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The best editing and writing advice I ever got

By Sandra Williams-Hervé

Have you ever wondered how some writers and editors have gotten to the top of their profession? If you ask any of your editing or writing role models, chances are they'll tell you that they got to where they are because of hard work and good old-fashioned luck. But no one is an island. We all need guidance; that's what teachers and mentors are for, right? To crack this mystery, we asked some busy EAC members what was the best piece of editing or writing advice they ever received. The advice has served them well, and maybe it will serve you well, too.

Danielle Arbuckle, writer and editor, says:

- “When I was making the transition from editor to writer a few years ago, my writing was stiff and formal. I was used to being an editor, and I was being very cautious with every word I chose. My boss at the time, who is an amazing writer and editor, pulled me aside and said, ‘Don’t think so much about every little thing. Just write it like you would say it!’ I think that’s the best advice I’ve ever received. ‘Write it like you would say it.’ It’s helped me both as a writer and as an editor trying to coach other writers. It changed my career.”



Alison Kooistra, writer, editor, and anthropologist-about-town, says:

- “Compliment the writing whenever you can. No matter how flawed a manuscript may be, there are always positive aspects that you can highlight. And even if a particular piece of praise feels slightly forced or overstated to you, the author will never perceive it that way.”

Vanessa Ricci-Thode, writer and editor, says:

- “I’m not sure if I’ve received any one piece of advice that stands out more than any other. Everything I’ve done, especially with writing, has been by trial and error. My editing experience has been the culmination of a lot of great advice, but in little pieces. I’ve been collecting bits of wisdom since I joined EAC and have been putting them



together to fit my situation. I think the bits that have paid off the most have been to join the email forum, volunteer, and post a profile on the Online Directory of Editors (ODE)."

Alethea Spiridon, editor, writer, and publication manager, says:

- "Best advice was from Jack David, publisher of ECW Press, who taught me at Centennial College in 1999 (book and magazine publishing). He said, 'Be careful not to burn any bridges because you don't know where people will end up.' And then this common but oh-so-relevant bit of advice: At first do no harm (when editing)."

So there you have it. A few bits of sound advice to help you as you navigate your way through your editorial career. ▮▮▮



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Send your submissions, feedback, and advertising inquiries to edition@editors.ca.

Visit www.editors.ca for information about volunteer opportunities.

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Editor's note

I had hoped to write this editorial in September, but the 30-day month seemed to get away from me. Fall is a busy time: children are back at school, workloads pick up, and holidays (with all the trimmings and trappings) are around the corner. The calm, quiet days of summer are already a distant memory.

I like the fall; I like the cooler weather. But I really like fall because, to me, it has always meant back to school—and I love learning. In 1993, while I was attending teachers college in Buffalo, N.Y., one of my professors gave our class a great piece of advice: "Read something about your profession every day."

Although I can't say I have faithfully executed that piece of advice daily (more like weekly), it really stuck with me. Because, when it comes right down to it, we should never stop learning.

We've focused our October issue on learning. Sandra Williams-Hervé discovers some of our EAC members' best pieces of advice from teachers and mentors in "The best editing and writing advice I ever got."

Tammy Burns provides a comprehensive listing of editing and writing programs and seminars at colleges and universities in "Continuing education for editors." (Don't forget the EAC seminars, too!)

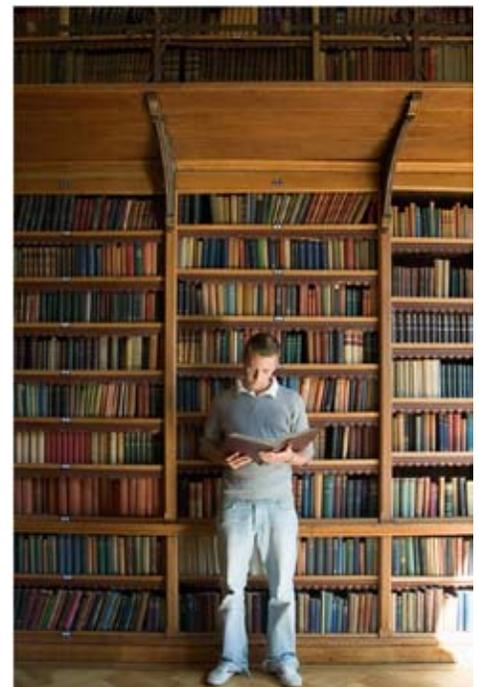
James Harbeck returns with a look at the origin of *school* in his regular column, *Wordplay*. And Mary Rykov writes about a different kind of summer vacation in "My summer vacation."

