

# The Basics of Editing and Proofreading

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www.writerruth.com, Ruth@writerruth.com



*Essentials of editing and proofreading;  
including characteristics and skills;  
marks and symbols;  
essential style manuals;  
Word as an editing tool, Acrobat as a proofing/editing tool;  
working effectively with clients and colleagues;  
and helpful resources.*

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## Purposes and processes

- **Editing** – goal = *Enhance original.*  
*Respect author’s voice – fix problems, but don’t write, rewrite or make it yours.*
- **Proofreading** – goal = *Make sure edits have been incorporated.*  
*Catch final, major errors before printing or posting.*

## Characteristics and skills

Excellent knowledge of spelling, grammar, punctuation, usage

Sharp eye for consistency and accuracy

Detail-oriented (nitpicky!)

Organized

Self-effacing (author’s voice rules; if your ego needs bylines, be the writer)

Tactful (in dealing with authors)

Tolerance for jargon

Good memory (for new facts, cross-pollinating of info, style guidelines, ways things are done in different parts of a ms.)

## Tools of the trade

Internet access

MicrosoftWord (Mac or PC) (with caveat about spellchecker!)

Adobe Acrobat or other “PDF”-maker/editor

Style manuals – AP/Chicago/APA/GPO/Wired, etc.

(*music* – <http://www.library.unt.edu/govinfo/browse-topics/citation-guides-and-style-manuals/citing-music-sources>; D. Kern Holoman’s “Writing About Music: A Style Sheet, <http://www.ucpress.edu/book.php?isbn=9780520256187>; <http://www.amazon.com/Writing-about-Music-Style-Second/dp/0520256182>)

(*museums* – American Association of Museums (AAM) or International Council of Museums (ICOM) Exhibition Standards for Exhibit Labels: An Interpretive Approach (<http://www.amazon.com/Exhibit-Labels-Interpretive-Beverly-Serrell/dp/0761991069>; American Association for State and Local History)

(*cooking* – Recipe Writer’s Handbook, <http://amzn.com/0471405450> )

Dictionaries

Grammar books/guides

Strunk & White and other guides to grammar, usage, etc.

Professional memberships/colleagues

Fax capability

Proofreading marks

Clear printing/handwriting

Col-erase pencils

## Processes

A copy editor marks in the space between the lines or on/in the line itself; a proofreader marks changes in the margin closest to the correction.

### • Editing

Try to construct a simple outline to make sure content is logical and complete.

Set aside for awhile or a day, re-read when brain and eyes are fresh.

Your own material – ask colleague/friend/relative to read (“Please just let me know if it works and if you notice any egregious errors or problems”).

### • **Proofreading**

Set aside for an hour or a day, re-read when brain and eyes are fresh.

Read one against the other, looking for lines/spacing that don't match.

Read new version aloud. Read from end to front.

Read aloud from one to the other.

Read new version only, with checklist and separate "pass" for:

Boilerplate (never assume)

Table of contents

Continuations/jumps

Names only

Dates (match day and date)

Headlines only

Captions only

Callouts and other elements - chart headings, lists, illustration titles and credits

Continued lines to make sure what's promised is where it should be

## Levels of/differences between editing and proofreading

• **Editing** – turn words into final product; manage projects, hire writers and other contractors.

• **Copy editing** – correct spelling, grammar, usage, punctuation; check cross-references; prepare style sheets that guide consistency and accuracy across the manuscript; rules-based; concerned with grammar, spelling, punctuation, other mechanics of style, internal consistency of facts and presentation.

• **Substantive editing** (developmental, comprehensive, line or content editing) – make significant changes to a manuscript, such as rewriting and reorganizing the text; deal with overall structure; consider concept and intended use, content, organization, design and style – make the document functional for its readers, not just correct and consistent; almost entirely analysis-based – decisions require judgment, not just applying rules, which can mean negotiating with the writer or client.

