Copyediting

On the road from draft manuscript to camera-ready mechanicals, copyediting is the critical first step. The copyeditor corrects grammatical, punctuation, spelling, and style errors and may tighten, reword, or rework sentences, all of which make the text easier for the reader to understand. The copyeditor also checks formatting and marks up the manuscript for the word processor, desktop publishing operator, or typesetter (for reasons of convenience, the term *typesetter* will be used throughout this chapter to mean the person making changes to the electronic file). Note that on hard copy all of the copyeditor's marks are made in the text, between the lines of the double-spaced manuscript.

Because the copyeditor is usually and ideally a person unfamiliar with the manuscript, copyediting will sometimes unearth underlying flaws and inconsistencies in logic, organization, or content; the copyeditor should query these points. In some instances, especially in book publishing, another editor—known variously as the content editor, substantive editor, acquisitions editor, or line editor—will have worked on the manuscript before it went to the copyeditor. This editor looks at larger issues such as content, logic, organization, tone, and completeness, often working directly with the author and reworking and reorganizing as necessary.

During editing, the copyeditor should compile a style sheet that notes the style and spelling decisions made; this sheet should follow the manuscript through production, serving as a reference for proofreaders and others involved in production. Also during editing such items as cross-references that will need to be verified or completed later in the process should be flagged in the manuscript. A consistent identification system makes last-minute insertions of final page numbers and other cross-reference numbers easy to manage. Inserting characters that wouldn't normally occur in text—$$$, ???, or XXX, for example—is often a good way to flag text cross-references, since they will stand out visually to an editor or proofreader and can also serve as a search string for finding cross-references electronically, using the search-and-replace feature in word processing and desktop publishing software. Some desktop publishing programs allow the insertion of "live links" between cross-references and their sources, making last-minute updating a less tedious process. The copyedited manuscript, with all queries resolved, is now the master manuscript, or manuscript of reference. This is the copy that the typesetter or desktop publishing operator will work from and the proofreader will read against.

As the manuscript proceeds through production, editors may participate in decisions about graphic presentation and layout to ensure that the manuscript's original intent and content remain intact. A balance must be

B Background on Copyright

The first legislation on copyright was an Act of Parliament passed in Britain in 1907, 1709? aimed at preventing un scrupulous book sellers from publishing works without the consent of the authors. It provided that the author of a book had the ~~soul~~ sole right of publication for a term of twenty one years, ~~and~~ the penalty for infringement was a penny a sheet. The British Copyright Law was amended ~~and changed~~ in 1801 (the fine went up to three pence a sheet), and again in 1842. In 1887, a group of Nations, ~~which was~~ not including the US ratified the Berne Union copyright convention, which required members of ~~said~~ the group to have minimum standards of copyright protection and applying them equally to all their citizens ~~of all the nations that are all represented~~.

In the ~~U.S.A.~~ United States, copyright ~~found its~~ is protected ~~on~~ by ~~in~~ the constitution (Article ~~one~~ I, section 1, Clause ~~eight~~, ratified in 1789. In 1790, separate legislation on copyright was enacted. The copyright law was revised and altered again in 1831, 1870, 1909, 1976, ~~and~~ 1978, and ~~the 1978 Law was amended in~~ 1990.

1980 oh? correct as edited.

Figure 32–2. A sample edited page.

Editor's Checklist

A. General Procedures Required on All Jobs

- Write neatly and legibly using a dark black pencil.
- Use standard editing marks.
- Show additions and changes above the lines, not below.
- Make alphabetical list of all words in ms. about which you have made a choice of treatment re: consistency in hyphens, caps, abbreviations, etc.
- Number all pages sequentially. Indicate added pages by adding a, b, c, etc., to the preceding page number.

B. Minimal Copyediting Tasks on All Jobs

1. _____ Review and correct spelling, grammar, and punctuation.
2. _____ Correct inconsistencies in capitalization, compounding, number style, abbreviations, use of italics or underscores, and sequence of anything alphabetical or numerical.
3. _____ Point out, but do *not* rewrite, awkward, turgid, confusing sections.
4. _____ Point out, but do not fix, major organizational problems.

