

Edition

The journal of the Editors' Association of Canada, Toronto branch

JUNE 2009

EAC 30th anniversary celebratory issues: Part III

- An editor's tools—circa 1979
- Past program report: Conference mania
- Book review: *The Surface of Meaning* by Robert Bringhurst
- Members' corner: What does EAC mean to you?



Edition

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Editor's note

WITH THE EXCITEMENT OF THE CONFERENCE STILL FRESH IN our minds (see the past program report for belated tips for the conference), *Edition* continues to celebrate EAC's 30th anniversary in our last issue of the season. Liz Trew reminisces about the joys of whiteout (Yes, that is how it is spelled according to the *Oxford Canadian Dictionary*); Greg Ioannou and Tedd Campbell reflect on their EAC experiences; and, as we continue to build on our history, we say goodbye to our previous branch executive and welcome a new one. Ken Weinberg's report on the results of the May 25th branch elections provides the latest in branch news and a glimpse of things to come.

As of June 6th, I and a number of members of the now previous executive have retired from our posts—I would like to take this opportunity to thank Annie Leung, our past vice chair, Ann Firth, our past treasurer, Jen Govier, our past public relations chair, and Julie van Tol, our past members relations chair for their hard work, and to congratulate those of the executive who have stayed on and those who have just joined the executive team.

Being the editor of *Edition* has been an exciting and challenging experience for me and it is with sadness I say goodbye to the wonderful team of volunteers I had the honour to work with, copy editors, proofreaders, committee members, and writers. It is the dedication and efforts of *Edition's* volunteers that make it the amazing thing that it is. Thank you all!

I am greatly indebted to our tireless and talented designer Heather Guylar who has taken our modest newsletter to new heights. My special thanks go to our photographer Sharon O'Brien who provided us with images of our lively meetings, to Noreen Shanahan, our book review editor who made sure we could read about the most recent and interesting books in our area, and to our 30th anniversary committee, Dimitra Chronopoulous, Liz Trew, and Mary Allen who made our common history come to life in *Edition's* special anniversary issues.

And to you, our readers, the branch membership that inspires this whole endeavour, read on!

Sara Promislow

Newsletter chair

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April general meeting.



Conference mania

By Karin Joeveer

THE PROGRAM at the general meeting on April 27th focused on EAC's upcoming conference, *Celebrating the Past, Charting the Future: The 30th Anniversary Conference*. The theme of the evening was *Conference Mania*. The first presenter was Helena Aalto, EAC professional development coordinator. With a flick of her black feather boa Helena depicted a frivolous conference participant attending with the primary goal of socializing. Krysia Lear, another presenter, asked the audience, "How do we save Helena?" and gave us all a number of practical



suggestions to maximize benefits from the conference.

These included:

- Come prepared; share what you know.
- Identify your goals. What are your challenges?
- Choose your activities carefully. Select "must" sessions first. Check the *Conference at a Glance* schedule.





- If you are newer to editing, look for opportunities to network, find common interests with others.
- Use the back of your business cards to record key people you meet and where you met, along with anything you may have promised them.
- Be an active listener. Take notes and type them up after, highlighting important ideas.
- Follow up on your notes and contacts after the conference.

There were suggestions from the audience as well. Someone suggested attending Carolyn Burke's session *Running a Profitable Business*. A surprise guest who took time out from his regular trivia league night to attend the meeting, veteran editor, Greg Ioannou quipped, "Find the best free food. Everyone will come to that table and sooner or later you will meet everyone." Alan Yoshioka, Toronto Branch chair, commented, "If there are sessions that are good, it's a bonus. You go there to meet people."

Related Conferences:

Mary Newberry from the Indexing Society of Canada was on hand to promote their conference scheduled for June 3–4 at St. Michael's College, University of Toronto. She suggested that if you have anything to do with indexing, their conference is great for networking and features a whole day on cross referencing. (Check their Web site, www.indexers.





ca, for further information.) Mary suggested that those who have a strong interest in indexing, but can't make it to the conference, should contact the society, which meets monthly and offers small group peer reviews.

