

Editors mark documents with instructions for revision of the text and for type and page design. These instructions tell the next person who works on the copy how to incorporate the editing. The person who uses the editor's marks may be the writer (in revision) or compositor (document production specialist or typesetter). The editor's instructions, marked on the document itself, are written with a special set of symbols. Marking the document with these instructions in symbols is known as *markup* or *copymarking*.

Marks for the writer may include suggestions for revision and queries to clarify meaning. Marks for a compositor show where changes need to be made to establish correctness, consistency, accuracy, and completeness. In addition, copymarking includes type specifications (face, size, and style) for headings, paragraphs, and other parts of the text; line length and page depth; and placement of illustrations.

When transmission of the text from writer to editor to printer is electronic (via disk or network), the editor may make the changes or insert the suggestions for revision electronically. (See Chapters 5 and 6.) However, even with the possibilities for online editing and transmission of text, many editors prefer to work with hard copy at some point in production. Thus, all editors should know the accepted symbols of copymarking.

This chapter gives examples of copymarking symbols for copyediting and for graphic design. This chapter covers only copymarking on hard copy; Chapter 5, "Copymarking: Soft Copy," describes markup for online documents. Chapter 6 introduces procedures of electronic editing.

The Symbols of Copymarking

Editors, compositors, and graphic designers all understand a special set of symbols to indicate emendations and design choices. These symbols are like a language: particular marks mean particular things, and the marks are commonly understood by the people who share the language. Some of the symbols and methods of giving instructions may seem cryptic to you at first, and you may be tempted to write out fuller instructions. However, such variations in conventions will confuse rather than help designers and compositors. Table 4.1 shows the

TABLE 4.1 Copyediting Symbols: Words, Letters

Symbol/Meaning	Example	Result	Comment
delete	delete	delete	Use the closeup mark, too, if the word could be spelled as two words.
delete, close	proofreading	proofreading	
delete a word	in the the back	in the back	
insert	in ^s ert	insert	Place the caret beneath the line. Write what is to be inserted above the line.
insert space	insert space	insert space	Usually the line alone will suffice; use the space symbol if there could be a question.
or			
mark up a text	mark [#] up a text	mark up a text	
transpose	tra ^{ns} pose <i>Australia</i> Australia	transpose Australia	If multiple transpositions in a word make the edited version difficult to read, delete the whole word and print the correction above it.
close up	cl ^o se	close	
capital letters	ohio; <u>ibm</u>	Ohio; IBM	
small caps	6 <u>a.m.</u>	6 A.M.	Since not all fonts include small caps, make sure they are available before you mark them.
lower case	F ederal	federal	
lower case, whole word	FEDERAL	federal	
initial cap	F FEDERAL	Federal	
italics	<u>Star Wars</u>	<i>Star Wars</i>	Underline to change the type style from roman to italic or vice versa. Roman type is the opposite of italic, with straight rather than slanted vertical lines. Underline to convert from italic to roman, just as you do to convert roman to italic.
roman type	<u>Star Wars</u>	Star Wars	
or roman	<u>Star Wars</u> ^(ROM)	Star Wars	
boldface	<u>emphasis</u>	emphasis	
superscript	Masters ^s degree	Master's degree	Use the superscript sign to identify apostrophes, quotation marks, or exponents.
subscript	A ₂ H ₂ O	A ² H ₂ O	
delete an underline	revelry	revelry	OR: White out the line. Be careful not to cover up descenders or punctuation.

TABLE 4.1

Symbol/Meaning

spell out an abbreviation or number

"let it stand";

or ignore the editing

symbols for 4.2 shows symbols for spacing.

Placing the

Copyediting double-spacing making the corrections must be made

Instructions. These directions are aligned on the left margin. Extra spacing between material—revisions often which is why

Composition. Marks should look messy. Directions. Copying with such a full when you increase the help the computer red or green. confidence. Remember before you pa

TABLE 4.1 Copymarking Symbols: Words, Letters (continued)

Symbol/Meaning	Example	Result	Comment
○ spell out an abbreviation or number	② Assn	two Association	Circle an abbreviation or number you want spelled out. Spell the word as well as circling if the spelling may be in question.
Ⓜ "let it stand"; or ignore the editing	hp precede	horsepower precede	
		

symbols for indicating changes in letters, spacing, and type style of words. Table 4.2 shows symbols for copymarking punctuation. Table 4.3 shows how to mark for spacing.