C. Additional Copyediting Tasks Specified for This Job

5. _____ Check heads in text and tables against table of contents; make the same or query.
6. _____ Make table of contents. _____Make list of tables.
7. _____ Format. _____Renumber footnotes. _____Renumber pages. _____Mark heads (A,B,C; 1,2,3; etc.) _____Add typesetter instructions. Other: _____
8. _____ Mark end-of-line hyphens to be deleted or retained.
9. _____ Put into a specific style. _____
10. _____ Put all tables in consistent, proper form; ensure parallelism.
11. _____ Check parallelism throughout text; rewrite to make parallel.
12. _____ Check pronouns; check for clear antecedents; replace with nouns or rewrite.
13. _____ Check passive constructions; when appropriate, replace with active voice.
14. _____ Eliminate smothered verbs. _____Rewrite to break up noun strings.
15. _____ Remove first person throughout. _____Remove except for preface/foreword.
16. _____ Eliminate sexist language.
17. _____ Explain unfamiliar abbreviations at first mention.
18. _____ Substitute one word for many; short words for long.
19. _____ Make sure all referenced matter (tables, charts, etc.) follows its first callout.
20. _____ Check cross references for accuracy and consistency.
21. _____ Put bibliography and footnotes in consistent format.

D. Heavier, More Substantive Editing, Rewriting, and Related Tasks

22. _____ Check math, numbers, problems, answers to questions in exercises.
23. _____ Check text descriptions of tables against information in tables.
24. _____ Review whole manuscript for sentences and paragraphs that can be eliminated.
25. _____ Add or delete heads and subheads as necessary.
26. _____ Check organization and reorganize if necessary.
27. _____ Rewrite awkward, turgid, confusing sections.
28. _____ Review logic of arguments; look for weak points.
29. _____ Write transitions.
30. _____ Write summaries (_____for chapters/sections; _____for entire document).
31. _____ Check accuracy of content (editor is expected to be familiar with subject).

Figure 32–3. An editor's checklist defines specific editing tasks, organizes work for the editor, and provides documentation for the project.

Instructions	Editing Marks (in text only)	Proofmarks (in text and margin)	
Operations			
Delete	to err is ~~a~~ human	to err is ~~a~~ human	~~a~~
	to err is ~~not~~ human	to err is ~~not~~ human	~~not~~
Delete & close up	to err is hum~~an~~	to err is hum~~an~~	~~an~~
Insert	to err is human	to err is human	is
		(for a long out)	out, see copy, p.x
Insert & close up	to er~~r~~ is ~~u~~man	to er~~r~~ is ~~u~~man	rr/hu
Replace	to err ~~in~~ human	to err ~~in~~ human	a
	to ~~hum~~ is human	to ~~hum~~ is human	err
Transpose	to err human is	to err human is	tr
	to err is ~~u~~ ~~h~~man	to err is ~~u~~ ~~h~~man	tr
	(or)	(or)	
	to err is ~~h~~ ~~u~~man	to err is ~~h~~ ~~u~~man	h/u
Special Marks			
Message ring: Don't set ringed explanation in type	(Same as proofmark)	Ring around message for example: ~~$~~5	set dollar sign
Let it stand (ignore marked correction)	stet To ~~err~~ is human	To ~~err~~ is human	stet
Query to author	(Same as proofmark)	To roar is human	err?
		(or)	
		To roar is human	err?
Counting slashes	(Not applicable)	Example: Mke sme correction consecutively as many times as slashes	a//
Spell out	2nd Ave.	2nd Ave	sp
Abbreviate or use symbol	Second Avenue	~~Second Avenue~~	2nd Ave.
End of document	*end* (or) *30* (or) #	(Same as editing mark)	
Retain hyphen at end of line	...twenty-six letters	(Same as editing mark)	
Delete line-end hyphen & close up word	...mis- takes do happen	...mis- takes do happen	

Figure 32–4. Editing and proofreading marks compared. Editing marks are placed directly in the text and are the most practical method of marking when there is room for them, as in double-spaced manuscript. Proofreading marks are used in single-spaced and typeset copy; a mark is made in text to show the location of the correction, and the instruction for the correction is made in the margin.

Source: *Mark My Words: Instruction and Practice in Proofreading*, 2nd ed., by Peggy Smith (EEI, 1993).