• **Developmental editing** – handle a book or other project from initial concept onward, working closely with author or client to study competing works and create a product that stands out; can involve rewriting and organizing material.

• **Project editing** – see a project through from start to finish – supervise and coordinate the editorial process; may hire copy editors, proofreaders, indexers, other editorial workers.

• **Production editing** – see manuscript through production process, starting with edited manuscript and ending with approval of final product; often hire other editorial staff, such as copy editors and proofreaders.

From **Rich Adin** of **Freelance Editorial Services**: "High-quality medical editing is slow and careful, with editing at a rate of 3 to 5 manuscript pages an hour the norm, especially if the manuscript requires a 'heavy' edit. In exchange for the editor's effort, the packager offered a rate of 80 cents a page, or \$2.40 to \$4.00 an hour—not even minimum wage let alone a wage commensurate with the skill and knowledge levels required for this kind of editing"; from his American Editor blog (<http://americaneditor.wordpress.com>): "What is the role of an editor? Aside from the usual things like correcting grammar and misspellings and making sure that sentences have ending punctuation, it is to query the author about unclear sentences, text that doesn't flow, missing material, and myriad other nitpicky things that can change a so-so manuscript into next year's Pulitzer Prize winner."

According to **Geoff Hart**, author of *Effective onscreen editing: new tools for an old profession*: "... rule 1 of substantive [editing] is 'always verify any statement or reference (literature cites or references to figures and tables) that you can conceivably verify by reference to previous or subsequent parts of the text.' Yet few editors seem to do this, and many internal contradictions slip through as a result. Rule 2 is 'don't accept a statement as correct simply because it is grammatically correct.'"

From **Van Buren and Buehler's** *The Levels of Edit*: "The Substantive Edit deals with the meaningful content of the publication. The edit includes, but is not limited to, coherence of the individual parts; for example, the scope of the publication should be accurately reflected in the Title, the Abstract, and the introductory section, and the information in all three areas should be consistent.

"It is, of course, impossible to separate substantive thought processes from many of the operations that make up the other types of edit. Although other types of edit may thus incorporate substantive elements, there is also a wide range of editorial operations that are substantive per se and constitute a separate type of edit."

From **Karen Hallman** of **Hallman Edits**: "The developmental editor is not responsible for punctuation, gram-

mar, and style, but for the logical flow and accuracy of the material. In theory, if the book had a developmental editor, it shouldn't need a substantive editor. A substantive edit happens after the manuscript is complete. The substantive editor does a copyediting pass (or passes) and then another pass (or passes) to deal with the appropriateness of heads and deleting or moving material. To the best of my knowledge, the substantive edit doesn't stop to let the copyediting begin."

- **Proofreading** – compare original with new version for matching and technical accuracy; check text for errors, including typographical errors and problems with typesetting specifications and page makeup; compare the latest stage of the project to earlier stages and make sure changes have been made correctly; can mean leaving in old errors. "Softproofing" refers to proofreading – not copyediting – page proofs on screen, rather than on paper. A "cold proof" means checking a version without the original to compare it to.

## As the editor/proofreader:

- Ask to see sample pages before committing to a rate or deadline.
- Define a page! (250 words)
- Ask which style guide should be followed.
- Estimate for more time than you might need, just in case.
- Request an advance and payment in increments, rather than all at once at the end of the project.
- Check with the institution for its guidelines on editing dissertations; check with the journal on its style guide.

