

Elegant offering from the National Library

A stunning new selection of Cazneau's photographs is presented with great taste and distinction

Cazneau was a photographer who paid meticulous attention in his prints to capturing the most delicate nuances of tonal variation, and these have been superbly reproduced in this book. This is an entirely new collection of Cazneau's works, taken partly from the NLA's extensive collection (of 272 vintage prints and 4000 glass or film negatives) and partly from prints still in the possession of the Cazneau family. It is important to emphasise that the book is based on those vintage prints—Cazneau saw

the negative only as the starting point from which to 'produce the real picture of artistic value', and besides combining images from two or even three negatives he would quite happily, for example, pencil in the spots of rain on a window.

Helen Ennis, the former Curator of Photographs at the National Gallery of Australia, has written one of the two introductory essays, 'The quiet observer', telling the story of Cazneau's life and giving us insights into his work. Phillip Adams, iconoclast and renaissance man extraordinaire, gives us his

'Impressions of yesterday's world', setting Cazneau into an historical and hugely personal context ('I've always preferred my artists dead, but not just one or two decades').

Harold Cazneau—the quiet observer was published by the National Library of Australia in 1994. The book is a generous A4-size format, on paper with a good 'feel' to it, and is a credit to the editors, designers and printers. Rrp is \$29.95, available from the NLA bookshop and Commonwealth Bookshops. ISBN 0 642 10611 8. ■

A new AGPS style guide

The fifth edition of the *Style Manual for Authors, Editors and Printers* looks even better than its predecessors

At first sight the fifth edition looks very much like the successful fourth edition, now six years old. It has much the same structure, but in fact it is sixty pages longer and has been almost entirely rewritten to reflect new thinking about effective communication. It also takes account of the influence of desktop production technology on copy preparation and designing for print.

A quick glance at the tables of contents of the two editions shows the common framework, but a closer comparison reveals significant differences: 'Writing' in the 4th edition has become 'Principles of good writing' in the 5th; and this difference of approach runs through the text. Similarly, the chapter on proofreading (formerly 'correcting proofs') and the chapter on indexes provide different perspectives. The chapter on 'Notes, references and

bibliographies' has been rearranged and now includes the referencing of film and some electronic media. 'Spelling' has become 'Spelling and usage'; 'Non-sexist language' becomes 'Non-discriminatory language', with an extensive section on the correct terms related to Aboriginal and Torres Strait Islander people (for example, not just *Koorie* but in different regions of Australia *Murri*, *Goorie*, *Nunga*, *Yolngu* and *Anangu*).

If you already have the 4th edition, should you buy the 5th? The *Style Manual* continues to be invaluable for just about anyone working with words, whether in the government or private sector. If you are professionally involved in writing or publishing it is difficult to see how you can avoid keeping your tools sharpened, and this has to be one of your essential tools.



The *Style Manual* is published in two formats: casebound (Catalogue Number 93 2185 6, and a recommended retail price \$39.95, ISBN 0 644 29770 0) and paperback (Catalogue Number 93 2186 8, and a recommended retail price \$24.95, ISBN 0 644 29771 9).

It is available from the Commonwealth Government Bookshops Australia-wide, by phoning 1800 020 049 or by writing to the AGPS at GPO Box 84, Canberra ACT 2601. ■

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