

Clients may have additional copy style preferences. One client may use a comma between its corporate name and the word "Inc." Another client may not. One may capitalize, or even spell, certain keywords in ways not ordinarily recognized by a dictionary. Some clients may want a registration mark after every mention of their product names; others may require only one registration mark per page. Some may want copyright lines and other legal footnotes at the bottom of their ads; others may not. Trade names used as possessives are not allowed by many clients; product names used as adjectives or as nouns may also be forbidden. Client preferences are often too numerous to remember and always too important to forget. So keep a list of them.

HOW TO BEGIN

Client style and product information emanate from the client to the account executive, who passes it along to the copywriter. The copywriter, the art director, and occasionally the creative director will create the ad.

The proofreader is the custodian of the original style sheet, compiling it while proofreading the ad copy. You should make sure that the style sheet reflects the exact style designed by the creative team, that everyone on the team always has an up-to-date version of it, and that it is followed precisely in each advertisement. When style deviations or changes occur, the proofreader will consult with the writer or account executive for a decision, then notify all others involved with the client account of subsequent changes in style.

Most client style sheets evolve as an ad campaign progresses. There will likely be additions, deletions, and changes in style during the next ad campaign. Keeping the style sheet current and enforcing the rules are among the hardest and most important challenges of the proofreader. One deviation could lead to another, and the style would become a useless collection of contradictory rules. Inconsistency can destroy otherwise good ad copy, not to mention friendly client-agency relationships.

FIVE

Understanding the Writer's Language and Querying Effectively

The writer's craft is the proofreader's as well. And the most valuable resource a writer can have is a proofreader who knows the language and the mechanics that make it work.

There is a certain flexibility or permissiveness unique to the American English language. We often make one word where there used to be two; we change nouns to verbs and adjectives to nouns. We alter the meanings, even create new words when the old ones seem inadequate.

STUDY IT

A word can be misused for such a long time that its correct usage begins to sound awkward. Meanwhile, some dictionaries—at least those with a penchant for bending established order to accommodate popular usage—have made its misuses officially acceptable.

The question then raised is, Whose rules are we to follow? The purist can become hopelessly entangled in and frustrated by conflicting viewpoints of language experts, and the result can be a total inability to make any firm commitment. Indecision can break the best of proofreaders. But so can rigidity.

Efforts to resolve this issue concerning the language have been documented as far back as 200 years. James Adams's idea of "refining, correcting, improving, and ascertaining the English language" was squelched by Thomas Jefferson: ". . . Judicious neol-

ogy [the coining of a new word, phrase, or expression from conversation] can alone give strength and copiousness to language, and enable it to be the vehicle of new ideas," reflected Mr. Jefferson. There is no recorded resolution.

The war over words continues even today between the progressive and the dogmatic. Usage Notes in *The American Heritage Dictionary of the English Language*, third edition, track problem words from past to present-day usage. The accompanying observations and varying opinions of a Usage Panel—a collection of 173 well-known writers, critics, and scholars—present an arsenal of viewpoints from which the reader can make an informed decision.

Our language continues to grow, changing faster than any other language in the world, and the proofreader must keep pace by developing an extraordinary curiosity and sensitivity to the transition.

If reading is one of your major means of outside entertainment (as it is for many proofreaders), you will find it a source for many new words to add to your vocabulary. Study "Words and Phrases Commonly Confused or Misused" (Appendix D). Or create your own list of potential troublemakers and keep them close by.

A good dictionary is the most valuable resource a proofreader can have. There is a wealth of information therein that few people ever bother to consider—or even know is included! Learn how to use it by studying the guides and explanatory notes in the front matter. There you will find the key to word meanings and pronunciations and to words or expressions unique to a specific region or unacceptable (nonstandard) everywhere. You will also learn how to find idioms, colloquialisms, parts of speech, verb tenses, antonyms, homonyms, abbreviations, even examples of sentences in which the word is used. Signs, symbols, measurement tables, geographic and biographical entries, proofreading symbols—the list goes on. A good dictionary is the proofreader's best friend. Keep your dictionary close by whenever and wherever you read.

There will always be dictionaries and other reference books that accept what you might consider a suspect word or definition

faster than you do. If it is sanctioned by a reputable source, the writer has a justifiable claim to it. If it is not approved on good authority, it is a point of concern and should be flagged by the proofreader.

A simpler solution is to require office staff to use a specific standard. For example, McGraw-Hill asks that its writers, editors, and proofreaders conform as closely as possible to the current edition of *Merriam-Webster's Collegiate Dictionary* and, for further reference, to the current edition of *The Chicago Manual of Style*.