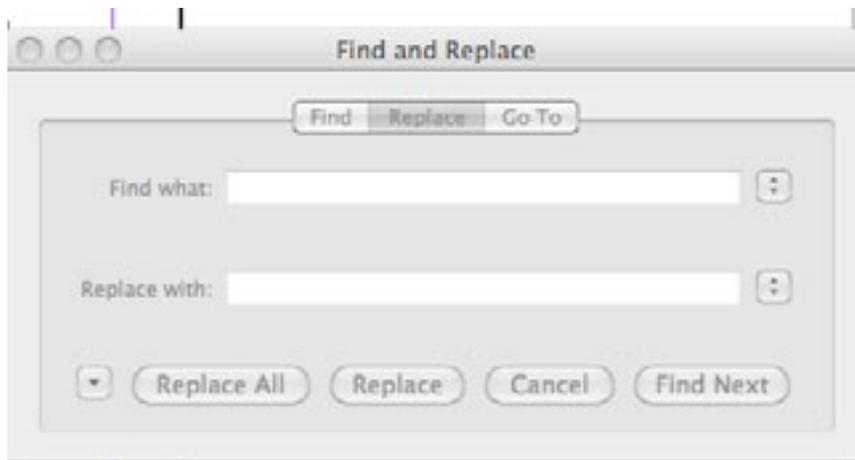
## Honing your skills

- Mark up the newspapers, magazines, newsletters, etc., that you read (not your library books!) as you notice.
- Take self-editing tests.
- Take editing classes (see Resources).

## Tips for using Word

- One of the biggest headaches for proofreaders and editors these days is getting rid of excess spacing between sentences. For the most part, there should be only 1 space between sentences (some fonts/typefaces need an extra space or half-space before certain letters; Garamond sometimes needs extra space before a capital T or A, or else it looks as if there's no space at all – but those design decisions that usually aren't made in the editing stage).

### Find and Replace window



- Word will let you search for and replace all instances of two spaces between sentences. The trick is to know how to tell it to do so – and when to use the trick.

How: Under File, go to Replace. Don't say to replace ". " with "." That won't catch excess spacing after colons, quote marks, question marks or exclamation points, or anywhere else without a period. In the little box that opens, make two spaces after Find what:

- Put one space after Replace with:
- Click on Replace All.

# PROOFREADERS' MARKS

Symbol	Meaning	Example
☞ or ☞ or ☞	delete	take <del>out</del>
⌋	close up	print as <u>one</u> word
☞	delete and close up	<del>close</del> up
^ or > or ˆ	caret	insert here <i>(something)</i>
#	insert a space	put on <sup>^</sup> here
eg#	space evenly	space evenly <sup>^</sup> where indicated <sup>^</sup> <sup>^</sup>
stet	let stand	let marked <del>to</del> stand as set
tr	transpose	change <u>order</u> <u>the</u>
/	used to separate two or more marks and often as a concluding stroke at the end of an insertion	
[	set farther to the left	<u>too</u> far to the right
]	set farther to the right	too <u>far</u> to the left
ˆ	set as ligature (such as æ)	encyclop <u>æ</u> dia
=	align horizontally	<u>alignment</u>
	align vertically	<u>  </u> align with surrounding text
x	broken character	im <u>per</u> fect
□	indent or insert em quad space	
¶	begin a new paragraph	
Ⓟ	spell out	set <u>5 lbs.</u> as five pounds
cap	set in CAPITALS	set <u>nato</u> as NATO
sm cap or s.c.	set in SMALL CAPITALS	set <u>signal</u> as SIGNAL
lc	set in lowercase	set <u>South</u> as south

# EDITING MARKS

ATLANTA (AP)—The organization said Thursday <u>it</u> was the first the last attempt.	indent for paragraph
With this the president tried	paragraph
the Jones Smith company is not	no paragraph
over a period of <u>next</u> or more years	transpose
there were <u>in</u> the group.	use figures
Ada <u>Oklahoma</u> is the hometown	spell it out
The <u>in</u> man was the guest of	abbreviate
prince Edward said it was his	don't abbreviate
as a result <u>this</u> will be	uppercase
the <u>ac</u> user pointed to them	lowercase
In <u>these</u> times it is necessary	remove space
the order for the <u>new</u> devices	insert space
The ruling <u>is</u> a fine example	retain
according to the <u>the</u> source	insert word
<b>BF</b> □ By DONALD AMES □	delete
J.R. Thomas	boldface, cente
[J.R. Thomas	flush right
↑	flush left
↓	insert comma
↕ ↕	insert apostrop
⊗ or ⊙	insert quotor
=	insert period
—	hyphen
	dash