Placing the Marks on the Page

Copyediting marks appear within the lines of the text. Typically, typescripts are double-spaced to leave room within the lines. Interlinear marks help the person making the changes in the text files because they appear right where the change must be made.

Instructions to the compositor other than for corrections appear in the margin. These directions cover line length, justification (whether the margins are to be aligned on the right or left or both), and typeface. They may also cover math symbols, extra space between lines, special design material, instructions for handwritten material—anything not covered by standard copymarking symbols. Such directions often apply to whole blocks of text rather than to single words or phrases, which is why they are marginal rather than interlinear.

Compositors and writers appreciate marks that are neat and easy to read. Marks should not be too small to see nor so big that they make the whole page look messy. In addition, you should train yourself to form your marks in conventional ways. Copymarking is not the time to express your personality in handwriting with such quirks as small circles substituting for dots over the letter *i*. Be careful when you mark not to obscure the correct type on the page. Clean copy will increase the chances of error-free copy at the next stage of production. You can help the compositor locate specific changes by using a bright-color pencil, such as red or green. Faint pencil marks are difficult to read, and they suggest lack of self-confidence. Remove stray marks, such as a question mark you made for yourself, before you pass the typescript on for the next stage of revision or production.

Sup mark, too, if the
be spelled as two words.

et beneath the line. Write
inserted above the line.

line alone will suffice; use
symbol if there could be a

nspositions in a word
ted version difficult to
the whole word and print
n above it.

fonts include small caps,
ey are available before
m.

-change the type style
o Italic or vice versa.
is the opposite of italic,
rather than slanted
Underline to convert
roman, just as you do to
n to italic.

script sign to identify
quotation marks,

t the line. Be careful
p descenders or

TABLE 4.2 Copymarking Symbols: Punctuation

Symbol/Meaning	Example	Result	Comment
○ period	...forever○	...forever.	Circle the period to call the compositor's attention to this small mark. Do not circle other punctuation.
^ comma	copper,iron,andsilver ^ ^ ^	copper, iron, and silver	Place an inverted caret over the comma. Do not place it over other punctuation.
: colon	following:	following:	
; semicolon	following; following; following;	following; following; following;	To create a semicolon from a comma or colon, draw in the dot or tail. Otherwise, simply insert the semicolon.
⌘ parentheses	⌘2002⌘	(2002)	The lines in the parentheses won't be typeset, but they do reinforce your intent to include parentheses rather than other lines.
[] brackets	[word]	[word]	Be sure to square the lines if the writer has used parentheses.
= hyphen or ✓	light ⁼ emitting diode computer= assisted	light-emitting diode computer- assisted	The underline or checking of the hyphen reinforces your intent to include a hyphen at that point. Mark end-of-line hyphens for clarity.
ⓔ equal sign	a [ⓔ] =b	a = b	Since the equal sign can look like the underlined hyphen, write <i>eq</i> by the mark and circle it to show that the information is an instruction.
$\frac{1}{M}$ em dash or M	a pejorative ^M disparaging ^M word	a pejorative— disparaging—word	An em dash is as wide as the base of the capital letter <i>M</i> in the typesize and typeface used. It is used to set off parenthetical material or a break in thought.
$\frac{1}{N}$ en dash or N	2000 ^N -01	2000-01	An en dash is as wide as the base of the capital letter <i>N</i> in the typeface and typesize used. Its primary use is in numbers expressed as a range.

There may be more than one way to mark a change. For example, to mark the misspelling of "electornic," an editor could transpose "or" or delete the "o" where it appears and insert it after the "r." The choice depends on which marking is more clear and on the way the compositor will keyboard the change. In this case,

TABLE 4.3

Mark	Meaning
¶	begin a new para
↵	begin a new line
∞	run together (do the line or create paragraph)
┌	flush left or justify
└	[Place the edge on the margin should move.]
ⓕ	justify right
] [center
Ⓜ	ragged right [L align on the right]
	align
□	indent one em
▢	indent two ems
▣	indent the whole text 2 ems
↔	transpose a group
(close up vertical when an extra line has been skipped by paragraphs)
#>	insert vertical space
⋮	set as a paragraph rather than as a list