The conversational word and the written word also have recognized differences. Written copy is more formal; the language should not be corrupted, as it frequently—and unfortunately—is in dialogue.

S-P-E-L-L IT RIGHT

Good spellers are usually born, not made. If learning to spell comes hard, so will recognizing a misspelled word. Certain words will stump the best of spellers. And if you can't remember them, it's not a blemish on your reputation if you have to look them up and store them in your style sheet for future reference.

The spell-checker in word processing programs should eliminate most of the misspellings before the proofreader sees the copy, but it won't catch everything. It won't catch a word that is spelled correctly but used incorrectly. It also cannot distinguish between a right word and a wrong word if both are spelled correctly. If "discreet" was typed when "discrete" was meant, the computer won't find an error, but a proofreader who understands context—and knows how to spell—will.

Incorrect word breaks are another mistake a good proofreader just doesn't allow to happen. Words that are spelled the same but have two different meanings or grammatical usages may also be divided differently (for example, *pre-sent* (verb) and *pres-ent* (adjective and noun)). Learn the rules for determining syllables, and when in doubt, look it up.

How do you find a word in the dictionary if you can't spell it? Look it up the way it sounds. If you can't find it there, try another combination of letters with the same sound. Learning how a word is pronounced may also help you spell it correctly.

When looking up words, read the entire definition. Some words have variant meanings and pronunciations, as well as different spellings and syllable breaks. Either variant may be acceptable, or there may be an official preference. British spellings, often side by side with American spellings in a dictionary, should not be used in the United States.

PARLEZ-VOUS . . . ?

Unless you are fluent in a foreign language, proofreading it, even in occasional phrases, can be tricky. A Spanish word can convey one meaning to a Miami reader, a different meaning to a reader in Texas. Proofreaders who don't know the language well should not look for anything other than typographical errors.

KNOW THE MECHANICS

Extraordinary as it may seem, many writers do not know, much less use correctly, the tools of their own trade. Grammar and punctuation make the language work, and the proofreader's knowledge of both is vital. For most people, formal study of the mechanics doesn't extend beyond high school. If memories of it are dim, take a refresher course or dig out your old textbook (or your dictionary), study it, and refer to it as often as you need to. You may be the only grammatical lifeline between the typed copy and the published word.

There are many good grammar and punctuation books on the market, in both college and commercial bookstores. Although the content in all of them is mostly the same, examine each before you buy and choose one that is easy to read, clear in explanation, and thorough.

WHEN TO QUERY

Don't be afraid to ask questions. If something about the copy looks wrong, query it. (See Table 5.1 for points of query.) You should never be embarrassed about asking questions. You may learn from them. It is those questions you don't ask that can come back to haunt you. Querying decisively means asking questions but using good judgment at the same time.

Good writing deserves good proofreading; bad writing demands it. More often than writers like to admit, they make errors—of grammar, punctuation, spelling, awkward phrasing, even facts. A good proofreader feels accountable for every one of these errors.

Just how much responsibility should you as a proofreader try to assume? Short of rewriting the copy and making needless changes, just as much as you are capable of. It is your duty to catch, or at least query, everything you think is wrong, no matter whose formal responsibility it may be. But you must be as informed as you can be of the point in question and approach with great caution any error that is outside your assigned duties.

There is sometimes a thin line between proofreading and copyediting. Make sure you know the difference. Correcting copy is the proofreader's job. Changing copy is the editor's (or writer's).

TABLE 5.1

Points of Query

Subject and verb agreement
Incorrect grammar or word usage
Punctuation inconsistency
Factual inaccuracy or inconsistency
Contradiction or repetition
Clarity or meaning

WHAT TO QUERY

Proofreaders shouldn't extend their questions into what is the editor's or writer's domain, such as badly written sentences. If you think a sentence needs a closer look, you should point out something wrong (such as a comma splice or a dangling phrase) or confusing (such as a change of tense).

Don't ask idle questions about problems you haven't researched. While you will learn plenty on the job, most of what you learn should result from your own study and observation; neither the editor nor the writer has the time (or probably the inclination) to teach you. Whatever you query, do it carefully and thoughtfully.

Correcting mistakes or querying what you believe is an error always calls for diplomacy and, in some instances, persuasive strategy. If it was obvious that the writer didn't know better, cite or attach rules from authoritative sources. This says to the writer that you gave intelligent thought to the problem and that you didn't make up the rule (you will often be challenged if you don't). While this helps the writer understand and learn from mistakes, it also helps the writer decide whether to bend or break the rules.