Gwen Dumant, curriculum coordinator for *MagNet*, *Canada's Magazine Conference*, reported that their conference will be held June 2–5 at 89 Chestnut St. and urged EAC members and visitors to attend. She said it's a great opportunity to see people from all

across Canada and to get a perspective outside your own area. Gwen said that people can register for individual conference sessions but that it's a good idea to pre-register, as some of the sessions have limited capacity. She suggested that we go to their Web site (www.magazinescanada.ca) to see the lineup of sessions. She added that they offer a complimentary breakfast each day and a welcome reception.

More on the EAC Conference:

John Green, EAC conference chair, spoke about some new program sessions added to the conference. These are: *Landing the Big One—How to Get Government Work*, a panel presentation featuring Greg Ioannou, Marion Soublière and Gael Spivak.

Books Gone Google by Roanie Levy, Access Copyright's general counsel and director of policy and external affairs. Roanie will be dealing with Google's *Booksearch* program and copyright issues.



Speed Mentoring: Instead of Editors' Café, this year there are eight mentors/senior editors with whom participants can sign up to get feedback and advice. John said to watch for announcements about pre-registering for speed mentoring.

Helena Aalto finished *Conference Mania* by enthusiastically describing various conference highlights such as the reception on June 5th. She announced that Mike Tanner and his band, the Circumstantialists, will perform a selection of songs that evening that reflects EAC's history (listen for some great seventies music). She said that there will also be EAC memorabilia and a slide show to view. The evening will finish with the zombie movie *Pontypool*, with guest appearances by author Tony Burgess and, possibly, the director Bruce McDonald.

We were encouraged to visit the Vendors' Fair on Saturday afternoon (June 6th) to browse for unique gift items including pashminas and stationery from the Japanese Paper Place. Helena announced that several awards will be presented at the banquet Saturday evening, including the *Claudette Upton Award*, the *Oops Award*, and the *Tom Fairley Award*, all of which will be topped by excellent dining.

All in all, it was an entertaining preview of EAC's Conference 2009 and other conferences, such as the *ISC/SCI Conference 2009* and *MagNet*. ■■■



EAC Toronto Executive (until June 6)



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■ For your diary pages

General meeting

Monday, June 22, 2009
7:00 pm until late!

The Toronto branch's year-end event is going to be a little different this year: members are invited to the Duke of York, 39 Prince Arthur Avenue, from 7 pm onward. What won't be changing is the presence of tasty food, delightful refreshments, and a friendly atmosphere.

Stay tuned to the website and your inbox for additional details.

■ Welcome new members!

As of April 1, 2009, the Toronto branch has 647 members: 332 voting (including 2 honorary life members), 268 qualifying, 33 student members, and 12 emeritus members. A total of 7 new members have joined since March. The new members are:

Stephanie Camp
Lynda Cole
Taylor Exley
Lesley Fraser

Jamie Manov
Kristine Thornley
Jane Waterston

Hotline Report	May 2009
Members registered	12
Hotline opportunities	1. Book proposal (self help) 2. Manuscript evaluation for a children's book and a book of poetry

Hotline Registration

Clients call to be matched with branch members who have registered with the Hotline for work.

When you register, please note these guidelines:

- If you are listed in the EAC Directory of Editors (print or online), note any changes to your listing.
- If you are not listed in the Directory and have not previously registered with the Hotline, send your resumé in Directory or Hotline style. You can find guidelines to the Directory format at www.editors.ca/hire/ode/search_tips.html. Hotline style follows the Directory format. However, you may include as many interests as you wish and write your profile in point form.
- Please limit your resumé to one page.
- If you have registered before, send your resumé only if it has changed.
- Hotline registration begins on the first of each month. Please contact the branch every month to be listed again.

