

# Indexers Ink

The Newsletter of the Pacific Northwest Chapter of the American Society for Indexing

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## From the President's Keyboard

*2010: The Times They Are a-Changin'*

By Nancy Gerth



I was asked to write about the office of President of the chapter for the Fall 2010 edition of *Indexers Ink* by Paul Sweum, the chapter's Newsletter Coordinator. Its timing is interesting, because the board is in the process of clarifying all of the offices and their duties and putting together written descriptions to pass on to future officers. This year we revised the bylaws, always a sign that new circumstances have arisen

forcing us to rethink where the chapter is headed and how our roles as officers can contribute to chapter goals.

My experience with both for-profit and non-profit organizations has been that they go through phases. At first, there is a tight-knit group of people, already friends and colleagues, who share a vision. There is much activity in the early phases of an organization and communication is good. Everybody is pretty much on the same page, and despite a few hiccups, things go pretty smoothly.

Then there comes a day when members are elected to the board, and its makeup involves looser connections to one other. Perhaps it's due to less history. Communication may become more difficult as assumptions and expectations conflict. That can create a necessity for more formal decisions and for everyone in the chapter to clarify their ideas of what the duties and perks of being an officer are. We are in that phase now—and it's a sign that the chapter is evolving and flourishing!

Our plan is to run articles through future editions of *Indexers Ink* covering the duties of all the offices, and it was recommended that we start with the President. The formal duties involve presiding through all meetings of the Chapter and the Executive Committee, appointing committee coordinators, serving ex-officio on all committees (except the Nominating Committee), bringing to the attention of the Chapter all pertinent information from ASI, approval of bank statements and expenditures (including disbursements over \$100), and sending the names and addresses of all officers and committee coordinators to the Chapter Relations Committee immediately following election or appointment. In addition, it involves immediately reporting of any changes affecting the officers. The President and Past President appoint members of the Nominating Committee.

The Executive Committee is made up of the officers of the chapter. They meet by e-mail, except once per year at our fall meeting. We also have an admin loop (through an online listserv), which includes committee coordinators, and other interested and knowledgeable members who help to provide continuity and guidance for the executive committee.

The most valuable perks of being President are that you are more visible to the



## Pacific Northwest Chapter

American Society for Indexing  
[www.pnwasi.org](http://www.pnwasi.org)

### PNW-ASI Info:

#### *Board Meeting Minutes*

Available online at

<http://www.pnwasi.org/mtgs-collected.htm>

#### *Marketing Tips for New Indexers*

The Marketing Tips Booklet has personal stories of how some of our members got started in the indexing business. The booklet is available at <http://www.pnwasi.org/marketing.htm>

#### *Publisher Honor Roll*

The PNW Chapter has developed a process through which we can recognize publishers who value well-crafted indexes and respect the indexers who produce them. More information online at <http://www.pnwasi.org/honor-roll.htm>

PNW/ASI serves indexers in the states of Alaska, Idaho, Montana, Oregon and Washington, as well as in the Canadian provinces of British Columbia and Alberta. We also provide general indexing information to publishing professionals and organizations, especially in the Pacific Northwest. We are a regional chapter of the American Society for Indexing (ASI).

*From the President's Desk continued*

members and you have a line to add to your resume, both of which are valuable networking tools. In addition, all officers receive a discount for chapter meetings.

Even though I first served a year as Vice-President leading into my current role, it would have been valuable to have more chapter experience before becoming President. Cheryl Landes and Scott Smiley have been invaluable in showing me the ropes, and all the officers have stepped in to help me fulfill my duties. That's the best thing about our chapter—so many people are willing to pitch in. Scott has suggested that before running for Vice President, members spend time actively serving on volunteer committees, and I think that is an excellent idea.

As with all positions like this, it becomes what you make of it. I've spent 35 hours marketing the chapter: creating the "My First (Real) Indexing Job" pamphlet, which appears on the website as "New! Marketing Tips for New Indexers"; and e-mailing and phoning presses, with follow up mailings of our brochure. IMHO it is important for the president to have a focus for their term—to keep moving things forward. The position requires an average of anywhere from 10 minutes to an hour of work per week with the executive committee (all by e-mail, except for the face-to-face fall chapter meeting). Although I serve ex-officio on all committees, the coordinators have run them this year without much in the way of special help from my desk. It has been a real pleasure to work with the current executive committee and admin group, who are full of ideas and take the time to work them out in detail.

Right now we are looking for volunteers to serve on committees. Committees and their coordinators are listed on our website:

- Jane Henderson: Marketing (this includes Speakers' Bureau and Honor Roll of Publishers)
- Martha Osgood: Webmaster & listserv manager
- Veronica Hughes: Archivist
- Sherry Smith: Pro Bono Program and Volunteer Recognition
- Paul Sweum: Newsletter
- Charlee Trantino; ASI Board Liaison

I urge everyone to volunteer for committee work. It's fun and you get to know some wonderful people! We are especially in need of someone to volunteer to work with Martha on the website.