If a rule is intentionally broken or if the writer disagrees with one of your suggestions, you need to understand why. Discuss it when you both have the opportunity. You may learn something. To correct or not is the writer's (or editor's) choice. And even if you think it is the wrong choice, you must learn to live with that particular limitation of the proofreader's job.

Some writers are resistant to any suggestions, and the proofreader must learn to live with that, as well. Under all circumstances, remember that the proofreader is the writer's ally and support, not competition. Building trust between yourself and the writer is essential to the success of an assignment, as well as to your own success as an effective (and employed) proofreader.

HOW TO QUERY

The easiest way to query is to circle or highlight the word or words in question. In the margin or on a Post-it® note, write a question mark and circle it, or write out *okay?* and circle it. (The circled mark in the margin indicates only an instruction or question; if you don't circle it, this implies that you want the mark typed or typeset.)

The circled query mark, alone in the margin, can place a burden on the editor or writer, who must try to guess why the word or words caused you concern. What confused *you* may not be as quickly evident to *them*. You'll get better results if you write out your question.

If your query is ignored, it may have been overlooked or not understood. Restate your question and send it back to the person who can answer the question. Write out what problem you think the word has created or the rule that you think may have been broken. This gives the writer full information and a choice of solving the problem or leaving the copy as it is.

Another way to ask questions is to make a query list as you read, noting the page number and line reference, and writing down the specific questions you may have. The separate query list (or, with the list in hand, a conversation with the writer or editor) is often the only method available to you when you are correcting copy at a computer workstation. Writing down your questions is also a good way to query when you are reading long copy. Answers to questions you initially may have could become evident as you get further into the copy, and a query won't be necessary by the time you reach the end of the job.

If you proofread in a situation where the writer or editor is not present (such as for a printer), you must handle corrections and queries differently than proofreaders in editorial or other business offices. And your company's policy is usually firm: Do not change the customer's copy. If it is a simple spelling or grammati-

cal error—and you must be absolutely sure that it is an error—make the change (but always with a notation to the customer). Don't get too involved with customer copy except, of course, to correct the typesetter's mistakes. It is time-consuming, it is beyond your area of responsibility, and it could alienate the customer.

Giving Clear Instructions

PROOFREADER'S MARKS

Proofreader's marks are shorthand symbols that everyone in the trade understands and uses. (See the comprehensive list in Table 6.1.) While they may look like a foreign language, close study will reveal logic and simplicity. One proof mark will often substitute for many words and be recognized instantly by anyone working with the copy.

Although most symbols are standard throughout the communications industry, you will discover a few variations from office to office if you are in the business long enough. You may want to adapt to them or request that your co-workers conform to yours. Either way, standardizing the marks office-wide avoids confusion. The main objective is getting the message across clearly and quickly.

Proofreader's marks are a vital communication link among the members of the creative team. They also transmit the same important information to the typesetter and printer.

HOW TO MAKE THE MARKS

Copy corrections must be conveyed as neatly and concisely as possible. Use an indelible-ink pen or a colored pencil on a manuscript or a reader's proof (both of which are typically laser prints); the color red is easiest to see. Use a nonreproducing pen (usually light blue) on camera-ready copy and an indelible-ink pen on a printer's proof. There are several reasons why a lead pencil should

Text continues on page 58.

TABLE 6.1
Proofreader's Marks

Explanation	Mark in margin	Mark in copy	Corrected copy
delete character	γ	the careful /reader	the careful reader
delete word	γ	the careful reader	the reader
close up space	⸮	the careful reader	the careful reader
delete and close up space	γ̄	the careful rreader	the careful reader
lowercase letter	(lc)	the careful reader	the careful reader
lowercase letters	(lc)/(3)	the careful reader	the careful reader
lowercase word	(lc)	the careful reader	the careful reader
ruled line, underscore	(rule)	the careful reader	the careful reader
	(us)	the careful reader	the careful reader
italic type	(ital)	the careful reader	the careful reader
roman type	(rom)	the careful reader	the careful reader
lightface type	(lf)	the careful reader	the careful reader
boldface type	(bf)	the careful reader	the careful reader
boldface italic type	(bf ital)	the careful reader	the careful reader
small capital letters	(sc)	The Careful Reader	THE CAREFUL READER
	(sm cap)	The Careful Reader	THE CAREFUL READER
capital letter	(cap)	the careful reader	The careful reader
capital words	(cap)	the careful reader	THE CAREFUL READER
capitalize and italicize	(cap ital)	the careful reader	THE CAREFUL READER
subscript	₂	H₂O	H₂O
superscript	²	the careful reader²	the careful reader²
transpose characters	(tr)	the careful reader	the careful reader
transpose words	(tr)	the reader careful	the careful reader

