

Institute of Professional Editors Limited (IPEd)

Accreditation exam

Sample only

Manuscript part

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)

Candidate number:

26999

General instructions for Manuscript part

- Check the number in the box above matches the number in the file name and that both are your correct candidate number.
- To pass this part, you must pass all 3 components (extract, author queries, style sheet) by gaining at least 65%. The pass mark for the exam overall is 80%.
- **Save** your work regularly.

Instructions for extract

- **Read the publisher's brief** on page 3 of this document. It contains guidance on style decisions, level of editing and accessibility requirements. Failure to follow the brief – for example, by doing a structural edit instead of a copyedit – means you are unlikely to gain sufficient marks to pass the part.
- **Edit and mark up the extract**, which starts on page 4.
- You are not expected to check or correct errors of fact.
- The edited extract is worth 32% of the exam. Each individual edit is worth 0.2%, and 160 sound edits will gain the maximum mark for the edited extract.
- To pass this component, you need at least 104 out of 160 (65%). To achieve the pass mark for the exam overall, you need at least 128 out of 160 (80%).
- Your edits will be automatically tracked to show all insertions and deletions in the body of the text (not in balloons), with comments and formatting changes shown in balloons. Do not change these settings.
- You can toggle the Markup view settings (e.g. All Markup or Simple Markup), but you will not be able to turn Track Changes off.

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- **Indicate appropriate heading levels** in 1 of 2 ways:
 - a. Apply Word's built-in heading styles.
 - b. Mark the heading level in angle brackets (e.g. <A>, , <C>, etc.; or <H1>, <H2>, <H3>, etc.; or other numbering system that clearly indicates heading hierarchy).Choose 1 method and apply it consistently throughout the extract.
- **Indicate block quotes** in 1 of 2 ways:
 - a. Apply Word's built-in Quote style.
 - b. Mark the start and end of the block quote using angle brackets (i.e. <quote> for start and <end quote> or </> for end).Choose 1 method and apply it consistently throughout the extract.
- **Mark up special elements** using angle brackets (e.g. <figure>, <image>, <box>, <callout>, <margin-note>).
- **Mark up captions** for illustrations and tables using angle brackets (i.e. <caption>).

Instructions for 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 16 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 for the author queries.
- To pass this component, you need at least 2.6 out of 4 (65%), gained by writing at least 6.5 sound queries. To achieve the overall exam pass mark, you need at least 3.2 out of 4 (80%), gained by writing at least 8 sound queries.

Instructions for style sheet

- Create a style sheet for your edit using the template provided.
- The style sheet is worth 4% of the exam. Each entry is worth 0.1%, and 40 sound entries will gain the maximum mark for the style sheet.
- To pass this component, you need at least 2.6 out of 4 (65%), gained by writing at least 26 sound entries. To achieve the overall exam pass mark, you need at least 3.2 out of 4 (80%), gained by writing at least 32 sound entries.
- **Apply the style decisions recorded in your style sheet to your edit.** You receive marks in the extract for following these style decisions.

Publisher's brief

Ink, shape, paper

- **Format:** Large-format paperback, 136 pages printed on high-quality paper, and ebook. Includes full-colour reproductions of prints.
- **Market:** Exhibition attendees – a mixture of people interested in printmaking and members of the general public.

Dear Editor

We're creating a book to accompany our upcoming exhibition entitled *Ink, shape, paper: printmaking in Australia and Aotearoa New Zealand in the early to mid-20th century*. The following extract is the first 4 pages of the manuscript.

Please complete a thorough copyedit to ensure the text is free of errors, consistent in style and presentation, accessible and inclusive, and easy to read. Do not rewrite – we are generally happy with the author's voice.

Note that our house style is to use double quote marks for short quotations and to set off words that are being introduced or defined. This is for accessibility.

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.

Notes on the marking of the Manuscript extract

The following sample markup of the extract uses the *Australian Government style manual* (AGSM). The edit follows the AGSM guidelines for treatment of various elements in the text – for example, using numerals for numbers 2 and above. If you were using a different style guide, it might instruct you to treat those elements differently, and those edits would also be valid.

Your style sheet prevails

You can override specific guidelines from your chosen style guide by making an entry in your style sheet. For example, the publisher's brief for the *Ink, shape, paper* extract directs you to use double quotation marks for accessibility, in accordance with the publisher's house style, so you should follow that direction and note it in your style sheet. That style choice then prevails, and your edit will be marked according to it.