Telephone: 416 975-5528 Fax: 416 975-5596
toronto@editors.ca (.rtf attachment; subject: Hotline)

Branch chair report

WE AT THE TORONTO BRANCH ARE delighted to welcome EAC members and non-members from across the country to our city for the conference marking the association's 30th anniversary. We are proud to sponsor the opening reception, with music and mementos that'll take you on a nostalgic trip you won't forget, and we look forward to another 30 years of outstanding professional development and camaraderie. ■■■

Alan Yoshioka, Branch chair
toronto_br_chair@editors.ca



EDITORS'
ASSOCIATION OF CANADA
ASSOCIATION CANADIENNE DES
RÉVISEURS

30 years/ans

Celebrating the Past
Charting the Future
The 30th Anniversary Conference

Pour nos 30 ans
célébrons le passé, dessinons l'avenir!
Congrès anniversaire 2009

The new branch executive 2009–2010

THE BRANCH HELD ITS ELECTIONS ON MAY 25 AT ITS ANNUAL GENERAL MEETING. **MARY Anne Carswell** is returning as Past Chair. The following members were acclaimed:

Alan Yoshioka, Branch chair

Ken Weinberg, Branch representative

Emily Dockrill, Seminar chair

Nancy Foran, Program chair

Alison Kooistra, Secretary

Rachel Stuckey, Vice-chair

Andrea Kennedy, Public relations chair

Welcome to **Alison Kooistra**, one of the newest members of the branch executive. Alison has over a decade of experience editing trade, academic, social service, and corporate publications. She's a writer, too, with by-lines on a number of commissioned books, including two local histories and two grammar exercise books. In her spare time, she participates in reading clubs, writing groups, and a collective of comic book writers and artists; she is also a volunteer with the Toronto Public Library's *Leading to Reading* program. We know she'll be a great volunteer leader in the role of secretary at the Toronto branch.

We are also very pleased to announce that **Andrea Kennedy** has been appointed by the branch executive as Public relations chair. Andrea has been an in-house and freelance editor at Carswell for the last nine years, and has spent the past five years racking up a string of successful marketing management positions within that same company. If a bachelor's in English from Carlton, marketing studies at Durham College, and editing studies at George Brown weren't enough, she's also a certified yoga instructor. We welcome the creative marketing skills and enthusiasm for editing that Andrea demonstrated while working on



the Conference 2009 PR committee to the Toronto branch PR chair position.

The following positions are still vacant:

- **Treasurer**
- **Newsletter chair**
- **Member relations chair**

Over the summer, the nominations committee will work to fill the vacancies on the executive committee. If you are interested in a rewarding volunteer opportunity, please speak to one of the above members. ■■■



Ken Weinberg
Nominating committee member

Seminar chair report

AS YET ANOTHER SEMINAR SEASON DRAWS to a close, the seminar committee thanks all of the instructors, volunteers, and participants who made this season a success, including the bonus sessions offered prior to EAC's conference 2009: *Celebrating the Past, Charting the Future*.

Next year, we hope to have an even better season. To that end, we are looking for ideas for new seminar topics or suggestions for

seminars that should be offered again. Please send these to the seminar committee chair.

We are also looking for new committee members. seminar committee

members perform a variety of tasks related to planning and promoting seminars. Duties and time commitment vary according to the specific role undertaken, but there is plenty of flexibility. If you'd like to help ensure that the next seminar season surpasses this one, consider joining our ranks. E-mail your interest and contact information to the seminar committee chair at toronto_br_pd_chair@editors.ca.

Seminars are one of the branch's main endeavours and play a key role in serving our membership and recruiting new members. Thanks again to all those who helped make this year a success, and here's to continued success in 2009-2010. ■■■

Emily Dockrill, Seminar chair
toronto_br_pd_chair@editors.ca



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AN EDITOR'S TOOLS— CIRCA 1979

↙ *handwaxer*

By Elizabeth Trew

TAKE A TRIP DOWN memory lane to the year 1979.

The BeeGees ruled the charts. Disco was king. And big hair and shoulder pads were all the rage!