In the meantime, I hope you enjoy the busy fall season (minus the stress) and manage to squeeze in a little bit of learning. It's good for the memory.

Brooke Smith
Managing Editor
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UPCOMING DEADLINES

- **Submissions due**
October 31, 2011
- **Article ideas needed**
 - Holiday gift guide for editors
 - "You edit what?" Unusual editing jobs
 - Working in a virtual office
- **Photographs needed**
 - Images of winter or holiday themes



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**For your day planner pages****General meetings**

Monday November 28
7:00 PM New members Q&A
7:30 PM Information session
8:00 PM Program: An evening with Rona Maynard

Location: The Women's Art Association of Canada, 23 Prince Arthur Avenue
EAC members and students: free.
Non-members: \$10.

Welcome new members!

As of September 2011, the Toronto branch has 565 members: 266 voting (of which two are Francophone members), 224 qualifying (of which one is a Francophone member), 56 student members, 17 emeritus members, and two honorary life members.

New members are:

Leanne Akehurst
Susan Akerfeldt
Jil Beardmore
Nancy Carr
Paulina Dabrowski
Pam Fossen
Helen Guri
Miranda Indrigo
Barbara Kenniphaas
Janet Lees
Mary Levitski
Liz McKeen
Lynne Moffatt
Jennifer Ralston
Martin Reinink
Jennifer Rilstone
Gayle Roodman
Christine Sanger

Hotline in September**Members registered:**

Twelve members registered

Hotline opportunities

Three opportunities

- Academic thesis (biology)
- Family history/memoir
- Science fiction novel

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 Online Directory of Editors, note any changes to your listing.

If you are not listed in the Online Directory of Editors and have not previously registered with the Hotline, send your resumé.

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
Email: toronto@editors.ca (.rtf attachment; subject: Hotline)

Toronto branch report

By Nancy Foran, Toronto branch chair

As summer turns into fall the leaves are changing, adding a multitude of colours to the landscape. The EAC landscape is also changing, with new twigs adding their colours to our branch! Our very first twig—Kitchener-Waterloo-Guelph (KWG)—was recently approved by the National Executive Council, and the Toronto branch executive worked with the KWG twig co-ordinators to ensure that EAC was well represented at *The Word on the Street* in Kitchener on September 25.

Given the large geographic region it covers, the Toronto branch has always been about more than just Toronto, but as twigs emerge, members outside the GTA will have more opportunities to meet and network with their colleagues. However, we hope that those who live within driving distance of Toronto will continue to take advantage of the many benefits offered at the branch level, such as our seminars, and our monthly membership meetings. Of course, *Edition* is a benefit of membership that doesn't have any geographic limitations, so do continue to read it and stay informed about what's going on at the Toronto branch.

Whether at the branch or twig level, EAC's strength is its volunteers, and over the course of the year we hope to offer our members more opportunities to volunteer. Volunteering is a great way to sharpen your skills, make contacts, and network, but it can sometimes seem like a daunting proposition. All our volunteers make important contributions to the branch, and many volunteer opportunities are quite manageable and easy to fit into a busy schedule. Keep an eye out for our monthly updates for more information about how to volunteer with the Toronto

branch. And if you've got an idea for a group or special project you'd like to see at the Toronto branch, you can contact Alison Kooistra, our vice-chair, at toronto_br_vice-chair@editors.ca to get the ball rolling.



Et je n'oublie pas mes collègues francophones! Les réunions pour le groupe francophone recommenceront au mois d'octobre. Les détails vous seront envoyés sous peu.

