-made from boxwood, fruit-tree timbers such as maple and pear also are used.

Mervyn Taylor (1906–64) was a distinguished, mid-century exponent off the art of wood-engraving. Auckland–born Taylor moved to Wellington in the mid-1930s to work as commercial artist and began wood engraving around that time. Whilst working as an illustrator and then art editor of the School Journal, a Dept of Education publication, he focussed on wood engraving as a technique for illus. He then went onto work prolifically in this media creating more than two hundred and thirty wood engravings, including striking depictions of birds of NZ, and scenes from Maori creation stories

Figure 3 to be inserted here, caption is:

M. Taylor, *Maui Taming the Sun*.

Linocuts

A mixture of linseed oil (from flax), resin, cork, pigments, spread on a fabric backing, the word linoleum comes from the Latin linum (flax) and oleum (oil). Linoleum was first developed in the mid nineteenth century as a durable, inexpensive, and easy to clean floor covering, and around the turn of the century artists in Germany and Russia began using lino as cheap alternative to wood for print making, and in the early decades of the C20th, artists across the world came to recognize its qualities, being soft light and regular consistency..

Techniques and tools used for linocuts are like woodcuts. But because lino is more soft than wood and lacks a grain, curves are easier to create and prints can be made on all kind of papers even paper towels without risk of tearing.

Australians artists Evelyn Syme (1888–1961) and Ethel Spowers (1890–47) studied together at the Grosvenor School of Modern Art, in the late twenties, where they learnt about linocut off Claude Flight a pioneer of the technique. Claude championed linocut as an accessible media for a “new and more vital art of to-morrow.’

Syme and Spowers, along with others including Dorrit Black (1891-1951) bought Flights methods and enthusiasm for lino cut back to Australia. Both Syme and Spowers used colour, employing multiple blocks inked in different tones to build-up an image. In ‘The Factory’ (1933), Syme used simple lines and areas of colour to create poignant image of a solitary figure dwarfed by an industrial background of

figure 5

Eveline Syme, *The factory,* 1933

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

figure 6

Ethel Spowers, *Special Edition*, 1930.

Linos lack of grain gave artists an ability to print expansive flat areas. Nancy Bolton (1913 to 2008)put his to dramatic effect in her *Cable car* (1939) a black and white image of the Wellington cable car tracks emerging from black tunnel into bright day light.

figure 00 Nancy Bolton, *Cable cars*, 1939

**Intaglio**

Intaglio techniques – the name comes form the Italian intagliare meaning “to carve” in Italian - involves incising an image into a hard flat surface (most commonly a metal such as copper) and applying ink to the recessed lines/areas. Intaglio printing is thus is a direct contrast to relief printing, where the raised areas are inked. Intaglio techniques include engraving, etching, and dry point.

Engraving.

An intaglio printmaking technique, etching employs acid to create the incisions for inking. A metal plate (copper, zinc, or iron) is coated with a layer of a waxy acid resistant material known as the ‘ground.’ The artiste uses an etching needle to scratch his design into the ground, the scratched lines expose the metal under neath. When the plate is immersed in acid—a solution of nitric acid and H2O commonly is used—the acid eats into the exposed metal, while the coated, protected areas left intact. The remaining ground is removed, leaving a clean metal plate with a design incised in toit. Ink applied to the plate and is held in the recessed areas when the surface is gently rubbed clean. The inked plate is put into a printing press for the image to be transfer to paper.

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

Figure - The Lagoon, 1928.

End of EXTRACT

Before you close this document, check that you have:

* entered your [candidate number](file:///Users/Linda/Dropbox/IPEd_AB/2020_Exam/Sample_Exam_files/2020_MANUSCRIPT_Extract_sample.docx#CandidateNumber) in the box provided under the main heading of the document
* saved the document with your candidate number at the end of the filename.