TABLE 6.1 (continued)

Explanation	Mark in margin	Mark in copy	Corrected copy
let it stand; disregard previous correction	(stet)	the careful reader	the careful reader
words missing; see original copy	(OSC)	The to what is being read.	The careful reader pays close attention to what is being read.
spell out	(sp)	(2) careful readers	two careful readers
ligature	fi	finally, a careful reader	finally, a careful reader
	(lig)	finally, a careful reader	finally, a careful reader
diphthong	oe	Caesar's oeuvre	Caesar's oeuvre
	(diph)	Caesar's oeuvre	Caesar's oeuvre
query	(careful?)	Are you a reader?	Are you a careful reader?
	careful?	Are you a reader?	Are you a careful reader?
	careful(OK?)	Are you a reader?	Are you a careful reader?
insert space	⊕	the careful reader	the careful reader
insert period	◦	The careful reader.	The careful reader.
insert comma	∧	the careful, attentive reader	the careful, attentive reader
insert semicolon	∧;	the careful reader; the thoughtful reader	the careful reader; the thoughtful reader
insert colon	⊙	the careful reader.	the careful reader:
insert apostrophe	∨	the careful reader's guide	the careful reader's guide
insert quotation marks	∨/∨	the careful reader	"the careful reader"
insert character	a	the careful reader	the careful reader
insert word	careful	the reader	the careful reader
insert asterisk	*	the careful reader	the careful* reader
insert dagger	†	the careful reader.	the careful reader†
	(set dagger)	the careful reader.	the careful reader†

Continued.

TABLE 6.1 Proofreader's Marks (continued)

Explanation	Mark in margin	Mark in copy	Corrected copy
insert double dagger	# <i>(set dbl dag)</i>	the careful reader _^ the careful reader _^	the careful reader† the careful reader†
insert slash (virgule)	/ <i>(set slash)</i>	the careful reader _^ the careful reader _^	the careful reader/ the careful reader/
insert parentheses	{ / }	the _^ careful _^ reader	the (careful) reader
insert brackets	[/]	the _^ careful _^ reader	the [careful] reader
en dash	— N	1948-1955	1948-1955
1-em dash	— M	Reading carefully—not something everyone can do.	Reading carefully—not something everyone can do.
hyphen	=/=	Read word _^ for _^ word.	Read word-for-word.
invert	⊖	<i>(the careful reader)</i>	the careful reader
indent 1 em	□] the careful reader	the careful reader
indent 2 ems	2 □ □ □] the careful reader] the careful reader	the careful reader the careful reader
begin paragraph	¶	Do you know any careful readers? We need one as soon as possible.	Do you know any careful readers? We need one as soon as possible.
no paragraph; run in	∞ <i>(run in)</i>	Do you know any careful readers? We need one. Do you know any careful readers? We need one.	Do you know any careful readers? We need one. Do you know any careful readers? We need one.
align	 <i>(align)</i>	the careful reader the careful reader	the careful reader the careful reader

TABLE 6.1 (continued)

Explanation	Mark in margin	Mark in copy	Corrected copy
straighten line	—	the <u>careful</u> reader	the careful reader
move down	⌞	the <u>careful</u> reader	the careful reader
move up	⌟	the <u>careful</u> reader	the careful reader
move left	[Ⓛ	[the careful reader [the careful reader	the careful reader the careful reader
move right]] Ⓧ] the careful reader] the careful reader	the careful reader the careful reader
center] [] the careful reader [the careful reader
open type	<i>(open)</i>	the careful reader	the careful reader
close type	<i>(close)</i>	the careful reader	the careful reader
	<i>(kern)</i>	the careful reader	the careful reader
fix hole	<i>(bad rag)</i>	Reading carefully is something not everyone can do.	Reading carefully is something not everyone can do.
equal spacing	<i>(eq #)</i>	the careful _^ reader	the careful reader
begin new line	⌋	Reading carefully is something not every person can do.	Reading carefully is something not every person can do.
bad break	Ⓟ <i>(ev-ery-one)</i>	Reading carefully is not something everyone can do. Reading carefully is not something everyone can do.	Reading carefully is not something everyone can do. Reading carefully is not something everyone can do.
wrong font	<i>(wf)</i>	the careful <i>(reader)</i>	the careful reader
broken type/dirty proof	X	the careful reader	the careful reader
widow (also two-letter break)	<i>(widow)</i>	The careful reader. er.)	The careful reader.

not be used: Lead marks are indistinct and will fade over time. Corrections can easily be overlooked. Lead-pencil corrections can be erased. Make sure you have permanent proof of your work.