the transp
change as
Figure
typescript

TABLE 4.3 Copymarking Symbols: Spacing, Position

Mark	Meaning	Example	Result
¶	begin a new paragraph	...other design features. ¶ The editor's...	...other design features. The editor's...
└	begin a new line	numbers; abbreviations;	numbers; abbreviations;
∞	run together (do not break the line or create a new paragraph)	...form your marks. It is not the time to express your...	...form your marks. It is not the time to express your...
┌	flush left or justify left	┌ The editor's choice...	The editor's choice...
or (FL)	[Place the edge of the mark on the margin where text should move.]		
┐	justify right	Book Title ┐	Book Title
] [center] _____ [_____
(RR)	ragged right [Lines do not align on the right margin.]	(RR) _____	_____
	align	_____	_____
□	indent one em	□ _____	_____
or □	indent two ems	□ _____	_____
or □	indent the whole block of text 2 ems	□ _____	_____
┐	transpose a group of words	transpose [of words] a group	transpose a group of words
(close up vertical space (as when an extra space has been skipped between paragraphs)	...too many lines skipped. Close up vertical space.	too many lines skipped. Close up vertical space.
#>	insert vertical space	#> Heading Insufficient leading follows.	Heading Insufficient leading follows.
∞	set as a paragraph rather than as a list	numbers; abbreviations; and spelling	numbers; abbreviations; and spelling.

the transposition is the simpler mark, and the compositor is likely to think of the change as one step, not the two steps of deletion and insertion.

Figure 4.1 shows a marked typescript, and Figure 4.2 shows how the same typescript looks after being typeset.

ent
 The period to call the
 Editor's attention to this small
 Do not circle other
 tion.
 n inverted caret over the
 . Do not place it over other
 tion.
 Re a semicolon from a
 or colon, draw in the dot or
 erwise, simply insert the
 on.
 s in the parentheses won't
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 ent to include parentheses
 an other lines.
 to square the lines if the
 s used parentheses.
 erline or checking of the
 reinforces your intent to
 a hyphen at that point. Mark
 ne hyphens for clarity.
 e equal sign can look like
 rlined hyphen, write *eq* by
 k and circle it to show that
 mation is an instruction.
 ash is as wide as the base
 pital letter *M* in the
 and typeface used. It is
 set off parenthetical
 or a break in thought.
 ash is as wide as the base
 pital letter *N* in the
 and typesize used. Its
 use is in numbers
 ed as a range.

For example, to mark the
 " or delete the "o" where
 ds on which marking is
 the change. In this case,

Helv 12
KEEPING PRODUCTION COST DOWN

2 Good editing in the early stages of document production saves time and money later on. When the document is still in the manuscript stage (or, more accurately the typescript stage) the corrections cost only the editor's time. The costs increase geometrically thereafter; each error costs not only the editor's or proofreader's time but also the compositor's time. A 50-cent error at copyediting time may cost \$30 after the plates have been burned. After the document is typeset, the materials costs of galley or page proofs are added to the labor costs. If the document reaches the blue line stage with errors and must be corrected, the printer will charge the costs of stripping and plate making again. Once the document is printed, the costs of paper and press time must be added. If an error is the printer's fault, he or she is responsible for the cost of correcting errors.

But the publisher is responsible for all other errors. A printer's error at the galley stage becomes a publisher's error if the publisher accepts the galleys as correct before page proofs are prepared.

2 Editor's work carefully when they mark a text for a compositor, paying close attention to detail and consulting a dictionary handbook or style guide when they have questions. They read for meaning to make sure the writer has not made careless errors, such as inadvertently substituting in for on or leaving out words. They are also careful to mark the text clearly and accurately so that both text and instructions can be read correctly. Thus they can increase the chances of getting clean galleys from the typesetter and of saving production time and costs.

Figure 4.1 Marked Typescript

Marking Consistently

Generally you will mark each occurrence of change rather than depending on the compositor to remember what you have done on previous pages. If, for example, you are deleting the hyphen in "on-line" throughout, mark each instance where the word occurs. Compositors are taught to type what they see rather than to edit. The editing is your job. Furthermore, more than one compositor may work on the job. Prepare the typescript as though the next person to read it will begin reading only at the point of the mark you are making, rather than at the beginning.

Good editing saves time and money later on. When the document is still in the manuscript stage (or, more accurately the typescript stage) the corrections cost only the editor's time. The costs increase geometrically thereafter; each error costs not only the editor's or proofreader's time but also the compositor's time. A 50-cent error at copyediting time may cost \$30 after the plates have been burned. After the document is typeset, the materials costs of galley or page proofs are added to the labor costs. If the document reaches the blue line stage with errors and must be corrected, the printer will charge the costs of stripping and plate making again. Once the document is printed, the costs of paper and press time must be added. If an error is the printer's fault, he or she is responsible for the cost of correcting errors. But the publisher is responsible for all other errors. A printer's error at the galley stage becomes a publisher's error if the publisher accepts the galleys as correct before page proofs are prepared. Editors work carefully when they mark a text for a compositor, paying close attention to detail and consulting a dictionary handbook or style guide when they have questions. They read for meaning to make sure the writer has not made careless errors, such as inadvertently substituting in for on or leaving out words. They are also careful to mark the text clearly and accurately so that both text and instructions can be read correctly. Thus they can increase the chances of getting clean galleys from the typesetter and of saving production time and costs.