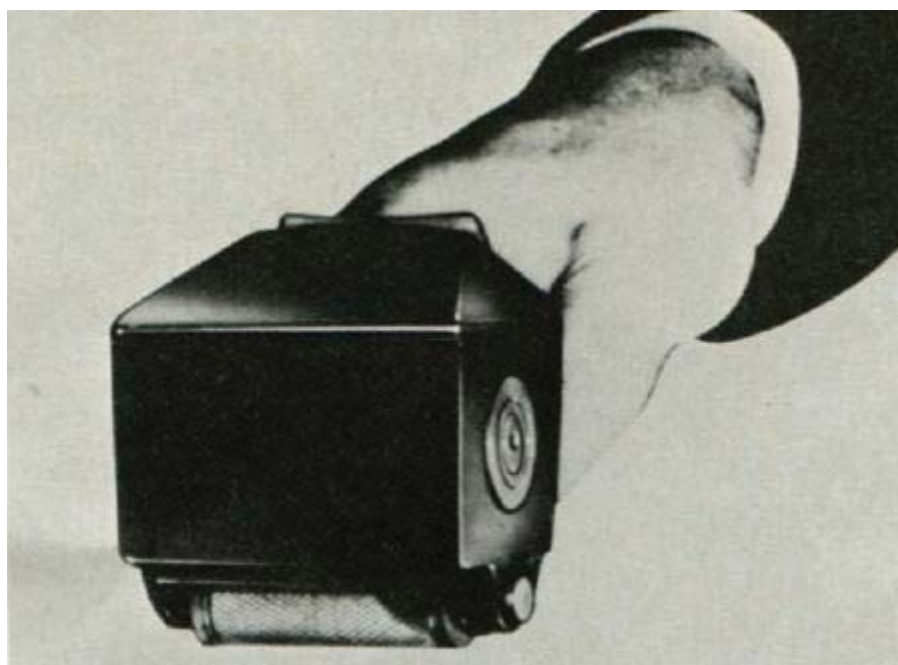
Culturally, 1979 was a year we'd sooner forget.

However, something positive came out of 1979—the founding of the (Freelance) Editors' Association of Canada.

Just as music and fashions change, editing tools have greatly improved since 1979.

Underwood typewriters. The IBM Selectric. Compugraphic's Compuwriter. X-acto knives. Hand waxers. Letraset. Rapidograph pens.

These are just a few of the tools editors used in 1979.



Writers painstakingly typed manuscripts on manual Underwood typewriters with metal keys that jammed together when two keys were hit at the same time. Whiteout was a writer's best friend: Brush a little over a mistake, wait for it to dry, and then type over it. No need to retype the entire document!



↙ *“whiteout”*



Writers also used state-of-the-art IBM Selectric typewriters with built-in correcting tape (no more whiteout!) and interchangeable type balls with different fonts, making it possible to use more than one font type or size in the same document.

Desktop publishing didn't come along until the mid-1980s. Before desktop publishing made editors' lives simpler, manuscripts were retyped on a typesetting machine that perforated paper tape, making holes for each letter. Then, the tape was run through a phototypesetter.

Phototypesetting—made obsolete by desktop publishing—is a method of setting type to generate columns of type on a scroll of photographic paper to

produce film. The developed film, called galley, consisted of long, single-column strips of typeset copy.

EAC member Jim Taylor worked on a “Compugraphic clunker” with no memory, where you had to set one line of phototype at a time.

↙ *Letraset*



“If you made an error you had to set as many lines as necessary to get back to your original line breaks,” he remembered.

To arrive at a finished product, editors literally “cut and pasted” their work with X-acto knives and wax.

Galley were then proofed against the original copy and lines containing errors would be retyped. The corrected copy would be carefully

cut out, using an X-acto knife, and pasted over the error. Using an X-acto knife was a skill—somewhat like surgery—as corrections could not be visible to the naked eye!

The galley were laid out on a pasteboard, a page mock-up that specified where every story, headline, and copy was to be carefully placed. Then, someone would roll a “hand waxer” over the pasted galley to seal everything together—a very messy process that left bits of wax on everything. If you were fortunate enough to work in a production house, you used a large waxer to feed the waxed sheets between rollers to seal them.

Several editors have fond

↙ *type ball*



↙ IBM Selectric



memories of the hand waxer machines that were used to paste galleys to a paste board. For those of you whose editing career doesn't go back that far, a hand waxer contained a heating coil to melt wax and a roller to measure wax to put on the reverse side of the trimmed page galleys. (If you are wondering why they didn't use glue, it's because the galleys could be lifted before sealing and moved, if redesign was required.)