Instructions	Editing Marks (in text only)	Proofmarks (in text and margin)
Space and Position		
Close up space	to err is hu man	to err is hu man
Insert space	to errs human (or) to errs human	to errs human
Lessen space	to err is human	to err is human
Equalize word spaces	(Same as proofmark)	to err is human
Insert line space	(Same as proofmark)	Xxxxxxxx xx xxxx xx Xxxx xxx xxxx
Take out line space	(Same as proofmark)	Xxxxxxxxx xx xxx xxxxx xxxxx xxx
Move right	Abcd efgh ijkl	Abcd efgh ijkl
Move down	Abcd efgh ijkl	Abcd efgh ijkl
Move left	Abcd efgh ijkl	Abcd efgh ijkl
Move up	Abcd efgh ijkl	Abcd efgh ijkl
Center	Xxxx Xxxx	Xxxx Xxxx
Straighten	Abcdefgh	Abcdefgh
Align	Xxxx xxx xx xxxxx xxx xxx xxx xxxx xxx	Xxxx xxx xx xxxxx xxx xxx xxx xxxx xxx
Line Breaks		
Run on	(Same as proofmark)	Xxxxx xxxx xxx xx xxxxx xxx xxx
Break	Xxxx xxxxxxxxx	Xxxx xxxxxxxxx
Run over	(Same as proofmark)	Xxxxx xxxx x xx xxx xxxxx xxx xxx
Run back	(Same as proofmark)	Xxxxx xxxx xxxxx xxxxx xxx xxx
New paragraph	xxxx xxxxxx. ¶ Xxxx (or) xxxx xxxxxx. Xxxx	xxxx xxxxxx. Xxxx
No new paragraph	xxxx xxxxxx xxx. Xxx xxx xxxxxxxx	xxxx xxxxxx xxx. Xxx xxx xxxxxx

Figure 32–4. Editing and proofreading marks compared (continued).

Instructions	Editing Marks (in text only)	Proofmarks (in text and margin)
Insert 1-em space	(Same as proofmark)	Xxxx xxx xxx xxx
Insert 2-em space	(Same as proofmark)	Xxxx xxx xxx xxx
Insert 3-em space	(Same as proofmark)	Xxxx xxx xxx xxx
Correct word division	Perfection is inhuman	Perfection is inhuman
	Perfection is inhuman	Perfection is inhuman (or) Perfection is ~~inh-uman~~ in-hu-man
Type Style		
Italic	Abcdef	Abcdef
Small caps	abcdef	abcdef
Full caps	abcdef	abcdef
Boldface	Abcdef	Abcdef
Caps & small caps	Abcdef	Abcdef
Lowercase letter	Abcdef	Abcdef
Lowercase word	ABCDEF	ABCDEF
Capital letter	ABCdEF	ABCdEF
Caps and lowercase	abcdef	abcdef
Caps and lowercase	ABCDEF	ABCDEF
Wrong font	(Same as proofmark)	abcdefghijkl
Subscript	H20	H20
Superscript	33=27	33=27
Ligature	(Same as proofmark)	fly off
Kern	(Same as proofmark)	Valued work
Punctuation		
Apostrophe	abcs	abcs
Colon	Hamlet To be or not to be...	Hamlet To be or not to be...
Comma	To err, I say is human.	To err, I say is human.

Figure 32–4. Editing and proofreading marks compared (continued).

Instructions	Editing Marks (in text only)	Proofmarks (in text and margin)
Dashes, typeset		
en (short) dash	pages 10–20	pages 10 20
em (long) dash	To err—well, it's only human.	To err well, it's only human.
3-em (extra-long) dash	Shakespeare, *Comedies* — *Tragedies*	Shakespeare, *Comedies* *Tragedies*
Dashes, typewritten		
short dash (same as hyphen)	pages 10-20	pages 10 20
long dash (2 hyphens)	To err--well, it's only human.	To err well, it's only human.
extra-long dash	Shakespeare, *Comedies* — *Tragedies*	Shakespeare, *Comedies* *Tragedies*
Exclamation point	Wow!	Wow
Hyphen	Nobody is error-free.	Nobody is error free.
Parenthesis, opening	To err is lamentably human.	To err is lamentably human.
Parenthesis, closing	To err is (lamentably human.	To err is (lamentably human.
Period	Proofreaders live by error.	Proofreaders live by error
Question mark	Why?	Why
Quote marks, single*		
opening	'BATMAN' SIGHTED	BATMAN' SIGHTED
closing	'BATMAN' SIGHTED	'BATMAN SIGHTED
Quote marks, double		
opening	Who said, "To err is human"?	Who said, To err is human"?
closing	Who said, "To err is human"?	Who said, "To err is human?
Semicolon	Chicago, Ill.; St. Louis, Mo.	Chicago, Ill. St. Louis, Mo.
Virgule (slash, shill)	$20/bushel	$20 bushel

Figure 32–4. Editing and proofreading marks compared (continued).

achieved between pleasing layouts and page arrangements that are logical, unambiguous, and easy to read.

Editing may take longer than planned because it is difficult to anticipate the problems that may arise. Although this sometimes necessitates an adjustment to the production schedule, the extra time is almost always worth it. This is because the production steps that follow depend on the editorial integrity of the manuscript, time is more easily absorbed this early in the schedule, and problems at the manuscript stage are less complicated to fix than the same problems in page proofs or mechanicals.