Be consistent, clear, and neat. Remember, these marks are your signature.

WHERE THE MARKS GO

- The proofreader should indicate inside the copy where the change is to be made.
- The instructive proof mark, the one indicating what the change is, is made in the margin.
- Every in-text mark must correspond to a marginal mark.

Some proofreaders yield to the temptation to omit the marginal mark and write instructions directly inside the copy. And there is sometimes good argument for doing so, especially if there is insufficient marginal space but ample space between the characters, words, and lines of type. This is not recommended for a variety of reasons. An in-text correction, with no marginal mark, is much more likely to be missed than a marginal correction that instantly flags the line where the correction is to be made and indicates what the correction should be. In-text instructions by the proofreader can also interfere with the editor's in-text marks, if there are any. So if you are tempted to make your instructions in the text, weigh the disadvantages first.

When instructions are made in the margin, use only one margin, not both, for each column of type. If there is more than one column of type on the page, proof marks for all columns should be systematically either on their left or their right—and not on the right margin for one and the left margin for another (unless there are only two columns of type on the page and the margin between them is narrow).

Because there may be more than one correction on a line, begin making proof marks at the far left side of the margin, separate

individual changes with a slash, and work toward the right. Make sure your instructions are positioned directly across from the line being corrected.

Overcrowding sometimes occurs in one margin, and some proofreaders will make corrections in both margins, using whichever margin is closer to the error. The problems this creates outweigh any real justification for using this method. The corrections will not be in order, and jumping from one margin to another, then back to the text in search of the error, can often cause confusion for the typesetter or whoever will read the copy next. Avoid this procedure if at all possible.

In the following section, the marks to be made inside the text are in *italics*, the marginal marks in **boldface**. ***Boldface and italicized*** marks indicate they are used both inside the text and in the margin. As you read this section, refer to Table 6.1 as a visual guide.

WHAT THE MARKS MEAN

The *circle* is used inside the text around a word that is to be reset in another font or face or around numbers that are to be spelled out. In the margin, **circle** the instruction. Don't circle words that are to be typed or typeset. Broken type or dirty proof is circled in the text, but the corresponding marginal mark, **X**, is not circled because it could be mistaken for the now-obsolete symbol for a period. (Broken type or dirty proof may be found on camera-ready copy or a printer's proof, and it is marked in the text to alert the typesetter to check and correct it. Such type is not typically found on laser prints, whether of manuscript or typeset copy.)

The circle is also used in the text to indicate a bad rag, which is a hole of space at the beginnings or ends of lines of copy created by erratic line breaks. Make a circle inside the hole, then in the margin write **bad rag** or **hole** or **fix rag** (circled). To assist the typesetter in correcting a bad rag, see "Margin Rag" on page 110. A bad word break is also marked with a circle. In the margin write

BB (circled) or write out the word, showing all acceptable word breaks (don't circle).

The circle is used in text for words that the proofreader may question for some reason. The marginal query mark, **?**, should also be circled, or the typist or typesetter will set a question mark. Also circle in text any unusual word that might be questioned by the typist or typesetter, and in the margin write **ok** or **sic** or **cq** (circled) to indicate the unusual but correct spelling. The period can be easily lost in the margin and should be circled: **.** (circled). So should the colon: **:** (circled). The space symbol, **#**, should also be circled to avoid confusion with the symbol for pound or number (which is not circled).

The following marginal instructions should also be circled:

stet	let it stand
lc	lowercase
cap	capitalize
clc	capitalize and lowercase
sc	small capital letters
rom	roman type
ital	italic type
bf	boldface type
lf	lightface type
wf	wrong font
tr	transpose
sp	spell it out
fig	set in figures (numerals)
fl	flush left lines or margins
fr	flush right lines or margins
run in	delete a paragraph indent
DNS	do not set
TK	additional copy to come
PE	printer's error
EA	editor's alteration

In-text instructions for these marks follow.

The **dele** sign, pronounced "dee-lee," is a marginal correction meaning to delete. It is rarely drawn properly and is often mistaken for an "e." Practice drawing it correctly. The dele should not be used alone unless an empty space is intended or unless the result is obvious. Be cautious when using it alone, for what may look clear to you may not look that way to the typesetter. For example, you want to give instructions to delete the hyphen in the word "by-pass." If you use the dele sign alone and if the instruction is followed precisely, the result is "by pass" when you may have intended "bypass." Deletion of a hyphen at the end of a line of type may also create the same kind of confusion unless additional instructions, such as a close-up sign, are given.