I look forward to another year on the Executive Committee as Past President. Thank you all for your enthusiasm—the life blood of our chapter.

*—Nancy C. Gerth*



*Enid Zafran presents "Editing and Polishing Your Index"*

*Photo courtesy of Scott Smiley*

# Editing and Polishing Your Index

*A session from the 2010 PNW-ASI Fall meeting by Enid Zafran*

*Reviewed by Paul Sweum*

As the last of three speakers in Vancouver, Enid Zafran's daylong presentation was extracted from her extensive experience and views with respect to the final portion of the assembly line for an index—the editing and polishing.

To fine-tune her approach to the day, Enid began by asking folks in the room about their experience and a recent project they worked on—and then we got down to business! The importance of checklists for editing was discussed, then “metatopics” and how Do Mi Stauber was the first to embrace the concept as a teaching tool and wrote about it in *Facing the Text*. Enid expressed the importance of main terms in the index, but that they don't need to be expansive or “junked up.” Indexers need to stand back to see the metatopic—as it's not always obvious—but the understanding of it essential for a successful index.

Discussion turned to index size. When doing a subsequent edition, it is important to look at the size of the index in the previous edition. Justifying an increase in size for the index is fine, but more often than not it will need to be cut if it grows without a similar increase in the length of the text. The index should match the book and not be more complicated than the book; the point being to make it simple, yet useful. When you're halfway through the project, perform a spell check...otherwise you may risk propagating errors. Later on you can use your software to check only new or modified records, so there is no reason not to spellcheck as you go.

Enid follows a rule of six to eight locator limit (depending on the client), and wrote out an example on the board. In this example, she showed that to meet client requirements she had to have the variety of page number types and they are not redundant:

123, 123*f*, 124–125, 125*t*, 125*f*,  
313*n*3, 314*n*8, 315*nn*9–10

When she counts locators, she does not count the ones with suffixes (*b*, *f*, *t*, *n*) as they mount up and would require almost every sublevel to have further breakdowns.

There was extensive discussion about the philosophy of double-posting. Some people presume certain MEs are going to get broken down vs. writing out subheadings, and then taking them out on the back end. Others favor waiting until the end to see how many locators follow a name. Since most texts come as PDFs, the indexer can also search a name to see all the occurrences and know right away whether to create breakdowns. Enid suggested that acronym cross-references be dealt with at the end.

In terms of number checking, a goof like “316317” is easy to catch. There are also settings you can place in your software (in reference syntax for CINDEX, and there's a similar setting in SKY for range). A product from Leverage Technologies called “Indexcheck” finds certain types of mistakes that might be otherwise missed, as it creates a list of potential discrepancies so the indexer can review the details.

Discussion covered client styles. Clients can be particular about page numbering, such as “104–5” or “104–05”. In multi-authored works, authors like to have their names in the index. Make sure names are spelled correctly through verification. You're safer using copy & pasting from the PDF, so if there's differences in names, you know it came from the book. Make sure accents are dragging over with names. In terms of diacritics have a file with characters to follow, and with en dash usage, follow the source.

As far as placement of “and,” Enid advises developing a rule and following

it consistently. There was extensive discussion and differences of opinion with the audience about the use. In preposition use, Enid likes things read in a natural English order. Someone in the room felt you need to “get the ear of the writing,” and that changes with prepositions are very fluid in English right now. Another person felt it possible to overdo the use of “and” preferring to drop ands, but was hesitant to drop prepositions. Enid added that she's not afraid to use commas in subentries to create clarification.

On screen in the indexing software, Enid uses Verdana 12, and then prints in Verdana 10. She does a main heading printout so she can run a diagnostic to watch for vague terms and give them context. For example, don't write “women, 142”...say “women, artistic, 142.” Certain things should be broken down that would be too general, like country names.

In case names, she said it is expected to add the year of the decision in parentheses...even if you need to look online for the information.

In closing, cross-references come in at the end of editing. Don't break things down into subs if it isn't necessary, otherwise you're forcing the reader to unnecessarily go into subentries. Anytime indexers do anything fancy, it should be acknowledged in the head notes.

As the saying goes, “the devil is in the details”...and that being said, I've only been able to cover the highlights from a very extensive and detail-oriented discussion from Enid Zafran due to space limitations in the newsletter. My best advice to indexers and interested parties is to attend future events like this in person, especially when a presenter like Enid is available. She can be reached at [enid@indexingpartners.com](mailto:enid@indexingpartners.com) with any questions or concerns about what she discussed on matters pertaining to editing and polishing your index.

# Price Negotiations and Personal Brand Value

*A session at the 2010 PNW-ASI Fall meeting by Jeff Barlow*

*“Different Views in Reviews” by Maria Sosnowski and Deborah Alexander*

Jeff Barlow gave this presentation on building your brand and using that to help with price negotiations. He talked about both personal and business brand value.