## CT How and Editor marks a Manuscript

PAPER MANUSCRIPTS are edited using marks that are not all that different <sup>from</sup> ~~then~~ those used to correct proofs. A correction or an operational sign ~~also~~, however, inserted in a line of type, <sup>is</sup> ~~not~~ in the margin as in proof reading. Editing marks are <sup>typically</sup> ~~usually~~ more expensive <sup>than</sup> ~~from~~ those for proofreading, <sup>and</sup> so any editor's <sup>change</sup> ~~change~~ must be in its proper place and written clearly <sup>even</sup> ~~if~~ the edited manuscript will only be used to update the electronic files.

## A Specific Marks

A caret <sup>between words</sup> shows where additional material is to be inserted. three lines under a lowercase letter tell the typesetter to make it a capital; 2 lines mean a small capital (A.D.); one line means italic; a wavy line means boldface; and a stroke through a capital letter means lowercase. Unwanted underlining is removed thus. A small circle around a comma indicates a period. A straight line between parts of a closed compound, or between two words accidentally run together, will request space between the two words <sup>to be doubly sure</sup>, add a space <sup>mark</sup> as well. two short parallel lines mean a hyphen is to be added between two words <sup>as</sup> in two-thirds of a well done fish.

run in

A circle around an abbrev. or numeral instructs the typesetter to spell it out. <sup>that are</sup> abbreviations, ambiguous or not likely to be recognized by a type <sup>setter</sup> should be spelled out by the editor (Biol., <sup>Biology</sup> or Biological; gen., <sup>gender</sup>, <sup>genitive</sup>, or genus), as should figures that might be spelled out more than one way (2500, <sup>twenty-five</sup> hundred or two thousand five <sup>hundred</sup>). Dots under a crossed-out word ~~ex-passage~~ mean stat (let it stand). Hyphens <sup>appearing</sup> when dashes should be used <sup>except</sup> double hyphens representing an em dash—should always be marked; otherwise a hyphen may be used between continuing numbers like 15-18 or may confusingly be used to set off parenthetical matter. Whenever it is ambiguous <sup>or</sup> likely to confuse the typesetter, an end-of-line hyphen should be underlined or crossed out so that the type <sup>setter</sup> will know whether to retain the hyphen in the line or close up the word.

Equals signs

Equals signs

# Proofing or editing in Word

## Track Changes in Word's "Page" view

It Only Takes a Spark to Get a Fire Going

By Clinton ???

The journey is ready for those willing to take the first step. In many ways, it's the belief in oneself and the willingness to view life from different angles and perspectives that allows us to see undiscovered paths. There are an infinite number of possibilities and outcomes, depending upon your actions or reactions. Life has a way of presenting opportunities, and it is up to us as individuals to recognize that gift and honor it with pure will. Having said this, I realize that the best way to be thankful would be to give back by helping others have an opportunity as well.

Ruth E. Thaler-Carter 6/25/09 8:03 AM

Deleted: Hey Jim, =

Ruth E. Thaler-Carter 6/25/09 8:03 AM

Formatted: Highlight

Ruth E. Thaler-Carter 6/25/09 8:04 AM

Deleted: s ... With ... [1]

I was first exposed to flameworking in the '90s while in Eugene, Oregon, on a northwest coast tour with my artwork in stone, and it changed my life by giving me a new focus. I found myself dreaming about blowing glass and working on equipment that I didn't even know existed at the time. In my first glassblowing dream, I was working on a lathe with a cradle burner in a studio with other artists, and I had a feeling of contentment. The next day, I told my friend, who had been sharing his knowledge of glass with me, about my dream. He told me that the tool actually existed, and that it was used to make scientific equipment. Then he said that my dream must have been a sign, and maybe I was supposed to be a glassblower.