I'm looking forward to working with my fellow members to make Toronto the branch we all want it to be. EAC is about editors. It's about us. Let's work together to get everything we can out of it. ■■■

**Visit www.editors.ca
for more information.**

Seminars report

By Gillian Urbankiewicz, seminars vice-chair

By now, our fall 2011 seminars postcard should have found its way to your mailbox. We're thrilled about the great seminar season that EAC Toronto has lined up for you. For those who wish to improve their comfort and skill with technology, this season offers **two new opportunities**: Print-on-Demand for Beginners (by Paul Lima) and Creating & Marketing a Personal/Small-Business Website (with James Harris and Emily Dockrill Jones). It also marks the return of Writing and Editing for the Web (by Emily Dockrill Jones).

For those who want to brush up on their language skills, Frances Peck offers Grammar Boot Camp and Plain Language: Building Results, while Kathryn Dean leads the perennial favourite Copy Editing: A Hands-on Introduction.

Expand your editing skills with Manuscript Evaluation, presented by Greg Ioannou; Editing in APA Style, offered by Mary Anne Carswell; and Proofreading, led by Jennie Worden.

Finally, pick up tips for building and managing a freelance editing business with Elizabeth d'Anjou's Smooth Sailing: Keeping Your Freelance Editing Business Pleasurable and Profitable.

Find the complete listings—including dates, times, and locations—on the EAC Toronto website, www.editors.ca. ▮▮▮



Visit www.editors.ca
for more EAC seminars information.

Back to school

Continuing education for editors

By Tammy Burns

It's been years since I graduated, but September still makes me think of going back to school. The scent of fall, the pens and stationery on display, it all gives me an urge to pull out my backpack and head back to the classroom.

If you're like me, you'll be glad to know there are dozens of publishing-related continuing education courses in the Toronto area. While some courses have already started, there are many more, as listed below, with start dates later this fall and on into the new year.

Here's a roundup of some of the courses on editing, writing, and publishing for the 2011/2012 season. There are weeks-long courses, distance courses, one-day workshops, and full certificate programs, covering everything from copywriting to magazine publishing to technical writing.

Note that the list at the right is just a sampling of courses available this year. For a complete list of programs offered by these organizations visit their websites.

And, of course, don't forget to check out EAC's own lineup of professional development sessions. See the Seminars Report on page 6 to find out what's on offer this season.

George Brown College

<http://coned.georgebrown.ca/index.html>

Humber College

<http://www.humber.ca/continuingeducation>

Ryerson University

<http://ce-online.ryerson.ca/ce>

University of Toronto

<http://learn.utoronto.ca/scshome.htm>



One- and two-day workshops

George Brown

- Copywriting I
 - January 21 and 22; March 3 and 4
- Public Relations—Affordable Publicity
 - January 14 and 15

Humber

- Creative Writing Kick-Start
 - March 20
- Getting Unstuck: Blasting Through Writer's Block
 - March 3 and 10
- Insider's Guide to Getting Published
 - November 3 and 4; July 16 and 17

Ryerson

- So You Want to Start a Magazine
 - January 27 and 28; April 20 and 21
- Copy Editing: In Search of the Perfect Word
 - May 12 and 13
- Writing for the Internet: The Word Online
 - May 26 and 27

Full-term courses

The following courses are available with start dates later this fall, in January, and/or in the spring. Visit the school's website to find out when the next session will be offered.

Editing

George Brown

- Editing Principles and Practices
- Substantive Editing
- Copyediting
- Grammar for Editors and Writers
- Proofreading
- Production Editing
- Editorial Work Placement

Humber

- How's your Colon? A Grammar Primer
- Quality and Production

Ryerson

- Substantive and Stylistic Editing
- Substantive Editing for Magazines
- Copy Editing for Books, Journals, and Reports
- Copy Editing (Journalism)
- Magazine Copy Editing
- Proofreading for Books, Journals, and Reports
- Grammar Essentials for Writers and Editors
- Editing Books for Children and Teens
- Editing Service Journalism
- Magazine and Website Editing



Business/government communications

Humber

- Writing for Business and the Media
- Strategic Communication Planning
- Freelance for Corporate Markets
- Freelance for Corporate Markets—Advanced

George Brown

- Copywriting II
- Copywriting III
- Professional Communications
- Written Business Communications

Ryerson

- Government Reports

University of Toronto

- Freelance Writing: Corporate Communications



Creative Writing

If you're feeling creative, George Brown, Humber, Ryerson, and the University of Toronto all offer creative writing courses as part of their continuing education programs. Because their course calendars are quite extensive in this area, we've omitted listing them all here. Visit the schools' websites for more information.