Personal brand is the things or ideas that people associate with you. For example, Jeff is a big Beatles fan—to the point that when friends and associates see Beatles references they think of him—much in the way Nike attaches itself to prime athletics to associate themselves with the attributes of those athletes.

Business brand is an association between the attributes of your company or service and you. For instance, when you hear “guaranteed overnight delivery” or “low-fare airline leader,” you think of FedEx and Southwest Airlines. Your business brand can become the thing your business decisions revolve around. Southwest focuses on low fares, so that guides all of their decisions.

You can build your business brand by learning to talk about yourself. He asked each participant to write down what they do. People wrote things like “I write indexes” or “I created back-of-the-book indexes.” Then he challenged people to come up with something that would distinguish themselves from everyone else; that would be their core idea. To do that, he told us to ask ourselves a series of questions, which come from the book *Designer’s Guide to Marketing and Pricing: How to Win Clients and What to Charge Them* by Ilise Benun. Those are:

- I am a \_\_\_\_\_
- I help \_\_\_\_\_
- I do \_\_\_\_\_

You can boil those answers down to help you find your core idea. You can also think about who you are and what your point of view is to help differentiate yourself from others. After you go through this process, write your answer to what you do again. It should be more specific and should contain your core idea.

Barlow pointed out that as a graphic designer, he has good ideas...but all graphic designers have good ideas! However, while he tells clients that he has good ideas, he states it differently than the competition. He also suggested asking repeat clients: “Why did you pick me?” and letting them tell you what they value about you. It may tell you a lot about your brand, especially if several of them tell you the same things.

Once you have your brand clearly established, what do you do with it? It can be used in your price negotiation. You shouldn’t fall for the line: “How much do you charge?” but instead realize that it isn’t about money. The idea is to get potential clients to focus on your brand, not just the money. Ask questions until you clearly understand the scope of the project, and then you can “talk about money” with the client. There are various approaches:

- A straightforward approach: What’s the budget for this project?
- Precedent approach: Have you ever done a project like this before, and what did that cost?
- A “sneaking up” approach: Do you imagine this as a 2-5K project? Or 5-10K?

He likes to keep an ongoing dialog with clients, so he will ask follow-up questions; including giving the client a summary of the meeting to see if anything was

Jeff Barlow, a graphic designer specializing in brand building and the current president of the Seattle chapter of American Institute of Graphic Arts (AIGA), spoke at the PNW/ASI Fall meeting held in Vancouver, Washington. His presentation focused on creating a personal brand and developing effective price negotiation skills.

Jeff defines a personal brand as a relationship with the customer that resonates with their core values. A brand is not a logo, but your personal statement that reflects an understanding of the customer, the target market, and their needs.

To create your personal brand, first describe yourself in a unique and compelling manner, and then extend this idea to what a client needs for their business.

Branding requires looking deeply at your motivations; as to why you enjoy your work, and how you are uniquely suited for it. Instead of generalizations, use specific language to describe how your expertise meets the challenges of the profession.

For example, a general statement about your work may be “I write indexes.” Although succinct and functional, this doesn’t address the needs of the customer. A personal brand statement might be “I create indexes that bridge the gap between the author and the end user,” or “I facilitate the rapid search for specific information in a book.” These personal brands describe how you can add value to a client’s project.

In addition to creating a personal brand, it is important to be able to discuss money in a competitive market. Be clear about your focus and expertise to make a strong impact in the mind of a potential customer.



missed. Barlow added that you need to be willing to walk away; if you think you will lose money on the project, it is okay to turn it down. He never reduces a price once he's given it, as he feels this kills his credibility...but there is the option of decreasing the scope of the project for an appropriate lower price. Building brand builds value, and that reduces money issues. If the client wants your business, they will find a way to pay for it.

Building trust and value can be as simple as responding quickly to emails, or making personal phone calls to clients instead of just email. You want to be seen as a partner working with the client, opposed to a vendor working for the client. Your brand can establish a relationship with a customer; just as knowing the Southwest motto means you already know something about the airline—even if you know nothing else.

I suspect that some of the indexers present at the conference have already thought more about their brand and how they present themselves. I know I did!

—*Maria Sosnowski*

Do clients really understand what you do and how you do it? Don't sell yourself short or underbid a job out of desperation. You need to understand the project's scope to accurately estimate the time and effort involved. Clients may not realize the difficulty or the extent of work they require.

It is also important to emphasize the advantages of hiring a professional indexer. For example, a good index can facilitate sales and is easier to revise in future editions of a book. The overall intent is to meet the client's needs, which is the most important goal of your personal brand.

—*Deborah Alexander*

## Tag, You're It!

By *Dena Shorago*

I have been a legal indexer at The Bureau of National Affairs, an employee-owned legal and business publishing company, for the last five years. In that time, I have seen a sea change in our industry. With the advent of the internet, our subscribers have come to expect real-time news reports. A Supreme Court decision is handed down in the morning and attorneys expect our analysis of the ruling later that day. Due to this increased reliance on electronic media, BNA is moving its focus away from print products to online publishing.