Ruth E. Thaler-Carter 6/25/09 8:04 AM

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Ruth E. Thaler-Carter 6/25/09 8:15 AM

Comment: ???

Ruth E. Thaler-Carter 6/25/09 8:06 AM

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I started seeking out artists in the field who were willing to trade a handblown glass piece for one of my handcarved stone pieces. With the help of my friend Arik, I found a guy named Jonathan who was willing to make a trade. He was kind enough to let me watch him work, and even offered to let me give it a try. I was a little overwhelmed by the experience, and I declined, but my mind was reeling with possibilities. I continued to dream about blowing glass for the next year or so while I was on tour. After a lot of thought, I decided to settle in the Eugene area.

Ruth E. Thaler-Carter 6/25/09 8:06 AM

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My real journey in glass began when my dog, Akita, and I were living in my van outside Eugene at a place called Cougar Hot Springs. At the time, I was fire-dancing and carving stone necklaces, effigies, etc., using all-natural substances—no glues, epoxies, etc. Times were getting a little tough in making ends meet, and winter was on its way. I decided to write my first prayer to Spirit. In this prayer, I gave thanks for all my experiences, good and bad, because I recognized that they made who I am. My one request was to help guide me to where I could do the most good. After I finished the letter, I threw it into the campfire and went to sleep. The next day, I went into town with the last bit of gas money I had, hoping that something would manifest. Oddly enough, it did.

Ruth E. Thaler-Carter 6/25/09 8:09 AM

Deleted: of ...all ... N...meat...! ... [4]

## Track Changes in "Draft" or "Online" view

Page 1: [1] Deleted	Ruth E. Thaler-Carter	6/25/09 8:04 AM
s		
Page 1: [1] Deleted	Ruth E. Thaler-Carter	6/25/09 8:04 AM
With		
Page 1: [2] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
it		
Page 1: [2] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
be		
Page 1: [2] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
that		
Page 1: [2] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
Page 1: [3] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
At that point,		
Page 1: [3] Deleted	Ruth E. Thaler-Carter	6/25/09 8:05 AM
Page 1: [3] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
Page 1: [3] Deleted	Ruth E. Thaler-Carter	6/25/09 8:06 AM
At the time		
Page 1: [3] Deleted	Ruth E. Thaler-Carter	6/25/09 8:07 AM
to		
Page 1: [3] Deleted	Ruth E. Thaler-Carter	6/25/09 8:07 AM
Page 1: [4] Deleted	Ruth E. Thaler-Carter	6/25/09 8:09 AM
of		
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all		
Page 1: [4] Deleted	Ruth E. Thaler-Carter	6/25/09 8:09 AM
,N		

Click on Replace All again. Repeat until the result is “Word has completed its search and made 0 replacements.” This gets rid of yet more excess spaces where someone inadvertently used three spaces between sentences or did manual indents.

When: Do this *before* setting Track Changes into action. Otherwise, (1) a document with dozens or hundreds of replaced spaces will have so many visible changes – one for each replacement – that it will be almost impossible to read and review, and (2) someone who loves their two spaces, even when that style goes against everything they’re supposed to do, will see and cancel all your changes.