Figure 4.2

Mark each occurrence of change rather than depending on the compositor to remember what you have done on previous pages. If, for example, you are deleting the hyphen in "on-line" throughout, mark each instance where the word occurs. Compositors are taught to type what they see rather than to edit. The editing is your job. Furthermore, more than one compositor may work on the job. Prepare the typescript as though the next person to read it will begin reading only at the point of the mark you are making, rather than at the beginning.

Keeping Production Costs Down

Good editing in the early stages of document production saves time and money later on. When the document is still in the manuscript stage (or, more accurately, the typescript stage), the corrections cost only the editor's time. The costs increase geometrically thereafter; each error costs not only the editor's or proofreader's time but also the compositor's time. A 50¢ error at copyediting time may cost \$30 after the plates have been burned. After the document is typeset, the materials costs of galleys or page proofs are added to the labor costs. If the document reaches the blueline stage with errors and must be corrected, the printer will charge the cost of stripping and platemaking again. Once the document is printed, the costs of paper and press time must be added.

If an error is the printer's fault, he or she is responsible for the cost of correcting errors. The publisher is responsible for all other errors. A printer's error at the galley stage becomes a publisher's error if the publisher accepts the galleys as correct before page proofs are prepared.

Editors work carefully when they mark a text for a compositor, paying close attention to detail and consulting a dictionary, handbook, or style guide when they have questions. They read for meaning to make sure the writer has not made careless errors, such as inadvertently substituting *in* for *on* or leaving out words. They are also careful to mark the text clearly and accurately so that both text and instructions can be read correctly. Thus, they can increase the chances of getting clean galleys from the typesetter and of saving production time and costs.

Figure 4.2 Copy Set as Marked in Figure 4.1

Mark each heading to identify whether it is a level one, two, or three heading, and mark other types of text as well. In Figure 4.1, all the specific directions for type are written out, including the name of the typeface and its size, line length, and justification directions (FL = flush left, RR = ragged right). In Figure 4.3 on page 62, you will see a more efficient way to mark: each type of text is identified by an abbreviation (such as H1 for a level-one heading). The second type of marking requires that you provide the specifications for the type to the compositor. If paragraph indentions are not clear in the typescript, mark each change. Marking is especially important with spacing and graphic design marks if the design itself includes variations. Some designers, for example, specify indentation for all paragraphs except those that follow headings. You would check all paragraph indentions and mark any places where the pattern varies.

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 as pages. If, for example,
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 they see rather than to edit.
 compositor may work on the
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 at the beginning.

In Figure 4.1, the marginal line from the text specifications to the bottom of the example indicates that those type specifications apply to all the text identified by the line. If another heading appears, it will have to be marked again as will the body text. The need to mark each instance of text for graphic design explains why editors prefer to define type specifications for each type of text (heading 1, heading 2, body text, bulleted list, and so forth) and then mark each section with a label (such as H1) rather than with all the directions for typography and spacing.

Distinguishing Marginal Notes from Text Emendations

Marginal notes may be necessary to clarify your marks on the text. For example, if you want an equal sign but the marked text looks just like a hyphen with an underscore, you could write "equal sign" in the margin.

To distinguish instructions from text insertions, circle the note. If you need to include marginal messages to both writer and compositor, you may distinguish these by using different colors of pencil for each category of message. Or you may preface the note with a label identifying the audience for the message—usually "au" for author and "comp" for compositor.

Pierce's philosophy

Influences on Darwin's Origin of Species

au: Correct?

comp: set rom

Marginal notes may also give instructions for the placement of illustrations if those instructions are not clear in the text.

Special Problems of Copymarking

Though the copymarking symbols will be clear in most situations, marks or letters that could be interpreted in different ways require special care. You may need to insert additional instructions when marking punctuation, distinguishing between hyphens and dashes, clarifying ambiguous letters and symbols or unusual spellings, and when marking headings, reference lists, and illustrations.