EAC member Anne Brennan recalls working at a magazine where the finished pages were hung on the wall so staff could stand back to look at the camera-ready final proofs before they went to press. "It used to be very annoying in the summer when the wax melted and pieces of the magazine fell off the wall. We were always

checking the photocopied page proofs to make sure nothing was crooked."

Many editors had fond memories of Letrasetts, sheets of paper one could buy at an art store with letters in a variety of fonts, symbols and graphics that could be transferred one-by-one to artwork. At the time, the only alternative to using Letrasetts was to do the



lettering by hand, a long and tedious process that required graphic art skills.

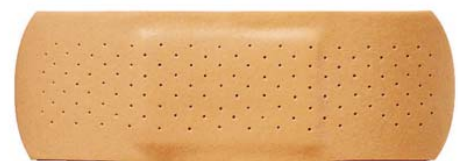
To draw straight lines, editors used bordertape and Rapidograph pens, refillable fountain pens with a tubular nib that came in a wide range of nib widths in millimetre increments, not the typographic pica or point system commonly used in publishing. Editors and

artists required several pens of varying nib widths and different colours for drawing lines as they could not easily change the ink colour without leaving some of the old colour in the barrel.

Clearly the editing room in 1979 presented some challenges—having corrections fall off the paper, cutting fingers with X-acto knives and breathing in dangerous fumes from solvents used to remove wax from clothes and hair!

Some editors wax nostalgic over their old editing tools and have kept their old hand waxers as mementos of simpler times—before computers, e-mail, cell phones, digital audio recorders, and voice mail.

But just as they wouldn't want to go back to the music and fashions from 1979, they certainly wouldn't want to go back to the editing tools from 1979! ■■■



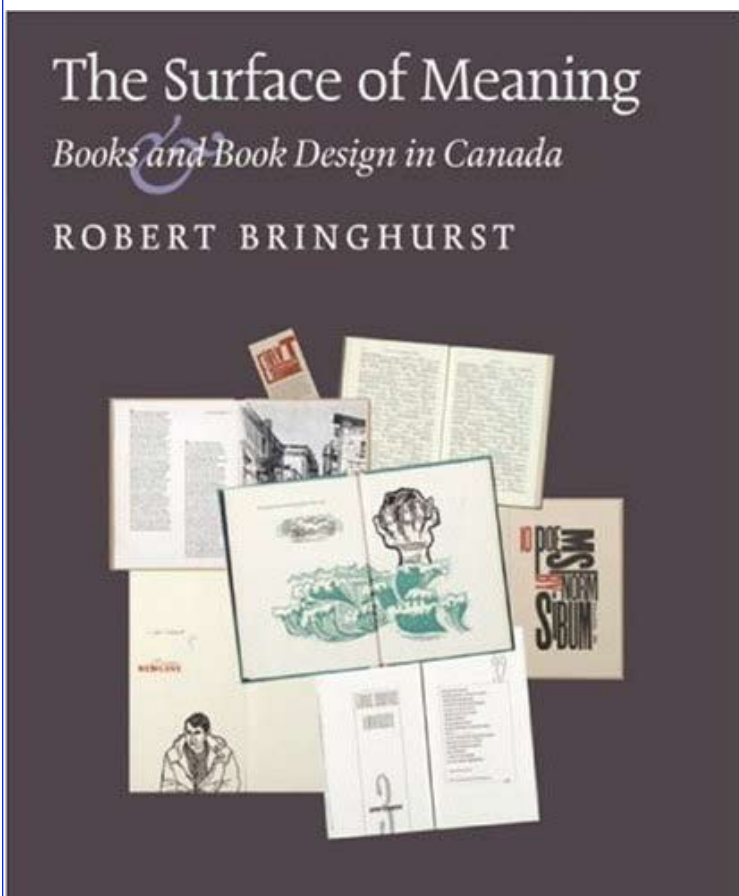
The Surface of Meaning

by Robert Bringhurst

Reviewed by Noreen Shanahan

“How do you expect to be able to cook good food or make good love when you write with prefabricated letters? How do you expect to have good music if you live on a typographic diet of bad Helvetica and even worse Times Roman—never mind the parodies of letters that flash across your cell phone screens and the parodies of numbers displayed on pocket calculators and cash-dispensing machines?”