As a corollary of this change, BNA is seeking to enhance our subscribers' experience with our electronic products. A large part of this effort has been to develop a taxonomy to cover almost every issue on which BNA reports. Once a story is ready for publication, it is sent to the Indexing Department, where we "tag" it with the applicable taxonomy topics and facets (e.g., company names, statutes, industries, etc.).

The tags will be used for two purposes:

(1) to send e-mails to our subscribers who have selected various topics and facets on which they want updates, and

(2) to enable customers to search or drill down in the taxonomy to find all content on the issue they are researching.

Tagging, at least as BNA implements the process, is very different from indexing. Tagging is straightforward: after reading a story, I search the taxonomy for applicable topics and assign them to the content. Then I find various facets. Once I press the "OK for taxonomy" button, the author can publish the article.

Indexing, on the other hand, requires more creativity. Indexing requires me to determine which headings to post under, the appropriate keyword, and the most concise way of conveying information. BNA indexes contain significantly more detail than back-of-the-book indexes.

For example, an index entry for a story on a Ninth Circuit Court of Appeals decision about the First Amendment rights of a person handing out

brochures in Central Park could read: "Freedom of speech, pamphleteer in public park (9th Cir.)". In comparison, for tagging purposes, the story would be tagged "freedom of speech" and "public lands" and the court citation would be included as a facet.

I enjoy both tagging and indexing, but for different reasons. Tagging involves quick thinking and provides instant gratification; it takes just a few minutes to spot the main issues in a story. When I find exactly the right tags, I feel a bit triumphant. After the story is tagged, it is done and off my plate. Indexing takes longer, requires a different thought process, and allows me to really think about a story and how an attorney doing research might be able to find it in an index. After I compose an index entry, the process is not done. The entry needs to fit in context with the rest of the entries under the heading and with the index as a whole. An index is an ever-evolving document, requiring continual editing. An index (in my industry) is "done" only when it is published at the end of the year.

# Effective Job Search Techniques for Social Networking

A session at the 2010 PNW-ASI Fall meeting by Ed Marshall

Reviewed by Lydia Junewick

Ed Marshall gave a detailed, informative presentation about the use of several social networking tools.

First, a definition of social media: it is a new technology that enables people to build networks for real-time sharing of information, status, and questions. There are several good reasons to consider social media in marketing your freelance business. It is easy to promote yourself this way, at no cost to you. You can let your whole network know you are looking for work, brand yourself as an expert or someone very interested in a topic, and research publishers and other companies to find people there you might already know.

We discussed best practices for all social media, such as understanding privacy settings, eschewing any function that mails to all contacts at once, and perhaps most obviously—refraining from criticizing employers or uploading embarrassing videos or photos! There was also discussion about being careful with applications such as quizzes that

seem harmless but actually collect the types of information used to validate accounts, or anything that posts when you are not at home.

A review of demos of the three most-used sites: LinkedIn, Twitter, and Facebook then took place. Marshall provided a detailed handout including screen shots. LinkedIn is totally professional-oriented. You can post your employment history, research companies, and collect recommendations visible to all who visit your profile. Twitter is intended specifically as a real-time sharing tool, and limits the amount of characters in “tweets.” This can be useful when you want to ask a question about a problem, or stay very current (nearly in real-time) on an issue. Facebook is a hybrid between the personal and professional. Since the best working relationships occur when there is some personal relationship, this can help you build repeat business. To minimize work time spent on social media, we viewed a demo of a tool

called TweetDeck, which lets you keep up with multiple sites on one screen.

The final segment was a list of various job search web sites, along with some resume formatting tips. If you apply for projects online, you may need several versions of your resume: one in Word, a PDF, and also a text version, since many job websites will only accept text resumes that can be scanned into a database. Wrapping up, Marshall gave us some simple instructions for creating our own web sites and blogs.

Ed Marshall can be contacted through [marshalldocumentationservices.com](http://marshalldocumentationservices.com), or [ed.marshall@verizon.net](mailto:ed.marshall@verizon.net)



Photo courtesy of Scott Smiley

## Cryptogram Word Puzzle

By Cher Paul, see page 8 for hints and clues

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Q C J G C J H X R X O W Y D D E C J X R I C F G C J H I A C J H X J

C J G B N C A F C U B I A C J H X Q F D D Y S F X J Z W C F B

I A C J H X A B X Y P W B J H C J B C O A F C U B P W B P U C J H

B X P W Y D D E O D A B B C Q C O W X A X J M S D Y P B F X C J

G X T C G U . Y B X E

# How to Handle Illustrative Material

*A session at the 2010 ASI National Conference by Max McMaster*

*Reviewed by Paul Sweum*

Max McMaster of ANZSI (the Australian and New Zealand Society of Indexers) came to Minneapolis to show his North American counterparts how to handle illustrative material when indexing. To get an idea of McMaster's approach during this course, I'll take an excerpt from his handout: "Illustrative material covers photos, graphs, tables, diagrams, figures, maps, cartoons, etc. In some books illustrative material is added to the text as padding or filler, and can largely be ignored. What I am concerned with is illustrative material that is either an important adjunct to the text or may even stand alone."