This sample markup uses the serial comma (or "Oxford comma"), which is a divergence from AGSM style. We have done this to show that it is possible to override your nominated style manual's style, provided you include this in your style sheet and it is a conventionally acceptable variation.

Include all style elements pertinent to this edit in your style sheet, including those where your decisions conform to your chosen style guide. It's not sufficient to name your style guide and leave it at that.

Marks for consistency

Sometimes you can gain a mark by not making any edit. For example, note the two inflected forms of the verb "focus" in the extract: "focusing" at line 22 and "focussed" at line 46 of the unedited extract. The *Macquarie dictionary online* gives single s and double s forms as options for inflections of "focus", so either is a valid choice. But of course just one option should be used throughout for consistency. There are 3 opportunities to gain marks related to this feature of the extract.

Suppose you opt for the single-s forms, "focused/focusing". Then you can gain a mark:

1. for including "focused, focusing (single s)" in your style sheet
2. for correcting "focussed" to "focused" at line 46
3. for leaving "focusing" as is at line 22, in agreement with the style sheet.

However, the third mark is only available if you have included "focused, focusing (single s)" in your style sheet. If you have not made a style sheet entry, then the markers will look for the first instance of an inflection of "focus" in the extract and mark each subsequent instance as to how it is consistent with that. Then you would only gain 1 mark, for the correction of "focussed" to "focused". This underlines how important it is to enter items like this in your style sheet.

The purpose of this feature of the marking is to reward good editorial judgement in leaving unchanged something that conforms to the chosen style, rather than simply rewarding the number of changes made.

Note that in this scenario if you leave “focussed” unchanged at line 46 (that is, if you miss that edit), you won’t have a mark *deducted*; you’ll simply fail to gain a mark.

Alternative edits are possible

The sample markup shows one set of edits. But for many of the problems in this text, more than one solution is possible. For example, at line 52, “A mixture of linseed oil (from flax), resin, cork, pigments, spread on a fabric backing” is a dangling modifier (it does not relate correctly to the subject of the sentence, “the word linoleum”). The sample answer shows one possible recasting of the sentence; others are possible.

The exam markers are mindful that there is often a range of possible ways to fix a problem. They look for sound solutions and mark accordingly.

Ink, shape, paper

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In the 1920s, 30s and 40s, artists around the world were discovering that a range of printmaking techniques lent 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, brings together a rich array of prints from this time of intense creativity and experimentation on both sides of the Tasman. We have included examples from a variety of techniques within the relief and intaglio “families” of printing methods. Our hope is that visitors will gain not only an appreciation of the artworks themselves but hopefully also an understanding of how the processes and materials the artists employed contribute to each work’s character.

Relief

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The relief family of printing techniques involves cutting into the printing block to remove material from its surface, ~~that~~ which 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

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Woodcut is the oldest relief printing technique. To create the block for a woodcut print, wood is sawn along the grain and planed to create a smooth surface. The artist then uses gouges to carve the image out of the block’s surface. Gouges ~~that~~ come in various shapes and sizes, which creates lines of differing depths and profiles (e.g. V-shaped, U-shaped). Margaret Preston (1875–1963) created many woodcut prints in a modernist style that utilised bold shapes, lines and colours rather than focusing on detailed representation. An

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advocate of a distinctly Australian aesthetic, Preston was renowned ~~noted~~ for her still li~~v~~es of native ~~fauna~~flora, such as the Waratah, Gum Blossom, and BBanksia (see Figure 1 ~~below~~), ~~plus~~and her stylised landscapes of the harbour.

Commented [A2]: Which harbour is this? I suggest specifying for the reader.

<caption>Figure 1. Margaret Preston, *Banksia and trunk*, c. 1935

<figure 1>

The wood's grain~~:~~is 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 in the 1920s at the Bauhaus ~~in the 1920s~~, the revolutionary German school of art ~~&~~and dDesign. While inter~~n~~ed as an enemy alien in Australia during World War 2II, he made numerous wood~~-~~cuts. These stark pieces depict life in internment camps in N~~-~~S~~-~~W~~-~~ (see ~~image~~Figure 2).