ROBERT BRINGHURST HAS BEEN CALLED A philosopher of typography. He is also an award-winning poet and the author of *The Elements of Typographic Style*, a manual that has been translated into ten



languages and is one of the world's most influential texts on typographic design. His most recent book, *The Surface of Meaning*, rests in your arms like a splendid piece of art, as graceful to the eye as his words are to the mind and listening ear. This book on design might not immediately seem to be particularly relevant to editors, but since we are all part of the creation of books ("chalices of knowledge") and familiar with the shape of letters on the page, it's a fitting gift to leave you with as *Edition* folds up for another year. It's a slip of loveliness to lift you away into the whims of summer; something with which to while away a spare afternoon. It's about the same size as a laptop. You could easily slip it into your bag as a temporary replacement: from the screen to the page.

Typography, says Bringhurst, gives the designer a tangible activity, as do writing, reading, cooking, music, and literature. "It's an intrinsically rewarding, honest craft. And the nature of craft is that mental and physical stay in touch; they hold each other by the hand." His tome offers us a

history of this craft, beautifully illustrated page after page with exquisitely designed book covers published by artful Canadian publishers. Once he finishes describing the runic alphabet widely used in Scandinavia throughout the Middle Ages, Bringhurst moves on to write about typographical design used by nineteenth-century Canadian colonists and missionaries keen to proselytize Aboriginal Peoples. The manufacture of books, he writes, including the earliest ones used in this country, can tell us as much about a people or a culture as the condition of its grain fields, pasture lands, and gardens, the social climate of its streets, and the architecture of its buildings.

"What these missionary printers all have in common is that they were rendering



From *Atanarjuat: The Fast Runner* (Toronto: Coach House/Montreal: Isuma) Design: Stan Bevington



foreign texts in Native Canadian languages, not intentionally aiding Canadian voices to find typographical forms of their own.” He includes visual examples of these resulting texts in Cree, Chipewyan, Athapaskan, Inuktitut and other Aboriginal languages. He gives us the cover and first few pages of one grammar book, published in 1850, called *A Theoretical and Practical Grammar of the Otchipwe Language: For the Use of Missionaries and Other Persons Living Among the Indians*.

Bringhurst incorporates dense, technical passages on typography and book design as well, but intertwines this information with his increasingly lovely poetry-in-prose. And sometimes he brings the language down a notch. For example, he describes the “fat spaces between the words and even fatter ones between the sentences,” or says that numerals tended to be the size of capitals, making a page of historical narrative look like “a swollen column of classified ads.” Perhaps he offers these descriptions as a visual gift to the less astute scholar of book design. He also gives a history of those women and men responsible for advancing Canadian design: Jack McClelland, Antje Lingner, Allan Fleming—and he includes comments by “a bemused but highly articulate academic” named Marshall McLuhan.

Bringhurst moves ahead through the 20th and into the 21st century, presenting both obscure and recognizable examples of finely crafted book designs, created by writers and

artists we have come to love: Marie-Claire Blais, Leonard Cohen, Susan Musgrave, Bill Reid, and others. He even includes Goethe’s *Faust*, translated by Barker Fairly and published in 1970 by University of Toronto Press. A particular gift in *The Surface of Meaning* is the visual representation of *Seven Journeys: The Sketchbooks of Emily Carr*, by Doris Shadbolt, published by Douglas & McIntyre. In this book the left-hand page shows type and the right-hand page gives us Carr’s own handwritten script, bringing her alive to readers and admirers. A gift, indeed.

Finally, I’ll leave you with another delicious taste of Bringhurst’s words, this time acknowledging the important and creative work of book editors.

“*Prose, I think, is originally blind: a voice in the darkness hauled in like fishline [sic] and coiled on the page...in other words, it is edited—and some writers learn to edit themselves. It is then that, for better or worse, prose opens its eyes and looks in the mirror.*”

What does EAC mean to you?