A **close-up sign** should accompany the dele sign to indicate "bypass." It is used to close up space between characters and words and is drawn both in the text and the margin. If it is drawn carelessly, the result may be the closing up of unintended characters or words. The sign is not used to close up tiny spaces between characters and words or to close up widely spaced lines of type (see the discussion on word spacing and letterspacing on pages 99-102).

The **top part of the close-up sign** is used in the text and in the margin to indicate a ligature, the joining of two letters (fi becomes fi). It is also used for the diphthong (oe becomes œ). The respective marginal marks for these are **lig** and **diph** (circled).

A **caret** in the text should be used to flag the insertion of a word and most punctuation marks. Draw the caret at the bottom of the line where the insertion is to be made. A corresponding caret is used in the margin to umbrella these marks: the **comma**, the **semicolon**, and the **subscript**. A marginal caret over a letter, word, or numeral insertion is not necessary.

An **inverted caret** goes inside the text to indicate the following insertions, and again under the insertions in the margin: **apostrophe**, **quotation marks**, **superscript**, and **asterisk**. Inside the text, draw the inverted caret at the top of the line where the insertion is to be made.

The *slash*, *slant*, or *virgule* has many uses and is also a type character. It is used in the text to indicate lowercase. CAPITAL with a *slash* through the C and a *horizontal line* over the letters that follow becomes capital. CAPITAL with a *slash* through the A and a *horizontal line* over the letters that follow becomes Capital. Marginal marks are circled lc and clc (or ulc for upper- and lowercase), respectively.

When there is more than one correction on a line of type, the **slash** (or **slant**) is also used in the margin to separate each marginal instruction.

If two identical changes occur consecutively on the same line of copy, it isn't necessary to repeat the change in the margin. Make the marginal instruction once, then follow with two slashes instead of one. If more than three identical changes occur consecutively, make one slash, then follow with the number of times the change occurs. Circle the number.

If a slash is to be typed or typeset as part of the copy, place a *caret* in the text at the appropriate place; the marginal mark is a **slash** (not circled) or a **slash with two horizontal lines across it**, or write the words **set slash** (circled) in the margin.

A *vertical line* through a character inside the copy indicates a change or deletion; between two characters it can be used instead of a caret to indicate the insertion of a space or an additional character(s). The vertical line must be accompanied by marginal instructions. Words or characters to be substituted or added in the text are written in the margin and are not circled. Remember, the marginal space mark is # (circled).

Two vertical lines in the margin and text indicate that a line of type should be horizontally aligned with the other lines. A **right bracket** or a **left bracket** may also be used to indicate flush left or flush right lines or margins. A set of **brackets** facing away from each other is the instruction to center the copy. If the brackets face each other, the copy is to be justified.

A *horizontal line* is drawn through an entire word if it is to be changed or deleted. If the word is to be replaced by another word,

write out the new word in the margin, but don't circle it. The delete sign is not necessary. If a word is to be deleted entirely, the marginal mark is the **dele** sign. This is one instance where the delete sign is not accompanied by the close-up sign, as it would specify that you want the adjoining words connected.

A *horizontal line* is drawn directly under a word or words that you want italicized. The marginal instruction is **ital** (circled). If a rule (underscore) is intended, draw the horizontal line under the word(s), then write **rule** or **us** (circled) in the margin. For typeset copy, you must also indicate in the margin the weight of the rule (see the discussion on ruled lines on page 94).

A *wavy horizontal line* under a letter or word instructs the typist or typesetter to make it boldface. The marginal mark is **bf** (circled).

When a word must be boldface and italic, underscore with both a *horizontal line* and a *wavy line*, then write and circle **bf ital** in the margin.

Two horizontal lines under a letter or word indicate that small capital letters are to be set. The marginal mark is **sc** (circled). *Three horizontal lines* are used for capital letters, and the marginal mark is **cap** (circled). And *four horizontal lines* are instructions for capital italicized letters or words. The marginal mark is **cap ital** (circled).

Two horizontal lines, one above and one below a word or line of type, mean that vertical alignment is needed. The word **align** (circled) or two **horizontal lines** (not circled) are the marginal marks.

A **horizontal bracket** in the text and in the margin is the instruction to move a character, word, or line up or down.

A **paragraph symbol** is used as an in-text instruction to begin a new paragraph. If it isn't drawn carefully, it can be confused with the space symbol #. Another mark used for a new paragraph is an **L-shaped symbol**. Make corresponding symbols for marginal instructions and circle them. More common in typeset copy is the use of an **open box** in the margin, with a number inside to indicate the precise measurement of the indent in em spaces. For example, an **empty open box** is the symbol for a one-em space or

indent, a **box with the numeral 2** inside for a two-em space or indent, and so on. An **open box with a diagonal from the lower left to upper right corners** is the symbol for a one-en space or indent. (See also “Em and En Spaces” on page 102.)