Indexing

Ryerson

- Indexing for Books, Journals, and Reports

Journalism

George Brown

- Arts Journalism
- Complete Travel Writer
- Elements of Feature Writing
- Food Writing
- Fundamentals of Reporting
- Media Ethics
- Photojournalism (Then & Now)
- Writing for Magazines

Humber

- Freelance Writing—An Introduction
- Freelance for Periodicals: Newspaper and Magazines
- Magazine Feature Writing—Advanced
- How to Write a Non-Fiction Book

Ryerson

- Interviewing: The Art and Craft of Asking Questions
- Freelancing the Future
- Writing for the Print Media
- Inside Journalism
- Finding Your Voice: The Art of Column Writing
- Writing for Magazines and the Web
- Advanced Feature Writing
- Creating Website Editorial

University of Toronto

- The Freelance Writing Business
- Breaking into the Periodical Market
- Creative Journalism
- Creative Journalism II
- Creative Non-Fiction: Introduction
- Creative Non-Fiction II
- Film and Music Criticism
- Freelancing the Feature
- Freelance Sports Writing
- How to Write a Column
- Travel Writing
- Food Writing

Publishing

Ryerson

- Publishing Overview: Trade
- The Business of Book Publishing
- Publishing in Transition
- Publishing for Children
- Production for Books, Journals, and Reports
- Introduction to Book Design
- Sales and Marketing for Book Publishers
- Publicity for Book Publishers
- Publishing Overview: Education
- Literary Rights Management
- Scholarly and Reference Publishing
- Trade Books: Fiction
- Publishing in the Electronic Age
- Publishing Intensive
- Magazine and Website Publishing
- Introduction to Magazine Design
- Magazine Advertising Sales
- Magazine Marketing and Circulation
- Magazine Production



Web and technology

George Brown

- Design and Illustration for Technical Publications
- Managing Documentation Services
- Technical Editing and Production
- Technical Writing and Analysis
- Writing for Software Products
- Editing for the Web
- Writing for the Web

Humber

- Introduction to Blogs and Content Management Systems
- Customizing Blogs and Websites with WordPress
- Create Your Own Website On Weekends
- Web Imaging with Adobe Photoshop
- Web Imaging with Adobe Illustrator
- Principles of Project Management for Technical Writers
- Promoting Your Technical Writing Services
- HTML: Introduction
- Technical Writing: Introduction
- Print and Online Design
- Technical Editing

University of Toronto

- The Art and Business of Blogging

Certificate programs

Many schools also offer full certificate programs in editing-related topics.

George Brown

- Communications
- Editing
- Journalism
- Novel Writing
- Story Writing
- Technical Communications

Humber

- Business Communications
- Corporate Communications
- Freelance Writing for All Markets
- Technical Writing



Ryerson

- Business Communication
- Business French and Translation
- Magazine and Web Publishing
- Media Writing Fundamentals
- Publishing

University of Toronto

- Creative Writing
- Freelance Writing III

Networking: Your guide to what's going on

Compiled by Sasha Regehr

History Matters Lecture Series

Join professors and experts for lectures on the history of Toronto, including the Making of Dufferin-St. Clair, Building Postwar Toronto, and Oshawa After World War II.

When: Weekly in October and November (various Monday, Wednesday, and Thursday evenings)

Where: Toronto Reference Library and other branches across the city

Cost: Free

www.torontopubliclibrary.ca

E-publishing Workshop

Learn the ins and outs of e-publishing with Angela James.