Punctuation

Because punctuation marks are so tiny, copyeditors add additional information to clarify which mark is intended. The conventions are to circle a period and to place an inverted caret (a "roof," a "house," or a "hat") over a comma. You can convert a comma to a period by circling it and rounding the shape of the comma, and you can convert a period to a comma by placing an inverted caret over it and drawing its tail. The circle and inverted caret are part of the message that tells what the punctuation is. These marks are no more interchangeable than are the comma and period themselves.

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Conventions for colons and semicolons are less well fixed. *The Chicago Manual of Style*, 14th edition, recommends no extra signals around these marks, but other guides put brackets at the top and bottom (;) or draw an oval around them. You should find out the preference of the production people you work with and follow that pattern consistently. The main goal is that the compositor understands your directions.

Hyphens and Dashes

Although hyphens differ in use and size from dashes, the distinction between hyphens and dashes is not always clear on a typescript and thus should be marked. Hyphens are the mark for combination words. They also appear in words that are broken at the end of one line and continued on the next. A line inserted under a hyphen during copymarking or a check over it indicates that the hyphen should be set as marked. If the hyphen is already typed correctly, however, you don't need to underline it—unless the word is hyphenated at the end of a line or unless the word is inconsistently hyphenated in the typescript. Mark all end-of-line hyphens to clarify whether the hyphen should be retained if the word breaks differently in final copy. Underline an end-of-line hyphen that should be retained. Likewise, use the close-up mark with the hyphen at the end of the line on a typescript to show that the word should be set closed. If you delete a hyphen that is typed in a word, mark to show whether the intention is two words or one word.

Marking the document with instructions is called copy^ℓ marking. The copy^ℓ editor marks with the assumption that the compositor will enter text exactly as it is marked, letter for letter and mark for mark. End-of-line hyphens are particularly confusing and should be marked.

You can minimize the confusion of end-of-line hyphens by preparing files without hyphens except for words that are always hyphenated. Instruct writers to turn off the hyphenation on their word processors; then no hyphens will appear at the end of the line. In the preceding example, "copymarking" could have been typed on the second line without a hyphen, saving copymarking time.

Em dashes and en dashes are longer than hyphens and have different meanings. Em dashes separate words or phrases from the rest of the sentence; they function like parentheses in casual style. They are about the length of a capital letter *M* in the typeface in which they are set. Some people type two hyphens to create em dashes (a remnant of typewriter days). En dashes, which are the length of a capital letter *N* in the relevant typeface, are used in numbers to show a range. If there can be ambiguity in interpreting which dash is intended, you should mark each occurrence.

Place two lead weights $\frac{1}{M}$ each weighing $4\frac{1}{N}7$ grams $\frac{1}{M}$ on the model car body between the rear wheels.

Hyphens and dashes are usually set without space on either side. If a typist has typed spaces around them, mark the copy to close up the space.

Dashes $\frac{1}{m}$ marks of punctuation used to set off parenthetical material $\frac{1}{m}$ are longer marks than hyphens. If they are typed as hyphens, the copyeditor must mark the em dash.

Ambiguous Letters and Symbols; Unusual Spellings

Some letters and symbols, such as the numeral 1 and the letter *l*, look similar. The editor should clarify anything about which the compositor may have to make a judgment. If context establishes the meaning, the editor does not need to clarify. For example, the compositor will recognize the insertion of letter *l* in "galey" to spell "galley" and will not insert the numeral 1. But in the following example, the compositor may think "numeral" after typing the 2 and not recognize the letter *l* as an abbreviation for liter. The note clarifies the editor's intent. The circle indicates information for a compositor rather than text to insert.

Evaporate a 2-1 ^(l) sample.

The letter *O* and the numeral 0 may also be confused. You may need to write "zero" by the number and circle the word to show that you mean for a zero to be typed in that place. In equations, the *x* (indicating a variable or an unknown) must be shown to differ from the multiplication sign \times . (See Chapter 12 on editing mathematical material for more information on copymarking equations.)

If spellings are unusual, you may write and circle "stet" next to the unusual spelling to indicate that the unusual spelling is intentional. *Stet* is the Latin term for "let it stand."

Headings, Tables, References, and Lists

Copyeditors are likely to read the paragraphs of a document more carefully than other types of text, such as the headings, tables, and list of references. Yet errors occur in these parts of the text. It is easier to make content and typing errors in a reference list or in a table than in paragraphs. Thus, you must check for the accuracy and completeness of the information in these parts of the text. Be sure also to check details such as type style (italics, roman, bold), accuracy of the numbers, and spacing. With lists, watch for incorrect end-of-line punctuation, capitalization, and indentation.