A *curved line* (in the shape of a reversed S) in text is the instruction to run in one line of copy with another line, such as joining a sentence to a paragraph above it. If the end of the sentence is some distance from the beginning of the paragraph, *two shorter curved lines* may also be used symbolically to join the two. The marginal instruction is **run in** (circled).

Three check marks or **eq #** (circled) in the margin tells the typesetter that characters or words are unevenly spaced. A *check mark* or *caret* at the space between characters or words in the text indicates the place(s) affected.

A *small vertical line* can also be used between typeset characters or words where there is too much space. The circled marginal instruction is **close**. A *small plus sign* in the text is used between occasional word or character groupings to point out that spacing is too tight. The circled marginal instruction is **open**. (See the discussion on word spacing and letterspacing on pages 99–102.) If all characters or words on a page are too tightly or loosely spaced in typeset copy, write and circle **open type** or **close type** at the top of the page. Make sure you have double-checked the instructions (type specifications) to the typesetter before making your decisions. The odd spacing could be intentional. These instructions are used only in typeset copy.

A *horizontal S-curve* around characters or words inside the text is used to transpose them. The marginal instruction for transpose is **tr** (circled). If the copy type is so small that characters or words may be obscured by the horizontal S-curve, circle them, then write **tr** (circled) in the margin. If the transposition is complicated or likely to be misunderstood, circle all of the affected words and write them out correctly in the margin. Sentences may be transposed by numbering them, in the text, in the order in which they should appear, then writing **tr** (circled) in the margin.

The word **stet** is Latin for *let it stand*. It is written and circled **stet** in the margin to void a previous proofreading correction or change. In the text, place *dots* under the character(s) or word(s) affected.

Out, See Copy or **OSC** (circled) is a marginal note that some words in the dead copy have been omitted from the live copy. A *caret* is used in the live copy text to mark the spot where the omission begins. So that the typesetter will not have to search through the dead copy for the missing words, also mark the area in the dead copy with *carets* (where the omission begins and ends), then write **OSC** (circled) in the margin of the dead copy. Avoid using **sc** (circled) for “see copy,” as this is the instruction for small capital letters. If only a word or a few words are missing from the live copy—and if there is enough room to do so—write them in the margin and spare the typesetter the trouble of searching through the dead copy.

The **invert sign** is used when a character or word or line of type has been printed upside down. Unlikely to happen in computerized typography, this can occur in handset metal typesetting or in careless paste-up of typeset copy. Circle the affected character(s), then use the invert sign as a marginal mark.

Other symbols are used for letters or numerals that have similar shapes and could be misinterpreted by the typist or the typesetter:

- o the letter o
- ∅ the numeral 0
- 2 the numeral 2
- z the letter z
- 1 the numeral 1
- 7 the numeral 7
- el the lowercase l

Sometimes there is no symbol or straightforward means to instruct the typesetter, especially for mathematical, scientific, or technical terms, or for reference marks such as the dagger or asterisk, ampersand, and bullet. Write out the instruction.

Don't invent new proof marks. They will confuse the person reading the corrections, and later even you may not recognize them or what they stand for.

Table 6.2 shows the original copy and Table 6.3 shows the proofreader's marks to correct the new copy.

TABLE 6.2

Original (Dead) Copy

Proofreading for Perfect Copy

Proofreading is a step-by-step procedure that must be followed carefully.

First you will compare the original (dead) copy against the newly typed or typeset (live) copy. You will either comparison read alone, with a copyholder, or with the aid of a tape recorder. After comparison reading, read the live copy again as many times as necessary to find and correct all the errors. When there is no dead copy to compare the live copy against, you will read the live copy alone. This procedure is called noncomparison reading.

A proofreader is responsible not only for typographical and spelling errors, copy omissions, and format, but often for style, word usage, grammar, and punctuation as well. Some of these duties may require more editorial or academic training than some proofreaders may have, but you should give as much back-up support as you are qualified, and allowed, to do.

Read slowly. Read carefully. Research before you query. And remember, all corrections you make, or changes you suggest, must be approved by the writer or editor before they are included.