Proofreading

More than an individual step, proofreading is a vital link in controlling accuracy and quality at each step of the many transformations in the production process. For each revision or format change, there is a corresponding proofreading check to ensure that the typesetter has followed all instructions on the marked copy. The time and effort spent at each step depends on the extent of changes made at the previous step and the number of new elements introduced.

First-Pass Proofs. The first major transformation in the production process is the move from raw manuscript to typeset columns or pages. The proof step for this process is the galley or first-pass proof. The term *galley proof,* which dates to the early days of printing, refers to a proof taken from the narrow metal trays that held columns of type. In desktop publishing, the first proofs usually take the form of roughly made-up pages, but functionally they serve the same purpose as galleys. The objective of proofreading at the galley stage is to ensure that all text has been set correctly before pages are fully made up.

At the first-pass stage comes the most thorough proofreading, since this is the point of most dramatic transformation of the text. The proofreader's job here is twofold: to ensure that typesetting and formatting instructions have been followed and to proofread the text word for word against the master manuscript to see that every letter, word, and mark has made it through the typesetting process correctly. The proofreader is aided by the spec sheet, style sheet, and any other information provided by the editor; these sheets can prevent mistakes and unnecessary querying throughout the production cycle by informing everyone in the process with details about style and format decisions.

In its most technical sense, proofreading means comparing the current version of the text, called the *live copy,* to the previous version, the *dead copy,* which is marked with revisions, corrections, and often formatting instructions. The proofreader is expected to mark any variation between live

EPINEPHRINE PHYSIOLOG

The manifold catabolic effects of epinephrine are due in part to an amplification cascade of the molecule's signal via a pathway involving 3′,5′-monophosphate (cAMP) as a second messenger.

Cyclic AMP is formed by the reaction of ~~adynl~~ cyclase, a membrane-bound enzyme, on ATP. The reaction is slightly endergonic, driven by the hydrolysis of pyrophosphate.

The hormone's principle site of action is the exterior surface of the plasma membrane. Epinephrine (10^{-10}M to 10^{-8}M) bind to a specific receptor, allosterically activating pro-~~adynl~~ cyclase, which then catalyzes the synthesis of cAMP at a maximum concentration of 10^{-6}M. inactive protein kinase is bound to cAMP, releasing its regulatory subunit, disinhibiting its catalytic subunit. Active protein kinase then catalyzes the phosphorylation of dephosphophosphorylase kinase, in the presence of CA^{++}, which in turn activates phosphorylase b, yielding phosphorylase a. Finally, phosphorylase a acts on glycogen to yield glucose-1-phosphate, which, after isomerization to glucose-6-phosphate and dephosphorylation, is secreted from the hepatocyte into the blood. Of course, with the exceptions of the initial binding, the isomerization, and the dephosphorylation, the reactions are endergonic. Since each step is catalytic, the net effect is one of amplification of signal.

Epinephrine and the other catecholamines are ~~bound to ATP and the other catecholamines are~~ bound to ATP and proteins and stored in ~~grains~~ in the medulla. Acetylcholine released from the preganglionic neurons increase the permeability of the secretory cells to Ca^{++} in the extracellular fluids, triggering exocytosis.

Epinephrine physiology thus has a two-fold significance/ Release is triggered by a nervous impulse, meeting the need for a quick response; and mediation by cAMP amplifies its small quantity to a general metabolic ~~defect~~.

Figure 32–5. A sample proofread galley.

IS THIS PROOF NECESSARY?

When production operations first started setting manuscripts directly from disk rather than rekeying the text into a typesetting system, many people thought that one of the time savings in this new electronic process would be less proofreading. After all, they reasoned, the manuscript should come out the same way it went in. It should, but it doesn't; the simple reason is that the task of typesetting and formatting is not an airtight process.

To introduce the commands and codes that allow the typesetting equipment or desktop publishing software to do its work, the operator must manipulate the data on the word processing file to make it "speak" in typesetting language. This procedure opens the possibility of introducing errors, of accidentally deleting or adding characters, or losing or duplicating lines of text. There is also the chance that unseen electromagnetic gremlins may take it upon themselves to garble a paragraph because of a power surge or a flaw in a disk. For this reason, many in the electronic publishing business have gone back to a complete word-for-word proofreading after typesetting, just to make sure.

and dead copy. Corrections necessitated by typesetter's errors are known as *PEs*, or *printer's errors*, and are flagged by a circled *PE* in the margin. These are reset at no additional cost to the publisher. Corrections of errors not introduced by the typesetter are called *author's alterations*, or *AAs*, and will be charged to the publisher or to the author if he or she has made substantial changes. Corrections that should not be charged to the author because of editorial error or the necessity of updating, for example, are flagged as *editor's alterations*, or *EAs*.