When: Saturday, November 12, 1:00 PM to 4:00 PM

Where: Northern District Library Room 224-ABC

Cost: TBA

www.torontoromancewriters.com/schedule.html#Nov

Umberto Eco Reading

Discussing his new novel, *The Prague Cemetery*, with CBC's Michael Enright.

When: Wednesday, November 16, 7:00 PM

Where: Toronto Reference Library, 789 Yonge Street

Cost: Free

www.torontopubliclibrary.ca

Authors' Brunch

Literary brunch with Adam Gopnik, Shannon Moroney, Steven Pinker, and Anthony Horowitz.

When: Sunday, November 20, 10:00 AM

Where: King Edward Hotel, 37 King Street East

Cost: \$45

416 361-0032



Wordplay: School

By James Harbeck

The time has come around again: shoals of students appear in the hallowed, formerly hollow, hallways of schools across the country. The youngest are wide-eyed *oo*; older ones stay cool as they scan their schedules. Some

submit meekly, and some dive in enthusiastically, while others resist in ways passive or active. They are socialized in ways society finds expectable and acceptable, and they may seek out opportunities to go against the grain. But for all, it is an important part of their formation through information: they learn things that may not be self-evident, some of which may even be capriciously arbitrary, but they also learn to use their brains.

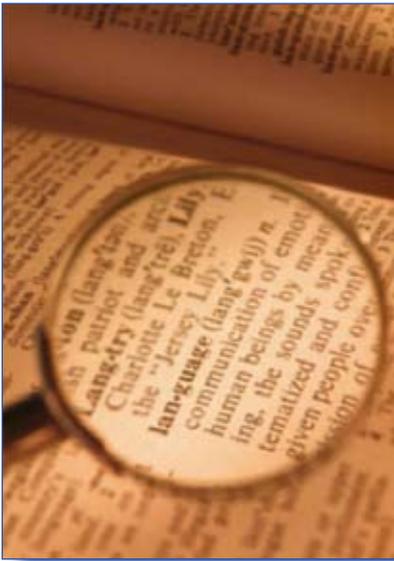
One of the things they learn is, of course, to spell—English spelling being so capricious as to be mocked in the reference to the elementary school trivium as “the three Rs” (reading, riting, and rithmetic). They may have heard this word *school*, but they couldn’t possibly predict its spelling from its pronunciation. In fact, they will certainly learn that *sch* as a rule is pronounced the same as *sh*, leading to mispronunciation of *bruschetta* and variant pronunciations of *schism* and *schedule* (thoroughly capricious words, neither of which having any actually good historical reason for having an *h*).

But they will learn that this word is pronounced *\skül*; on the other hand, they are unlikely to learn that it comes from Greek *scholé*, and thence Latin *schola*, and has cognates in pretty much all Western European languages, most of which spell it without the *h*—as English also did until around 500 years ago, when the *h* was added back in, presumably

because that’s how it is in Latin (idealized at the time and often since as the model language) and Dutch (native tongue of many of the early typesetters of English).

School is one of the earliest words kids will learn, so it will affect their perception of some other words, and it will have countless social accretions and collocations. Many of those will involve songs—old standards such as “School days, school days, good old golden rule days” or the one we sang on the bus home from the last day of school, “No more school, no more books, no more teachers’ dirty looks,” etc., or any of the number of popular school-related songs. (Songs by Supertramp and the Moody Blues spring to mind immediately for me; I wonder what today’s students associate musically with school.)

There are also a few words that *school* may or may not make you think of but that might make you think of *school*: *cool*, *skull* (actually remarkably different for how similar it is), *spool*, *stool*, and *snool* (verb, “submit meekly” or “cause to submit meekly”; noun, “one who submits meekly”).