Illustrations

The symbols used to mark tables and figures are the same as those for marking text. You may need to correct spelling by deleting or inserting letters, to adjust spacing, or to request alignment of numerals on their decimal points. Headings, labels, and titles need to be marked for correctness and consistency in capitalization and type style. Queries and marginal notes may be necessary for complex changes that the symbols do not address.

If the illustrations are attached to the end of the typescript for insertion at the time of page layout, mark the place where they are to be inserted. You can do this

in the margin
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Marks for Gra

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 not recognize the letter *l*
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You may need to write
 u mean for a zero to be
 riable or an unknown)
 See Chapter 12 on edit-
 rking equations.)
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ent more carefully than
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 t and typing errors in a
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in the margin if the text does not already indicate the location. Simply write <insert Figure 1 about here> on a separate line, enclosing the words in square or angle brackets. You can specify only an approximate location because the page may not have enough room for the illustration at the exact point you have marked.

Marks for Graphic Design

The editor or graphic designer or the printer's staff may mark the document for its graphic design—that is, the face, style, and size of type, the spacing, and the line length. If you have some training in graphic design, you may make the decisions about design and mark them too. Or you may place marks on the document according to a graphic designer's instructions. You can mark boldface, italics, and capitalization using the marks displayed in Table 4.1. If you are editing copy prepared with templates in a word processing or page layout program, the design decisions are already incorporated in the template. You would mark only those instances that vary from the intended style, such as a level-two head inadvertently styled as a level-one head. There is no need to mark what is already correct and incorporated into the files.

The marks for typeface, type size, and line length will make more sense to you once you are familiar with typeface names and with the printer's measures of points and picas (see Chapter 23). The following example illustrates how you will mark such information that the graphic designer provides. The instructions direct the compositor to set type of a particular size and face on a line of the specified length:

Here is what this note means:

- set = set type
- 10/12 = 10-point type on a line 12 points deep (there will be some extra space between the lines of type)
- × 30 = the line length—30 picas
- Palatino = the typeface—Palatino

set 10/12 x 30 Palatino

These instructions would produce type just like what you are reading here. The instructions are circled to clarify that they are not part of the text. The note appears in the left margin so the compositor will see them before typing the letters.

Whenever there is a change in the text, as from a heading to a paragraph, mark the change. You can do this either by marking the part, such as a level-one heading, or by providing the type specifications, such as size and style, each time. If you mark the part, include a type specification sheet with the marked copy.

Queries to Writers

You may need to contact the writer for further information: to fill in a gap in content, to explain an editorial change in more detail, to advise on the display of an

H3 **Abbreviation** [] Abbreviation choices include whether to abbreviate (some terms are better known by their abbreviations than by the spelled-out version), what abbreviation to use if there are alternatives, and how to identify the abbreviations for readers (parenthetically or in a list of abbreviations). Abbreviations such as the following will require consistent editorial choices.

LT

	a.m.	A.M.	A.M.
MCL	inches	in.	"
	Pennsylvania	PA	Pa.

Comp: inches symbol (double prime)

H3 **Numbers** [] The various possibilities for expressing numbers require editorial choices.

LT

	Commas	1000	1,000
MCL	Numerals or words	five	5
	Dates	12 April 2001	April 12, 2001
	Inclusive numbers	411 [≠] 414	411 [≠] 4
	Time	eight o'clock	8 a.m. 8 A.M.
	Equation numbers	eq. 2.2	equation 2
	Illustration numbers	figure 1.1	figure 1 Figure 1

Comp: set as MCL w/first col ital, 2-em indent. If MCL won't fit w/i text meas, use turnovers in lefthand col

Aut: Because I frequently mark inclusive numbers in typescripts, I suggest adding that item to your list of choices for numbers. See the marked list below. OK?

Figure 4.3 Copyedited Typescript Showing Notes to a Composer and Marks for Graphic Design

illustration, or to confirm that the changes are correct. A question to a writer is called a *query*. The term is also used to refer to all comments from the copyeditor to the writer.

Queries let you acquire information that you need to edit or mark correctly. They are likely to concern content. Questions that an editor should answer, such as how to capitalize or whether a term is hyphenated, are not usually appropriate for queries (unless they concern specialized content information). The editor is the language specialist and has the resources to look up what he or she doesn't know; the writer is the content specialist. However, queries let you explain marks that may puzzle a writer or to call the writer's attention to editing that may have changed meaning. It's a good idea to query changes in terms or substantial rearrangement of sentences that might change meaning, and ask the writer to fill in gaps in information. Queries over obvious information or changes will be annoying. Not every mark you place on the page requires a question or comment.