## A process for editing and proofreading in Word

- Open document and save with slightly different name – add a number, or “Edit,” your name or initial, etc. – or add “1,” “A” or “Original” to document name.
- Stash an untouched original for future reference, just in case.
- Find out if client/colleague prefers changes in “balloons” in the side margin or at the bottom of the document. If balloons, use Page Layout view. If at the bottom of the document, use Normal view. This also affects how changes look as you work, so try a couple test versions to see which you like best, if the client has no preference.
- Find out if client/colleague prefers comments and queries to be made with the New Comment function or directly in the text; if in the text, whether highlighted (using Formatting Palette) or in bold, italic or a different-colored “ink.”
- Use Find-and-Replace to change 2 spaces between sentences to 1; repeat until it says it found 0 (zero) instances.
- Use drag-down item in toolbar (next to question mark in yellow balloon) to make the page look 150 or 200 percent. Don’t make the type size larger – it’s easier to change the Page View than to remember to put the type size back to its original version. Also, changing the size of the lettering will affect the flow from one line or page to another, which may affect what you do or don’t change.
- If it’s easier to read in double-spacing or space-and-a-half, use Command-All to highlight entire document, then click on Alignment and Spacing in Formatting Palette (the little icon of a white page with a capital A and a few lines in a gray background, next to the red Toolbox in the Toolbar) and click on either space-and-a-half or double-space option next to Line spacing. (Again, this might change page flow.)
- Save.
- Go to Tools at the top of the screen. Select Track Changes. Check off variations you prefer: Highlight changes while editing (changes will show up as you write and edit), Highlight changes onscreen (you’ll be able to see changes on the computer screen), Highlight changes in printed document (your changes will print when you print out a copy of the document).
- Be sure you have Spellcheck on!
- Click on Track Changes.
- Start proofing/editing.
- Word will often do things for you that you may not want, such as setting margins and indents where you don’t want them (especially in documents received from others); creating superscripts for “st,” “th,” “nt” and “nd”; and automatically inserting numbered, indented levels in lists.
- Word may not flag a newly created typo if you change an error and it’s still a misspelling.

To edit endnotes, many colleagues recommending moving the notes to a separate Word file using copy and paste. To retain the reference numbers, replacing them with plain superscript, use **Jack Lyon’s** NoteStripper, which makes notes into plain text and keeps the superscripts. You can try it free:

**<http://www.editorium.com>**

Text pasted in from e-mail often contains nonbreaking spaces in addition to normal spaces. You can check for them by putting ^s into the Find box. If you use a macro to clean up authors’ files, you will want to add a step that tells Word to look for ^s and replace it with a regular space.

### *Fixing “hash marks”*

When you cut-and-paste from e-mail or a website into Word, you usually get “hash marks” instead of curly quotes. To make them curly, you can’t just highlight them and replace them. You have to put a space in front of the quoted material, then add the opening quote, then use the cursor to go back and delete the hashmark.

### *Page numbering in Word*

If you don't want to number the title page in a Word document, insert a section break at the end of your first page (the title page).

Click on Insert, page numbers, uncheck "Show number on first page."

Click on Format, page numbering, start at 0 (zero).

The second page should have the page number "1."

### **From a LinkedIn conversation:**

Slow down.

Pay attention to every detail.

With edits on paper, keep a finger on each side of the page (the previous version, whether manuscript or layout, and the new version).

Read only a few words at a time.

Read the job at least twice and then do a cold read (using only the current version, without referring to the backup).

Make sure comments are consistent and legible, and all marks are spelled correctly and use correct grammar.

Go over the ms. again before submitting it.

## **Mac vs. PC versions of Word**

**Geoff Hart:** "MacWord works very much like Windows Word in most respects, but there are a few significant differences. MacWord (2004) is languishing back in the days of Word XP/2002, and shares all the flaws of that version plus some of its own unique ones.

"In MacWord 2008, not all VBA code (macros) created for Windows will run on a Mac and some search-and-replace operations you can do in Windows won't work on a Mac (Jack Lyon provides a wonderful resource on search and replace at: <http://www.editorium.com/ftp/AdvancedFind.zip>). Some keyboard shortcuts in dialog boxes don't work.

"For 95 percent of day-to-day editing work, the biggest difference is that you have to use the Command key in the Mac version instead of Control, and the Option key instead of Alt."