McMaster held up an image of what appeared to be the historical Boston Tea Party, an 1846 lithograph by Nathaniel Currier titled: "The Destruction of Tea at Boston Harbor." He asked the room what was really happening in it. He inquired on its historical significance, and how it might relate to the text. Do you just index the caption, or do you go into greater detail?

Another photo was shown, this time a mayoral ball photo from 1978. Additional information names all the debutantes and their partners, as well as the Mayor, Mayoress, Town Clerk, and his wife. How much detail do you give? Do you only index the caption 'City of Altona Mayoral Ball, 1978' or do you list all the people in the photograph? In both cases it depends on the audience. McMaster suggested that if an indexer is undecided, and you know names of people in photos, put them in the index...and for those who are unidentifiable; they are simply left out if research does not reveal their identities.

The room was presented with another photo, in this case it was a lake with no context or mention, and no apparent reference in the text. He suggested placing it in your software with question marks or some method

of marking it, so that you may revisit it to make the necessary additions if it's referenced in a remote part of the book, or to delete it.

McMaster's workshop handout covers what approach to use if the illustration is on the same page as the text to which it refers: "There is no hard and fast rule and each situation needs to be taken on its merits. For example, in a family history there is a photo of Great Aunt Mille on the same page as which she is mentioned in the text. You would definitely need to index both the mention and the photo even though they are on the same page. However a photo of Big Sandy Lake, Aitken County, Minnesota, on the same page as a discussion of recreational opportunities in Minnesota may not need to be indexed at all."

The presentation turned to discussion of illustration references; printing the number in bold or italic. McMaster suggested that bold is the preferred option as italics can sometimes be hard to distinguish, depending on the typeface and point size which is being used. In terms of books for children and youth, bold for some younger users may be interpreted as the most important information...or can you shift the most important information to the beginning of the entry, which will be out of order (but catering to a child's tendencies).

In terms of glossaries...while they're not part of the illustrative material, you may decide to depict them like tables and maps, in which you may use "g" at the end of the page number if it provides additional information not found in the text. For example, in an art book:

Ready-mades, 43, 111–13, 174g

McMaster shifted the focus of the discussion on difficulties designers bring into indexing illustrative materials. He

used an example of a bald eagle across a two-page spread, while the caption on a different page (before or after photo). In this example, the caption is on p. 171 while the image covers pages 172 and 173.

bald eagle, 171, 172–3

Another example was discussed, using three pages...in this, text on subject A is located on pp.1, 3, with the illustration on p. 2...how do you index it? McMaster indicated that entering it as "Subject, 1–3" is the correct way to index it...to call out the connection of continued discussion.

This was a very informative course for those of us who have heard conflicting rules about illustrations thrown around the industry. McMaster's overview covered many angles on this subject, and indicated that while most of these decisions are in the hands of the indexer, clarification of their usage for the reader is just as critical.

Illustrations can be depicted in a number of ways.

- Printing the number in bold or italic. Bold is the preferred option as italic can sometimes be hard to distinguish, depending on the typeface and point size which is being used.

Leech Lake, 78, 86–90, **88**, 100, facing **230**

- Adding a term such as 'illus.'

Leech Lake, 78, 86–90, 88 (illus.), 100, facing 230 (illus.)

- Adding the figure or plate number

Leech Lake, 78, 86–90, 88 (fig. 4.7), 100, facing 230 (plate VII)

- Alternatively the figure could be indicated by a lowercase 'f'

Leech Lake, 78, 86–90, 88f, 100, facing 230 (plate VII)

- Using appropriate subheadings

Leech Lake, 86–90  
capacity, 78  
location and map of, 88  
photograph of, facing, 230  
wildlife on, 100

Tables can be depicted in a number of ways.

- Adding the table number to the page number

gross domestic product (GDP), 13, 62–3, 69 (table 3.1), 91

- Using an appropriate subheading

gross domestic product (GDP), 13, 62–3, 91  
table, 69

- Ignore the table and treat as text

gross domestic product (GDP), 13, 62–3, 69, 91

- Adding a lowercase letter, e.g. 't' for table after the page number

gross domestic product (GDP), 13, 62–3, 69t, 91

Other symbols can also be used if desired, e.g. 'm' for maps, if there were a large number of maps in a work. What symbols you use is up to you, but ensure that you explain what they mean.

# “Camera-Ready” Indexing of Word Documents: The Good, the Bad, and the Very Ugly

*A session at the 2010 ASI National Conference by Carolyn Weaver*

*Reviewed by Beth Nauman-Montana*

At the 2010 ASI National Conference in Minneapolis, Carolyn Weaver of ASI’s Pacific Northwest chapter presented this humorously-titled seminar, which focused on the various aspects (and results) involved with “camera-ready” indexing of Word documents.