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An: Because I frequently mark inclusive numbers in typescripts, I suggest adding that item to your list of choices for numbers. See the marked list below. OK?

In phrasing your queries, write directly and courteously, and avoid evaluative statements, especially when the evaluations are negative. For example, instead of writing “unclear” or giving the vague directions to “rewrite” or “clarify,” tell the writer exactly what you need to know. Some examples follow:

Requests for Information

To check a discrepancy in an in-text citation and a reference list

Page 16 cites the date of 1996 while the reference list cites 1997. Please check the date and indicate the correct one.

To verify an unclear use of quotation marks and capitalization

May I assume that the quote marks signal a quotation and that ABC should be capitalized?

To clarify the reference for a pronoun

I’m not sure whether “it” refers to the program or to the previous step. Please clarify.

To verify design choices

Do you have any special instructions for this figure—e.g., single or double space, paragraph indentions or flush left? Please advise.

Explanations

To explain why a numbered list has been converted to text with headings

Other numbered lists in this book present very short discussions for each item. The importance and development of each of these topics warrant the use of headings. The headings will emphasize each topic more than the numbered list does. OK?

To explain changes in headings

I expanded the main heading and deleted the subheadings to parallel the pattern in other chapters. OK?

Marginal notes can work for simple queries, but some questions and explanations are too elaborate to be phrased on the text pages. For these—or for all your queries, even simple ones—you can attach query slips to the typescript. Sticky notes work well as query slips. You can attach them to the edge of the typescript, with the sticky part on the back of the page, at the place where the question arises. Write the query on the slip as it is open, and then fold the note over the edge of the page (the writing will be inside). When the writer opens the slip, he or she reads the query and responds by revising the text or confirming that the editing is correct. Ask the writer to indicate that he or she has considered the query by initialing or checking the slip. If the writer wants to think about the response, the slip can stay open, to flag the writer to come back to the question later. The slip remains in place until the copyeditor checks the response and makes the necessary changes. Then the slip can be removed before the typescript is forwarded for the remaining steps in production. The query slips prevent the clutter of notes on the typescript itself that could distract the compositor. Directions for the compositor

and Marks for Graphic

A question to a writer is

Comments from the copyeditor
 should be used to edit or mark correctly.
 The copyeditor should answer, such
 as “no” or “yes,” are not usually appropriate
 for providing information. The editor is the
 one who knows what he or she doesn’t know;
 the copyeditor lets you explain marks that
 are not related to editing that may have
 been made in terms or substantial re-
 visions, and ask the writer to fill in
 the gaps. Questions or changes will be annoy-
 ing to the writer or question or comment.

may remain on the typescript page. Figure 4.3 shows a marked page with query slips attached.

If you note the typescript page number on the query slip, you will know where it belongs if it is accidentally detached. If you are writing queries to a designer or production editor as well as to the writer, also note on each slip who should read it. The note "au/24" identifies a query to the author on page 24 of the typescript. Some copyeditors attach the slips for the writer on the right side of the page and slips for the designer on the left or use different color slips for different readers. Then the designer and writer know which to read and which to ignore.

Figure 4.3 illustrates a copyedited typescript page with marginal notes for the compositor, alignment marks on the tabular material, and marks to identify type style. The flag at the top of the page is a query from the copyeditor to the writer. It asks for the writer's approval of a possible addition in content. The note by the abbreviation for inches directs the compositor to use the symbol for inches, not for quotation marks. The note in the right margin tells the compositor to use italics for the left column and offers an alternative if the text does not fit as marked. The straight vertical lines and the circled letters at the left indicate specific design elements. H3 means level-three heading, LT means list text, and MCL means multi-column list. All of these types of text have design specifications: directions about typeface, spacing, type style, indention, and so forth. The abbreviations request that those particular specifications be applied. They save the editor the time of writing out all the specifications on each use, and they are easier for the compositor to apply than individual directions if "styles" are defined in the word processing software for each element of text. (The next chapter will define styles and their use.) Some other abbreviations used frequently include the following:

CT	chapter title	BL	bulleted list
CN	chapter number	NL	numbered list
BT	body text	FN	footnote

The editor or graphic designer would create a list of text elements and their type specifications so that the abbreviations would be meaningful to others working on production.