**Hilary Powers:** "If you're on a Mac, a lot of [the stuff I describe in my book]—including almost all the basic concepts, for the 2004 edition, anyway—will work, but screen locations as well as file locations may differ, and commands may be more different than just substituting Command for Ctrl and Option for Alt. The dialogs found on a PC at Tools, Options are at Tools, Preferences in Word 98 and at Word, Preferences in Word X and later on a Mac.

"MacWord versions seem to differ even more from each other than PC Word versions do."

## **Editing and proofreading in Word vs. Acrobat**

In Word, the changes you make actually happen in the document, even if you use the Track Changes function, which lets you or your client/colleague decide to accept or reject edits.

In Acrobat, the changes you make show up as edits or comments, and someone must go back to the original document (often one created in Word) to actually make the changes happen. That means making a new PDF as well.

PDFs should be treated as page proofs or bluelines. That is, mark only essential items for change. They can be changed as well as marked up, but it isn't advisable.

To change a PDF, go to Tools, Advanced Editing, TouchUp Text Tool. (There's a TouchUp Toolbar that can be visible if you're going to do this regularly.)

## **Rates, fees, etc.**

Editing and proofreading can be charged by the word, hour, page or project. There are no "standard" or "going" rates – rates are subjective and based on the editor's/proofreader's skill, speed, experience, training and chutzpah balanced by the client's budget and willingness to negotiate. Per-word: Use original word count. Risk of flat or project fee: scope creep or morph.

**Kathleen Much** ([much.bookdr@gmail.com](mailto:much.bookdr@gmail.com)) says: "[A colleague] has a budget of \$1,500 for editing a 350-page novel ... Experts are going to run in the \$3,500–\$5,000 range or more, depending on how much work the ms. needs. Top-ranked editors charge up to \$30/page or \$150/hour."

Chart of Common Rates from the Editorial Freelancers Association: <http://www.the-efa.org/res/rates.php>

Ruth E. Thaler-Carter: Editing and Proofing/9

# Proofing in/marking up an Acrobat PDF

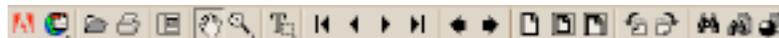
The screenshot displays the Adobe Acrobat Reader interface with a green header bar. The main content area is titled "Using Adobe Acrobat Reader" and contains two sections: "TO PRINT" and "TO REDUCE OR ENLARGE IMAGES WITHOUT EDITING SOFTWARE". The "TO PRINT" section includes instructions on how to print a PDF image or project instructions, accompanied by a screenshot of the Acrobat Reader toolbar. The "TO REDUCE OR ENLARGE IMAGES WITHOUT EDITING SOFTWARE" section includes instructions on how to edit a PDF image using the Graphics Tool, accompanied by a screenshot of the Acrobat Reader toolbar and a "Copy" dialog box. On the right side of the page, there are several promotional banners: "Click here for free images and e-newsletter", "Send an e-gift too!", "ENTER YOUR SPECIAL PROMOTION CODE HERE", and "INDIGO JUNCTION". At the bottom of the page, there is a search bar and a sign-up form for a free newsletter.

The Acrobat Reader Interface

<http://www.uic.edu/depts/accc/seminars/acrobat/pdf-browse.html>

- What is PDF?
  - Why PDF?
  - Adobe Acrobat
  - Browse PDF
  - Create PDF
  - Edit PDF
  - Annotate PDF
  - Refine PDF
  - Related links
  - Handouts
- 
- ACCC
  - Seminars
  - ITL

## Browsing a PDF file 1



- same interface in browser window or stand-alone
- all reader functions are the same in full Acrobat program
- all functions in toolbar (at top) have *tooltips*
  - hover with mouse over them to see what they do
- hand-tool  to "drag the paper around"
- quick jump: type in a page number in status bar
- click with article cursor  to follow an article thread
- back/forward one view  as in browser
- zoom-tool  to zoom in/out (toggle with Control key)
  - or drag out a selection to magnify area of interest
- quick choice of view: 100%, Fit Page, Fit Width 
- switch single-page or continuous mode in status bar
  - also set this in General Preferences for later



Last updated: 2004-02-04 — Instructional Technology Lab

# UNION NEWS & EVENTS

## NEW UNION SAFE BENEFITS PROVIDE FINANCIAL RELIEF IN HARD TIMES

### Membership Brings Added Benefits and Assistance

Union membership has always provided an advantage in pay and working conditions. But it can also provide an advantage when times are bad, when the jobs dry up and the heat is on members and their families.

