

# Broad brush strokes

*Rosemary Tanner, co-chair for Certification, opened the October Toronto branch presentation with an update and overview of the certification process.* **by Gillian Faulkner**




*Avivah Wargon,  
Gillian Watts, and  
Rosemary Tanner*

**T**HE FIRST TESTING SESSION—ELEMENTARY Knowledge of the Publishing Process, and Proofreading—will be held on November 18 at the University of Toronto.

Rosemary emphasized that no particular course or set of courses will adequately prepare an editor for certification. Courses will help, but it is sound *experience* that is really needed in order to do well in the examinations. The committee recommend at least five years of practical editing before considering taking the certification examinations. The certification tests are all based on the EAC *Professional Editorial Standards*. The remaining two modules are Copy Editing, and Structural and Stylistic Editing. The EAC has been careful to keep professional development sessions and the

certification program quite separate from one another; consequently, Toronto branch seminars are not advertised as preparation for certification, nor are they considered specifically as such.

Avivah Wargon followed with the first of the evening's "infomercials." Avivah described herself as an "in-house career production editor" as she has spent about 30 years mostly co-ordinating copy editors, proofreaders, and indexers; second and subsequent proofs, art, photos, and permissions; and generally 

troubleshooting. Her seminar *Introduction to the Publishing Process* takes a “broad brush look at everything that happens from the time a complete manuscript, sometimes already substantively edited, is turned over to someone like me, until the time it goes to the printer and a little beyond.” In *Professional Editorial Standards* it is stated “an editor needs some general knowledge of publishing processes and specific knowledge of the production process being employed in the publication at hand,” so Avivah’s seminar gives some information about the publishing process, but with a heavy emphasis on production. It does not include a lot of technical information, as that changes so quickly.

Avivah offered:

- ♣ great handouts (including how a two-person team plans and produces a brochure, and a resource list) and a few exercises
- ♣ good horror stories (the author who submitted a book about writing that contained a significant amount of previously written material for which permission to use had not been obtained)
- ♣ a run through of who does what (like what is a developmental editor?)
- ♣ basic typography and the parts of a page or book
- ♣ examples of situations that make people nervous (art manuscripts, permissions).

Then Avivah set a few questions to test our knowledge, and as a group, we managed to answer them! You can check out the questions by listening to the recording of this program session at [www.editors.ca/branches/toronto/news/eac\\_toronto\\_recordings/index.html](http://www.editors.ca/branches/toronto/news/eac_toronto_recordings/index.html). (Avivah’s seminar was given on October 28 and she kept all her promises. If you wish you had been there, let one of the Professional Development Chairs know.)

The second infomercial presenter was Gillian Watts, a freelance copy editor, proofreader, and indexer, who will be giving the Proofreading seminar on November 25. Gillian’s seminar covered the following:


- ♣ the importance of understanding that proofreading is *not* copy editing
- ♣ EAC *Standards for Proofreading*

- ♣ strategies for accurate proofreading, correct mark-up of text
- ♣ the need to go over pages many times to check methodically the different elements such as headings, typography, graphics placement and captions, tables, lists, folios, running heads and feet, end of line breaks, word and page breaks
- ♣ using style sheets
- ♣ addressing queries to the editor and
- ♣ levels of responsibility.

Gillian offered an intense day, chock full of hand-outs and exercises. She added that, to proofread well it really helps to know how books are put together. She has found that courses on the production process and graphic design help proofreaders understand their role in the whole process, and the problems that might arise when inputting changes at various points of production.

(Members may sign up for this seminar through the EAC Web site or by phoning the Toronto branch office. Attendees are advised to take *Copyediting 1* prior to taking this seminar, or have equivalent experience.)

#### SUGGESTED RESOURCES:

- ♣ *The Chicago Manual of Style* and *New York Public Library Writer’s Guide to Style and Usage* both have chapters on proofreading and the production process
- ♣ *Meeting Editorial Standards* EAC (See EAC Web site)
- ♣ *Professional Editorial Standards* EAC (download from EAC Web site)
- ♣ *Mark My Words* by Peggy Smith
- ♣ *Go Ahead Proof It* by K.D. Sullivan
- ♣ *Elements of Typographic Style* by Robert Bringhurst
- ♣ *Stop Stealing Sheep and Find Out How Type Works* by Erik Spiekermann and E.M. Ginger. 

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