The proofreader has additional duties if the copy is then typeset. The reader's proof, as this typeset copy is called, should be read for typographical errors and deviations from the original (dead) copy. These proofs are also read by the writer and the editor. Make sure that their changes--and your corrections--are combined on one proof before it is sent to the typesetter for revisions. When revisions are made, read the revised proof as thoroughly as you read the first proof. New errors can occur as the old ones are corrected, so **keep your eyes open!**

TABLE 6.3

New (Live) Copy with Proofreader's Marks

<p>] [] =/=</p> <p>[2]/will</p> <p>o</p> <p>9</p> <p>9</p> <p>(hole)</p> <p>(stet)</p> <p>(c)/(3)</p> <p>(tr)</p> <p>(run in)</p> <p>(P)</p> <p>✓/∧</p> <p>their / $\frac{1}{M}$</p> <p>$\frac{1}{M}$</p> <p>(ital)</p> <p>(bf)/(BB)</p> <p>(widow)</p>	<p>] Proofreading for Perfect Copy [] Proofreading is a step-by-step procedure that must be followed carefully.</p> <p>] First you compare the original (dead) copy against the newly typed or typeset (live) copy. You will either comparison read alone, with a copyholder, or with the aid of a tape recorder. After comparison reading, read the live copy again as many many times as necessary to find and correct all the errors. When there is no dead copy to compare the live copy against, you will read the live copy alone. This procedure is called () noncomparison reading.</p> <p>A proofreader is responsible not only for typographical and spelling errors, copy omissions, and format, but often for style, word usage, grammar, and punctuation as well. Some of these duties may require more Editorial or Academic Training than some proofreaders may have, but you should give as much back-up support as you are qualified, and allowed, to do.</p> <p>(Read carefully.) (Read slowly.) Research before you query.)</p> <p>(And remember, all corrections you make, or changes you suggest, must be approved by the writer or editor before they are included.) (The proofreader has additional duties if the copy is then typeset. The reader's proof, as this typeset copy is called, should be read for typographical errors and deviations from the original (dead) copy. These proofs are also read by the writer and the editor. Make sure that their changes () and your corrections () are combined on one proof before it is sent to the typesetter for revisions. When revisions are made, read the revised proof as thoroughly as you read the first proof. New errors can occur as the (old) ones are corrected, so <u>keep your eyes open!</u></p>
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COPY EDITOR'S MARKS

The proofreader's and the copy editor's marks are similar. The major difference is how they are used. The proofreader's marks are both at the point of trouble in text and in the margin. Copyediting instructions are in text, and each mark is explicit and self-explanatory. Many of the copy editor's marks are simply a logical combination of what the proofreader uses both in text and in the margin. In fact, editors who work with single-spaced copy may use the proofreader's method of in-text flags and marginal corrections, or sometimes a combination of both methods. If you know the proofreader's marks, you will have no trouble recognizing and understanding the copy editor's marks.

When editing is done on hard copy before the copy is typed or keyed in a word processing file (rather than performed directly on an electronic file on-screen), the typist incorporates editorial changes while typing the original copy. As the copyediting marks are already inside the text, the typist doesn't have to interrupt typing speed to look in the margin for instructions. If the copy is already keyed, formatted, and printed out before the editor makes changes, the editor either will use the proofreader's method to make changes or will mark instructions in text on the printout and place a **check mark** in the margin of the printout beside the lines where the changes were made. This will allow the typesetter to pick out only corrections rather than having to read through the entire text again. This copy will eventually become the dead copy that will be compared by the proofreader with the newly typed/typeset (live) copy.

Copy Editor's Marks in the Age of Computers

Now that most manuscripts are written, copyedited, and sent to the typesetter all in one revised electronic file, proofreaders may encounter a type of copy editor's mark that is new in the world of computers—the embedded type code.

For example, the copyeditor may insert a symbol such as "{A}" to indicate an A-head, "{BL}" to indicate a bulleted list, or "{FN}" or "{F}" to indicate a footnote. The typesetter (or his or her page layout program) will automatically know to set these elements as directed by the specs from the art director or designer. (See more about type specs in Chapter 7.) The main thing a proofreader needs to know about embedded type codes in text is that the codes themselves should not appear in the typeset pages, and they should serve as an indication to the proofreader what each element should look like. (Proofreaders will often have sample pages—rather than, or in addition to, written specs—to refer to.)

In addition, embedded codes may be used to indicate special characters within the text. For example, "{c}" may be used to indicate a copyright mark (©), two hyphens ("--") may mean em-dash (—), "{d}" may mean degree mark (°), and "{n til}" may call for a lowercase letter *n* with a tilde (ñ). Be aware that not all publishers and offices handle these the same way. If you will be dealing with special characters, you should receive a list of such characters and what they mean.