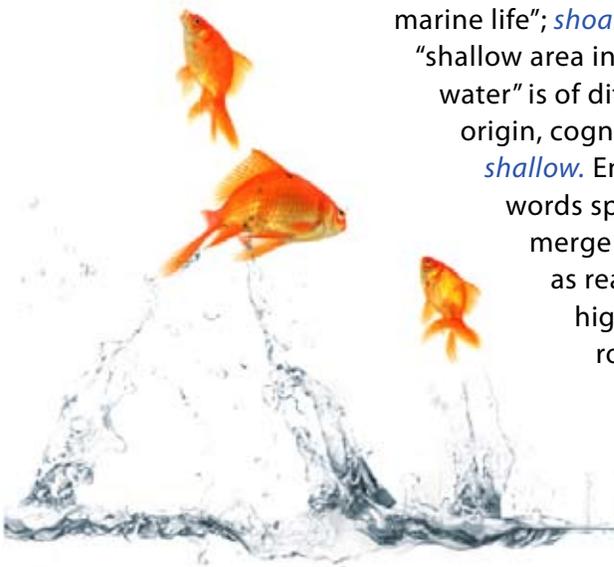


There are many words that show up commonly with *school*: before it (*elementary, high, public, private, Sunday, business, medical*, etc.) and after it (*year, bus, uniform*, etc.). And, of course, it also appears after verbs (*go to, finish*, and *skip*) and after prepositions (*after, at*, and *in*). The verbs and prepositions demonstrate a particular grammatical fact about *school* that native speakers have no trouble with but adult learners of English often find confusing: it can be a countable (*at a school*) or a mass object (*at school*). Sort of like *fish*.

Ah, yes, *fish*. As in, *a school of*. Why are fish in schools? Lexical splitting and merging. On the one side, we have this word descended from Greek and Latin and referring to a place of education; on the other side, and taking the form *school* just a couple of hundred years ago, we have a Germanic word with the same meaning and origin as *shoal*—*school* and *shoal* split apart at about the same time as *school* regained its *h*. That's *shoal* as in "large group of marine life"; *shoal* as in "shallow area in the water" is of different origin, cognate with *shallow*. English words split and merge about as readily as high-school romantic pairings.



Oh, yes. What do you remember from school, really? How much of the experience of the lessons? And how much of the social experience? We have school reunions to meet up with friends and to relive our fun times, not to review notes from our classes. But is not school work? It involves it, of a sort, but we ought to remember that school originally—and still, for some people in some places—is something one does *instead of work*. (In our society, *grad school* is certainly known as such.) You take your leisure time to learn something new and interesting—just as you are doing this very moment. After all, as you probably did not learn in school, Greek *scholé* originally meant "leisure." ▮▮▮





My summer vacation

By Mary Rykov

This is one person's experience.

This time last year I took the EAC plunge. This summer, I jumped ship from a PC to a Mac. Now I, too, am among the happy ranks of Mac users who don't look back.

My seven-year-old laptop was freezing with increasing frequency, to the point where my editing speed was affected. After a particularly frustrating day, I knew I had to give in and buy a new computer. The decision of what to buy was as bad—if not worse—than the actual cash expenditure. Laptop? Desktop? PC? Mac?

I decided on a 21.5-inch iMac that enables me to have two documents open side-by-side on the screen. The computer itself is contained in the flat screen; this economical space-saver is necessary

in my cramped home office space. The keyboard and mouse are cordless. The screen resolution is spectacular: Did I really take those gorgeous photographs?

You may notice in the preceding description a marked lack of technical information. That's as good as it gets for this digital immigrant. This is why I purchased both technical support (called AppleCare) and One to One training sessions. Furthermore, as a registered business customer, I have the privilege of pressing voicemail option "3" when I phone the store to receive immediate attention.

The customer service is excellent. I did experience a problem with my mouse, however. After a considerable length of time on the phone with technical support, we determined that the batteries in my cordless mouse needed to be replaced. My computer was barely five days old at this time. I was not pleased that Apple sold me a computer with failing batteries. Solution: I was given a complimentary battery charger pack with a significant supply of rechargeable batteries. I was a contented customer once again.

Here's how the training works. I pre-book my training session

online, selecting learning content from an available menu. At the appointed time, I waltz into the fray of a busy Apple store and identify myself to the trendy staff person with the clipboard and iPad. He or she clears a workstation for me while I sit and wait for my trainer.