Any seeming error that is not indicated as such on the dead copy should be marked by the proofreader as a query, which in turn will be passed back to an editor for resolution. Many editorial operations, however, allow the proofreader a certain amount of latitude in correcting, for example, obvious spelling and grammar errors; in this case the proofreader is often asked to mark such corrections differently—often in blue pencil rather than the usual red to show a variance between live and dead copy. The proofreader customarily makes two marks for each correction—one mark in the margin that shows the typesetter the change to be made and a corresponding mark in the text that shows where the correction should be made.

In many publication processes a duplicate set of proofs is sent to the

author to read for errors, sense, and any last-minute changes and updating. The proofreader then incorporates these alterations, often consulting with the editor, into the master set of proofs. In this most traditional of proofreading procedures, the master set then goes back to the typesetter for correction.

Second-Pass Proofs. Once galleys or first-pass proofs are proofread and corrected, layouts, dummies, or—in the electronic example—revised pages are created. In a publication with many illustrations or a complex design, these pages bring together type and any illustrations into page formats according to the layout created by the designer. The realities of the text sometimes create layout problems for which there is no clear resolution; when this happens, the editor may be brought in to review the work, suggest revisions, and approve solutions. In a publication that is almost purely text, second-pass proofs may also serve as final page proofs, which show what the page will look like in the finished publication.

In the traditional production process, dummy page layouts are created by cutting and pasting photocopies of illustrations into the typeset text. Once these pages are approved, they serve as models for pasteup artists to create the next stage, the camera-ready mechanical, or the master from which the publication will be printed. These mechanicals are photocopied to produce page proofs; any revisions or corrections found during their review are retypeset and then "patched" directly onto the finished mechanicals.

In the electronic process, no scissors or glue is needed—the pages are returned to the computer for revisions until the final page is achieved. The final product of in-house electronic publishing may be a laser-printed original, high-resolution output from a digital imagesetter, or film, the negatives used to create the printing plates.

Second-pass proofs are proofread against the master first-pass proofs, not the manuscript. Even though this step consists of checking only the revisions and not a complete proofreading, the proofreader should also check the text above and below the revision to see that no new errors have been introduced. The proofreader should also *slug* the text—that is, check the beginnings and ends of all lines against the dead copy to make sure nothing has been dropped, a not uncommon problem with electronic files. Neglecting this final step *at each revision stage* is a common production mistake.

Several passes may be needed to create the final pages, and the proofreader should check corrections at each stage. When the final page proof stage is reached, the proofreader carefully checks elements such as *folios* (page numbers), running heads, notes or footnotes, cross-references, illustrations, and tables, including proper wording and placement of titles and captions. Pages should also be checked for correct hyphenation (electronic

hyphenation is not foolproof), the number of successive end-of-line hyphens (some publications allow only two end-of-line hyphens in a row), and such page layout concerns as *widows* and *orphans* (the "stranded" single lines at the bottom or top of a page or column).

There is no later stage of proof amenable to corrections after this step; the next set of proofs is known as *bluelines* or *blueprints,* which are made from the photographic film used to make the printing plates.

The best way to check a blueline proof is systematically, planning for at least two or three passes to check for different concerns. Anything that seems the slightest bit wrong or ambiguous on the blueline should be noted or questioned. Just as there is no stupid question but the one that goes unasked, it's better to mark something that turns out not to be a problem than to assume that something that looks odd is all right. *After the blueline proof is approved, any remaining mistakes are assumed to be the customer's responsibility, even though they may have originally been the result of a printer's error.*

The printer will return the original camera-ready art with the blueline; it should serve as a guide for the first pass, to check that the art was shot as intended, in the right size and place; that every element—folios, captions, charts—is in its proper position; and that color break instructions were followed. Particular attention should be paid to photographs that were separately supplied for the printer to strip in; an important person may have

WHERE ERRORS LURK

Professional proofreaders all know their individual weaknesses, the points they always need to go back to and double-check for errors. There are also some general rules about the types of copy that are often fraught with proofreading perils:

- Heads and subheads
- Typeface changes within a document
- The first few paragraphs after a head
- Front matter
- Strings of small words ("if it is in the best . . .")
- Pages that have only a small amount of type
- Proper names
- Numbers (transposed figures are a common error)
- Corrections made in a hurry late in the process
- Dropped lines, especially at bottoms of columns and pages and before or after graphics
- Words that are repeated from the end of one line to the beginning of the next