## ***What is Camera-Ready Indexing?***

Many of you may be asking, “What is camera-ready indexing?” Camera ready indexing is the process indexing from word documents, formatting the final index and appending it to the document file. The publisher then publishes the entire document as you send it. Although this process may be unfamiliar to some indexers now, Carolyn speculates that camera ready indexing will eventually be more in demand. “It is a potential market that should not be ignored,” she said. Potential clients include publishers and self-publishing authors.

In order to explain how to work on camera-ready projects, Carolyn compared her experiences with two recent projects. True to the title of her presentation, she pointed out aspects that were good, bad, and very ugly for each. For each project, she gave a quote, subject to revision after receiving final manuscript. Each publisher provided guidelines for a camera-ready index. One fundamental difference between the projects was that one publisher had hired a copy editor, and the other did not.

## ***The Good, the Bad and the Very Ugly***

In camera-ready indexing, the publisher is printing directly from word processing files rather than PDFs of a set copy. As one might imagine,

discrepancies with formatting can wreck havoc on the appearance of the final index. This is further complicated by the fact that the publisher does not do a final edit of the manuscript.

One of the publishers Carolyn worked with specified the following in their guidelines: “(The publisher) will not edit or proofread your camera-ready pages before they go to the printer.” Carolyn pointed out that this is also what is good about the process; the indexer can tweak the formatting of the final index as they would like it to appear in print.

In one of her projects, one of the authors incorrectly inserted blank pages that were specified by the publisher. One also included photographs, one of which was full-page. Unfortunately the guidelines specified that no photographs were to be included. They were removed by the publisher, which affected pagination.

As you can see, there are several potential pitfalls with this process for the indexer. However, there are also implications for authors and publishers as well. When the final result is a sloppy book, it does not reflect well on the efforts of the author(s) and editor(s), regardless of the quality of their work.

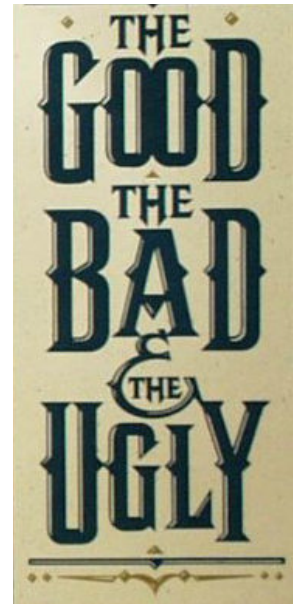
## ***General Advice***

Carolyn offered some parting words of advice for indexers faced with a camera-ready project:

1. Request final pages and a formatted first page of the index. Also request a PDF of the document, but don’t be surprised if they cannot provide one.
2. Request the copy guidelines for the entire text, not just for the

index. If the authors follow the specs, the result will probably be okay. But keep in mind that authors do not always consistently follow the guidelines.

3. Don’t make any changes to the text without the permission of the client.
4. Request partial payment for index up front. Publishers going this route may have cash flow issues.
5. And her final bit of advice: “Never under any circumstances accept credit for the index.”



### **Cryptogram Hints**

- Note the single-letter word. We have only two in English.
- Look for apostrophes. Only a very few letters can follow an apostrophe.
- A letter never stands for itself. All letters are encrypted.

Page 6 Cryptogram Clue: H = G  
Answer appears on page 10





# My Ultimate Indexing Job, Part I

Contributions by Wendy Alex, Julia Petrakis, and Ann Yager

*In August of 2010, an inquiry was sent to the PNW-ASI listerv asking the membership to write a short blurb about their "ultimate indexing job." These are responses that have been received since. The intention is to run more responses in the future, and the newsletter staff would like you to weigh in! Please send any responses to*

*Paul@TopHatWordandIndex.com.*

Interesting topic! Here's my ultimate indexing project:

I'm contacted well before the page proofs are ready. The project fits into my schedule beautifully, and the editor allows adequate time to complete the index. The editor is professional, knowledgeable and answers questions quickly. The subject matter is business, travel, cooking, crafts, or self-help. (Ideally, it's a book I would read for pleasure.) The book is well-written and organized. The pay is decent. The client pays within 30 days. And the author and editor love my work!

—Wendy Alex



I am an eclectic reader. Almost anything (actually, I exclude -- not totally, but for the most part -- economics) is interesting (and economics books are interesting; it is just that I probably can't understand most of them). Music, art, sociology, psychology, politics, history, gossip, you name it: I love them all. My love of indexing comes from my love of learning and of reading books that without the need to index them, I would probably never know about, much less read.