Waiting for the trainer is as entertaining and informative as the training session itself. During this time I chat with other customers about what they like and don't like about various Apple products. For example, I learned what to look for in a smart phone; this was particularly helpful when it came time for me to purchase one a few weeks later.

The training session often strays from the learning content I chose when I booked the session. Rather than following any prescribed lesson plan, the session proceeds according to what I want to know. I keep a notebook to write down steps I need to replicate at home. At home, I record in my notebook questions I want to remember to ask during the next training session. I have learned more about using a PC in the process of switching from a PC to a Mac.



I love my iMac! The experience has been excellent, from the process of the initial purchase, to the resolution of my battery problem, as well as the training sessions. I also purchased the Mac version of MS Office and Adobe Creative Suite 5. The student discount I received at the Ryerson bookstore certainly helped. While Macs are currently at low risk for viruses, I chose to be on the safe side and downloaded the university virus protection program for Mac users.

The only downside to my iMac was the hefty price. This is why my iMac was my summer vacation; there wasn't anything left over for much else. I can only hope to recoup my expenditure by being able to edit faster. If not, at least I will enjoy my editing more.

I resisted switching to Mac because I don't enjoy computer learning curves and couldn't conceive of imposing one on myself. But I am so happy with my Mac. The learning curve wasn't anywhere as onerous as I had imagined. And if I can switch, anyone can! ||||

Contributors

Tammy Burns works as a Web editor at *Benefits Canada* and is a graduate of Ryerson's Magazine Publishing Program. She currently volunteers her time as EAC's Toronto publications chair and as a copywriter for EAC's Marketing and PR Committee. The only thing Tammy loves more than words is travel, and she has combined the two into a modest career as a freelance travel writer. Her travel blog is <http://anywhereandhere.com>.

Joe Cotterchio-Milligan is a freelance editor, proofreader, and writer, who is enrolled in Ryerson's Publishing Program. He has served as an editorial intern at Random House Canada and has worked with Pearson Education Canada through Ryerson University's Mills Mentorship Award. Joe is a frequent volunteer for Edition and EAC.

Jennifer D. Foster is a freelance writer and editor. She lives in east Toronto with her husband and their eight-year-old bilingual son. When not freelancing, Jennifer enjoys yoga, learning piano, (literacy) volunteering, travel, the arts, reading, and creative writing.

Elizabeth Groskorth is a freelance copy editor based in Mississauga, Ont. At present, she is taking the Continuing Education Copy Editing course at Ryerson University.

Heather Guylar has worked in educational and feminist publishing for more than 20 years. She's done copywriting, copy editing, print and Web design, and production management. This is Heather's fourth year doing the design and layout for *Edition*.

James Harbeck's favourite sport has always been language. Although his three degrees are in drama, he has been collecting other languages since elementary school—his bookshelf has references on more than three dozen languages—and has been taking university courses in linguistics for the past several years. He is a senior editor at MediResource Inc. You can read his blog at <http://sesquiotic.wordpress.com>.

Sasha Regehr is an in-house writer and editor in the corporate world and has a background in book publishing. She has a freelance business on the side, where she enjoys dabbling in all sorts of different things.

Mary Rykov is a Toronto music therapist and researcher whose writing dances the line between art and science. Her poems have been published in *Jones Avenue*, are forthcoming in *Misunderstandings Magazine*, and are anthologized in *The Art of Poetic Inquiry*. She is enrolled in the Ryerson Publishing Program.

Brooke Smith has worked in the magazine industry for more than 10 years. She began copy editing at *FASHION* and *Chatelaine* and is now managing editor of *Benefits Canada*. Brooke's interests include origami, handicrafts, Scottish history, theatre, dance, and running. She is also an avid basketball and soccer fan. This is Brooke's first year as managing editor of *Edition*.

Rob Tilley is a proofreader and researcher at the Literary Review of Canada. He is a graduate of the editing program at George Brown College. When Rob isn't editing, he plays and teaches trombone. He also loves cycling—something he writes about at his blog: <http://citypedalling.blogspot.com>.

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