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

~~<cCaption>~~Figure 2. Ludwig Hirschfeld-Mack, *Desolation, internment camp, Orange, NSW*, 1941

<figure 2>

Wood engraving

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Wood engraving is a~~An~~ alternative method for printing with wood developed in England in the late 18th century~~:~~. 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 a flat block. The artist ~~will use~~s a finely ~~-~~pointed tool to carve the relief image. Wood engraving demands a harder timber than woodcut, allowing the artist to create highly ~~-~~detailed images. Blocks are t~~r~~aditionally ~~-~~made from boxwood, but fruit-tree timbers such as maple and pear ~~also~~ are also used.

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Mervyn Taylor (1906~~-~~1964) 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 a commercial artist and began wood engraving around that time. While~~s~~t working as an

illustrator and then art editor of the *School Journal*, a Department of Education publication, he focussed on wood engraving as a technique for illustration. He then went on to work prolifically in this medium, creating more than ~~two hundred and thirty~~ 230 wood engravings, including striking depictions of birds of New Zealand, and scenes from Māori creation stories (see Figure 3).

<caption>Figure 3 ~~to be inserted here, caption is:~~ Mervyn Taylor, *Maui Taming the Sun*,

[year].

<figure 3>

Linocuts

Lino (linoleum) is a mixture of linseed oil (from flax), resin, cork, and 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-19th ~~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 a cheap alternative to wood for print-making, and in the early decades of the 20th century, artists across the world came to recognise its qualities, being of softness, lightness, and regular consistency.

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

Australian artists Evelyn Syme (1888–1961) and Ethel Spowers (1890–1947) studied together in the late 1920s at the Grosvenor School of Modern Art, in the late twenties, where they learned about linocut off from Claude Flight, a pioneer of the technique. Claude Flight championed linocut as an accessible medium for a “new and more vital art of to-morrow”. Syme and Spowers, along with others including Dorrit Black (1891–1951), brought Flight’s methods and enthusiasm for lino-cut back to Australia. Both Syme and Spowers used colour,

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Commented [A7]: Where was this school located? Later you say they brought the methods back to Australia – from where?

Commented [A8]: What are the birth and death years of Flight? Give these, as for the other artists mentioned?

Commented [A9]: This is an unusual way to spell “tomorrow” – please check the spelling in the source and provide details of the source.

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 a poignant image (see Figure 4).

A solitary figure is dwarfed by an industrial background of

<caption>Figure 54. Eveline Syme, *The factory*, 1933

<figure 54> goes here

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 (see Figure 65). The simple forms convey a sense of rhythm and energy in this urban street-scape.

<caption>Figure 65. Ethel Spowers, *Special Edition*, 1936

<figure 65>

Lino's lack of grain gave artists an ability to print expansive flat areas. Nancy Bolton (1913 to 2008) put this to dramatic effect in her *Cable car* (1939), a black-and-white image of the Wellington cable car tracks emerging from a black tunnel into bright day-light (see Figure 6 below).

<caption>Figure 66. Nancy Bolton, *Cable cars*, 1939

<figure 6>

Intaglio

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

Commented [A10]: This sentence is incomplete. I've deleted “of” and inserted a full stop to end the sentence, but is something missing?

Commented [A11]: Above, her name is spelled Evelyn. Please check correct spelling.

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Commented [A12]: Above, the date of this artwork is given as 1936. Please check correct year.

Commented [A13]: Above, the title is given as “Cable car”. Is it “car” or “cars”?

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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”.² The artist~~e~~ uses an etching needle to scratch ~~his~~ their design into the ground, and the scratched lines expose the metal under-neath. When the plate is immersed in acid—a solution of nitric acid and ~~H₂O~~ water ~~commonly~~ is commonly used—the acid eats into the exposed metal, while the coated, protected areas are left intact. The remaining ground is removed, leaving a clean metal plate with a design incised in-to it. 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 transferred to paper.

The early decades of the ~~19~~ 20th century saw a boom ~~ef~~ in the popularity of etching as an art - form in Australia. Sydney Long (~~b.~~ 1871, ~~d.~~ 1955) was a major figures in this revival (see Figure 7).

~~<caption>Figure 7.- Sydney Long, The *Lagoon*, 1928.~~
~~<figure 7>~~

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Commented [A14]: This paragraph and the one that follows are about etching, not engraving. Did you mean to deal with engraving first, as per the list of three techniques above and the heading as it stands?

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Commented [A15]: Is this artwork by Sydney Long? Please confirm.

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End of extract

Before you close this document, check that you have saved your work.