ON EARLY EAC HISTORY: I WAS phoned by someone I barely knew to tell me that there was an organizing meeting for a new freelance editors' association. At the time, I had a bit over a year of experience as a freelancer. I had one regular client, who was paying me \$5 an hour. There was lots of work, but I was the only editor and was basically training myself on the fly out of *Chicago Manual of Style* (12th edition!) and a few other books. I knew no other editors, let alone other freelancers. I was intrigued by the notion that there were enough of us to justify a meeting.

There were 22 people at the meeting. Most were billing at higher rates than I was. Heck, they were complaining about higher rates than I was getting. They had all sorts of clients I'd never considered approaching. They knew of publishers who needed freelancers. And they knew exactly

the kind of frustrations and problems that I was encountering every day. I'd found my people. I was also doing part-time organizing for the NDP at the time, and didn't at all mind putting some of those skills to use for these people. When they needed someone to organize memberships a few meetings later, I was happy to volunteer to do that. It was a familiar task!

What have I had through (F)EAC? Mentors. Lee d'Anjou lived two blocks away and started subcontracting

proofreading to me—and teaching me how to do the things I didn't know. Lawrence Haskett at Collier MacMillan and Rick Archbold at Doubleday (both clients I picked up through friends at [F]EAC) were very generous at showing me things to watch for and better ways of approaching some editorial problems.

INFORMATION. Know how to more than double someone's income



immediately? Tell him that the going rate is \$12 an hour when he's charging \$5 an hour. This association has given me the sorts of information I need at every stage of my career.

AGGRAVATION. Some of the most irritating people in the history of the universe have been members or employees of this association. (If you are not 100% certain that this insult applies to you, it doesn't.)

SOCIAL SIDE-BENEFITS. Many of my closest friends are people I've met through this association. And, yes, I met my wife at an (F)EAC meeting. The association has always been able to attract and retain some wonderfully talented, fascinatingly diverse people.

WORK. From casual mentions of clients looking for editors to subcontracts to joint attempts to land large contracts to the print and online directories and the job hotlines and the direct referrals, the association has been a constant source of work for me. In the 30 years I've been a member, the amount of work I've had through the association is well into seven figures. And I've probably sent other members twice as much as I've received.

VOLUNTEER OPPORTUNITIES. I've learned an incredible amount through the various volunteer things I've done for the association, and met innumerable (and sometimes innumerate) terrific people. And do you have any idea how good it feels to have been lucky enough to watch something grow from 22 people griping in a living room to over 1700 members across the country? To have seen it grow from "Who'll buy the cookies for the next meeting?" to seeing the first group of graduating Certified Professional Editors?

The coolest thing of all is that I've been close enough to that development to have an idea of where this association might be 30 years from now. In a lot of ways, we're just now reaching the point where we can do some really interesting things.

Greg Ioannou



Progress, indeed

My introduction to the Editors' Association of Canada came in the fall of 2008, when a friend described two technical editing jobs he'd landed through his profile on the EAC Web site. At the time, I was too busy to do more than nod, smile and make a note of the URL he threw at me. The note made itself comfortable on my "to do" pile, no doubt pleased to be in such august, though long-suffering, company.

Several months later, when I was actively looking for skills development workshops and marketing opportunities to support my new technical writing business, I dug out the note and followed the URL to the Online Directory of Editors (ODE). After perusing the ODE, I skimmed through a few other pages before arriving at the Toronto branch's extensive seminar schedule. Wow! I immediately purchased an association membership and enrolled in my first



seminar, which I attended several days later. I was hooked.

Looking back just two short months, I'm amazed at how much I've learned through my involvement with the EAC. I've met an eclectic group of editors, writers, indexers, and graphic designers working in a variety of industry sectors, ranging from financial to educational. Between seminars and branch meetings, I find myself corresponding with other members on a daily basis, exchanging job leads, tips, and helpful links. Thanks to this constant stream of ideas and inspiration, I've added a flurry of notes to my "to do" pile, but I've also removed a fair number, as well—progress, indeed. ■■■

Tedd Campbell

<http://ode.editors.ca/search>