Turnovers are phrases in the first column spilling onto a second line. The irregular vertical lines within the columns specify alignment for the three columns of examples. You can see the results of these marks by looking at the section on consistency of mechanics in Chapter 8.

All this careful marking is necessary to establish for the production people how to treat the text, both its language and its appearance.

Summary

Editors use symbols widely recognized in publishing to mark a typescript for the next steps in production. These symbols direct the revisions and the appearance of the document as it will be published. The editor queries the writer about ambiguous content and to verify facts. The editor also marks for production, indi-

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Further Read

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Discussion a

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ating what changes need to be made in order to achieve the publication goal of a high-quality document. Thorough and accurate copymarking should result in clean proof copy, and the production of the document will continue on schedule.

Further Reading

Stoughton, Mary. (1996). *Substance & style: Instruction and practice in copyediting* (2nd ed. rev.). Alexandria, VA: Editorial Experts.

Discussion and Application

1. Mark the words in the first column so that they will be printed like the words in the second column.

development	development
interrogation	interrogation
emphasis	<i>emphasis</i>
<i>italic</i>	italic
1/2	one-half
three	3
teh	the
ambivalence	ambivalence
on going	ongoing
tabletennis	table tennis
2mm	2 mm
semi-colon	semicolon
CHAPTER TITLE	Chapter Title
Cpr	CPR
Research Laboratory	research laboratory
testing confidential	confidential testing
Tavist D	Tavist-D
referees decision	referee's decision
m2	m ²
M2	M ₂
We finished quickly – we had more errands to complete.	We finished quickly—we had more errands to complete.
end of sentence	end of sentence.
end of clause,	end of clause;
introduction	introduction:
quote	"quote"

2. Mark the double-spaced typescript so that it will be printed like the text that follows. The title is Helvetica 12, bold, centered. The body text is set in the typeface Helvetica, flush left, ragged right, in 10-point type, 12-point lead, 26 picas wide. Paragraphs are indented two ems.

COMPUTER VIRUSES

A malicious use of the computer is to insert a computer virus into an e-mail message as an attachment. When the recipient opens the attached file, the virus begins to do its damage. One type of virus finds all the

addresses in the recipient's email address book and sends a copy of the message to them, thereby spreading itself widely. Other viruses

attack the files and directories on the harddrive. These infections are as destructive as a viral infection in the human body.

They can damage if not destroy individual computers and even whole networks of computers.

Prevention of these attacks requires multiple efforts. Anti-viral software can catch many viruses but new viruses may bypass the protection features. Users need to keep this software up-to-date. Users need to be educated to not open attachments whose names end in ".exe." (The file extension identifies executable code.) In fact, it's risky to open any attachment if you are uncertain of its source

Computer Viruses

A malicious use of the computer is to insert a computer virus into an email message as an attachment. When the recipient opens the attached file, the virus begins to do its damage. One type of virus finds all the addresses in the recipient's email address book and sends a copy of the message to them, thereby spreading itself widely. Other viruses attack the files and directories on the hard drive. These infections are as destructive as a viral infection in the human body. They can damage if not destroy individual computers and even whole networks of computers.

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3. Your job is to copyedit—to make the document correct, consistent, accurate, and complete. You do not alter word choices or organization. Yet you know enough about style to wonder about the choice of "catch" in the sec-

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ond paragraph of the text in “Computer Viruses.” Given the metaphor of “virus,” you wonder if “intercept” might be better here because “catching” a virus means to get sick whereas the antiviral software “catches” the virus before it can make the computer sick. But changing words and editing for style are beyond your responsibilities. What can you do?

4. Circling an abbreviation instructs the compositor to spell it out. Assume you want the abbreviation *STC* spelled out. Why might circling be inadequate? What should you do instead?
5. You personally prefer to spell *proofread* as a hyphenated compound (*proof-read*) rather than solid. Do you have the choice of spelling it according to preference if it appears in a document you are editing? Why or why not?
6. Vocabulary: These terms should now have meaning for you in the context of editing—*compositor*, *copymarking*, *markup*, *query*. If you are uncertain of their meaning, check the glossary or review this chapter.

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To Don and Jonathan

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Detailed Co
Foreword b
Preface

PEOPLE

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- 2 Read
- 3 Collab

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- 4 Copy
- 5 Copy
- 6 Elect

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- 10 Gran
- 11 Pun
- 12 Qua
- 13 Pro

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- 15 Sty
- 16 Sty
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- 18 Vis
- 19 Illu
- 20 Ec
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