So, I can best define my ultimate index by describing those books that are ultimately the most difficult and tiresome. So, here in priority order, are my bete noires of indexing:

1. Books written in chronological order, where the entry for "John Doe" appears for a paragraph every other page in a 200-page book. Figure it out: Every other page in 200 pages means I have 100 entries. I must have subentries and most must be given a subheading. The list grows. In a really bad book, I now have to divide up those subentries somehow. It drives me nuts!

*and*

2. Books that have been really badly copyedited and /or proofread. As a courtesy to my publishers/editors, I -- as the last-in-line reader -- provide free proofing. Every once in a while, a book comes along and there are 40-50 or even more errors that I notate (I give a separate Errata page). I don't get paid for this. It's really a nuisance, frankly.

—Julia Petrakis

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Forensic Science, as ultimate index project. *See* Yager, Ann  
forensic scientist. *See* Saferstein, Richard  
*FSI: Forensic Science Indexer* (movie), 211–216

*Indexer, Forensic Among Us* (Yager), 130

Saferstein, Richard

as eminent forensic science consultant and author, 7–9  
and hiring of A. Yager, 10–12

Ultimate index project. *See* Yager, Ann

Yager, Ann

interview with Dr. Saferstein about index for the best forensic science book ever, 10–12  
introduction to other forensic scientist authors, 25–27, 38–43, 46  
making it big as a specialist in forensic science indexing, 100–102  
movie rights to *FSI: Forensic Science Indexer*, 211–216

—Ann Yager

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Page 9: One of the pleasures of reading indexes is the excitement of juxtaposition ... the delightfully mad quality of heterogeneous things linked violently together by the arbitrary order of the alphabet. - A.S. Byatt

David K. Ream

Page 6: Finding a bathroom in a building using an index is like using a floor plan, while using a search engine, it's like checking each room to see if it has any porcelain. -

# Chapter Volunteer Focus: Archives Coordinator

## About the PNW/ASI Archives

By Veronica Hughes

### What are the PNW/ASI Archives?

The PNW/ASI archives can be defined as a collection of firsthand historical records and documents about the chapter. According to the Chapter Guidelines, the archives are “intended to provide a record of chapter activities, policies, practices, and governance.” In short, the archives house the chapter’s institutional memories.

### Contents of the Archives

The archives contain “materials of genuine historical importance to the chapter” including but not limited to:

- publications
- awards and citations
- rosters of officers and members
- bylaws
- procedural manuals
- reports and minutes

Documents of trivial and transitory interest and routine forms are not kept in the archives.

### Job of the Archivist

The job of an archivist is much like that of a librarian, including collection, selection, sorting, and filing documents and materials. In addition, the Archivist answers frequently asked questions and requests for documents not available on the website. For example, we recently had a request to view copies of newsletters that are not available on the PNW website. This request required only a few minutes of research and a comparison of the physical (paper) documents with the files on the PNW website. In this instance all of the newsletters housed in the archives are also available on the website. Another request for documents required scanning a few pages of documents, creating the file, and emailing the digitized copy.

In summary, the archives are an important primary source of information

and documents containing the history of the PNW/ASI chapter. To date, the physical size required for housing the archives is small, filling only one box the size of a case of paper.

If you are looking for something, the majority of frequently needed information and documents are available on the PNW website. If you can’t find what you’re looking for, or if you have any comments or suggestions, please let me know. I may be reached at Veronica@HughesInformation.com.

### Cryptogram Hints

- Note the single-letter word. We have only two in English.
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Page 9 Cryptogram Clue: Clue: D = X  
Answer appears on page 10

## PNW/ASI Contact List

### Officers:

President: Nancy Gerth  
Vice-President / Program Coordinator:  
Ann Yager  
Treasurer: Sheila Ryan  
Secretary: Debra Spidal  
Past-President: Scott Smiley

### Committees:

Jane Henderson, Marketing/Community Relations and Speakers’ Bureau  
Martha Osgood, Webmaster & listserv manager  
Veronica Hughes, Archivist  
Sherry Smith, Pro Bono Program and Volunteer Recognition  
Paul Sweum, Newsletter  
Charlee Trantino, ASI Board Member

### Newsletter Volunteers:

Thank you to the volunteers who worked on this issue: Deborah Alexander, Wendy Alex, Nancy Gerth, Veronica Hughes, Lydia Junewick, Michele Levinthal, Beth Nauman-Montana, Cher Paul, Julia Petrakis, Dena Shorago, Maria Sosnowski, Paul Sweum, and Ann Yager, along with Erica Caridio, our layout person, and Sherry Smith, our advisor. We would like to welcome Deborah Alexander to the *Indexers Ink* team.

Additional information about the PNW/ASI Chapter is always available online at <http://www.pnwasi.org/>

### PNW/ASI Brochures Available



As a benefit of membership, each chapter member is entitled to up to five brochures free of charge. Additional copies are available to members for the below-cost rate of \$0.50 each for color or \$0.20 each for black & white. Any person who has a speaking engagement about indexing through the Speakers Bureau can request brochures at no cost for each audience member or participant.

More information available online at <http://www.pnwasi.org/brochure.htm>

# PNW/ASI Newsletter Volunteers



Deborah Alexander is the newest member of the *Indexers Ink* staff, beginning in November to help with the Spring 2011 edition. She's a beginning indexer, formerly an architectural designer, Air Force radar technician, and electrical engineer. She is an avid reader, enjoys building architectural models, and participating in hiking, bicycling and weightlifting. Deborah lives in Portland, Oregon with her husband Nathan, and Pomeranian-Chihuahua Kasmir.

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Wendy Allex is a former librarian who has been indexing since 2000. She has a special interest in business, travel, craft, and cookbooks. She lives in Ferndale, Washington with her husband Kevin, and cats Thunder and Lightning. She enjoys theater, movies, baking, crafts, and long walks. She volunteers as a baby cuddler in a school program for teenage mothers.

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Erica Caridio has worked in the printing and publishing field for over 20 years and is the owner of The Last Word, Indexing & Design. She enjoys graphic arts and does the page layout for *Indexers Ink*. Her website is [www.lastwordindexing.com](http://www.lastwordindexing.com).



After teaching philosophy at the college level for ten years, Nancy Gerth produced an accounting software package for architects. She has written, edited, published, and indexed

books, manuals, grants, instructional material, poetry, magazine and newspaper articles, and stories. Nancy lives with her husband, dog, two cats, and nine chickens on an Idaho mountain top.



Veronica Hughes is a freelance indexer and ceramic artist. She has a B.A. from UNLV, and a M.S.L.I.S. and Certificate of Advanced Studies in Digital Libraries from Syracuse

University. Her areas of indexing interest include design, architecture, graphic design, visual arts, crafts, D.I.Y., library science, and social sciences. She is the PNW/ASI Archivist.



Lydia Junewick worked in publishing before earning her Masters degree in Library Science. She has been indexing since 2004, while primarily "earning a living" as a stay-home

mother. Lydia once spent almost an hour creating a database to track her children's toys, before coming to her senses. She lives in Portland, Oregon with her family. Her web site is under construction at [www.ljindexing.com](http://www.ljindexing.com).



Michele Levinthal is a part-time indexer with a full-time job as a loan underwriter. She is enjoying the new challenge and the opportunity to put her History degree to actual use.

She reads extensively and is in the process of writing several novels, one of which might someday be published if she ever stops re-writing it. Michele can be contacted at [mlevinthal05@comcast.net](mailto:mlevinthal05@comcast.net).



Beth Nauman-Montana is the owner of Salmon Bay Indexing. She provides over eight years of indexing experience and is currently seeking ways to apply her skills

to digital content. Beth can often be found indexing in the local cafes of the Ballard neighborhood in Seattle. Her web site is [www.SalmonBayIndexing.com](http://www.SalmonBayIndexing.com).

Martha Osgood is the Website Administrator for the PNW-ASI website.

Cher Paul has been in publishing for more than 25 years, and in addition to indexing, she provides editorial services from copy to developmental to managing. Her work spans the range from humanities and social sciences to physical sciences and technology to cooking and travel books, and she works with academics, researchers, and trade authors.

Julia Petrakis, Facts OnLine Indexing and Editing Services, Camano Island, WA 98282. [www.indexingandediting.com](http://www.indexingandediting.com)

Dena Shorago is a legal indexer living and working in Arlington, Virginia, outside of Washington, DC. She is a native Californian, but since 1997 has been on the East Coast, where she attended law school. She spends her free time with her husband and son, reading, playing competitive skeeball, and doing crossword puzzles. Dena can be contacted at [dshorago@bna.com](mailto:dshorago@bna.com).

Maria Sosnowski indexes part-time while working part-time in a law library. While she spends most of her time on legal indexing, she also works in other subject areas. She is an officer for the Legal Indexing SIG, and you can learn more about her business at Index Plus: [www.index-plus.com](http://www.index-plus.com).



Paul Sweum is the Newsletter Coordinator for *Indexers Ink*, and a native of Seattle, where he operates Top Hat Word & Index. In addition to indexing, Paul provides over 16 years

of editing and technical writing experience with a background in town planning, geography, tribal subjects, and the green industry. In his spare time, Paul engages in local and national issues involving planning, sustainability, and conservation. Some of his interests include hiking, swimming, travel abroad, folk art, stained glass, and baseball. He may be reached at [Paul@TopHatWordandIndex.com](mailto:Paul@TopHatWordandIndex.com).

Ann Yager is the Vice-President/President elect of the PNW/ASI and enjoys being part of the indexing community. She is a big fan of cozy mysteries and is owned by 1 small dog and 5 cats. Ann currently lives in Eugene, OR with her husband and 2 sons. She can be reached at Yager Indexing Services, [Yagerindexing@gmail.com](mailto:Yagerindexing@gmail.com), or [www.yagerindexing.com](http://www.yagerindexing.com).