Just ask Joe Hand. The [redacted] District Council 15/Local Union 2001 member in Las Vegas has seen his share of ups and downs, as job security rises and falls with the local economy. As a glazier and foreman for the past 35-plus years, Hand says he's been lucky to be able to turn to his union—and particularly the Mortgage Assistance Program that comes with his [redacted] Union Plus Mortgage.

Months and months would go by of working six or seven days a week, 10 to 12 hours a day," he says. The plentiful work helped Hand buy a home and bring up two children. When he got laid off last year, those flush times seemed far away. That's when Hand realized the value of having a Union Plus Mortgage, which is available to all [redacted] members, their parents and children. The [redacted] Union Plus Mortgage Assistance Program, the only one of its kind in the country, helped pay his mortgage during the layoff.

"I knew I had a union mortgage, but I didn't know about the mortgage protection program," Hand says. "What a relief to find out this assistance was available to me! When I hung up the phone

with Union Plus, I knew my wife and I wouldn't have to worry."

The program can cover mortgage payments in the event of unemployment, disability or strike and has paid out more than \$4.0 million in assistance. It offers interest-free loans to union members, as well as their parents and children, who have had a Union Plus Mortgage for more than a year. In the case of a lockout or a union-sanctioned strike lasting longer than one month, the mortgage program provides up to six months of payments—that do not ever need to be repaid.

#### HELPING WITH LIFE'S HARDSHIPS

Helping to take the worry out of life is what Union Plus benefits are about. Union Plus uses the combined buying power of America's union members to obtain top-quality goods and services at competitive prices in a range of areas, including a money-saving credit card, free and discounted legal services, AT&T wireless discounts, education services, discounted health services, pet discounts and travel and recreation programs. (See box, page XX, for more information about some of the many Union Plus programs available to [redacted] members, including discounts on life insurance and prescription drugs.)

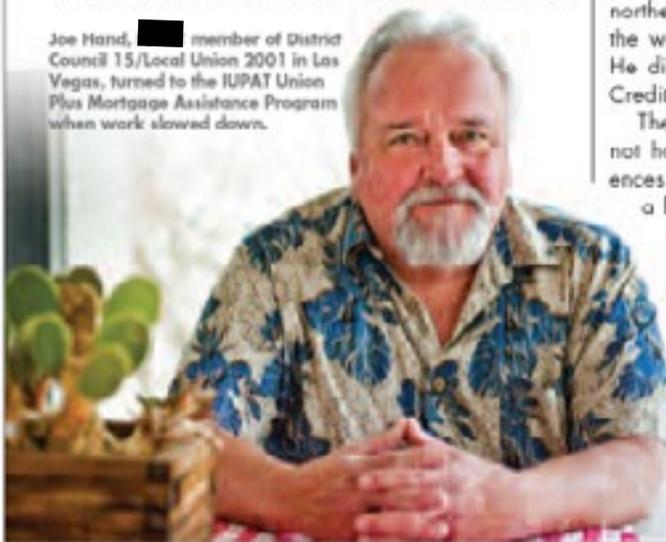
In addition to the consumer discount programs, Union Plus provides a helping hand to members like [redacted] Cecil M. Burruss when life throws a curveball.

Burruss, a commercial, residential and industrial painter with District Council 16/Local Union 913 in northern California, found himself unable to work in the wake of devastating neck and shoulder injuries. He discovered that he could turn to his Union Plus Credit Card for financial relief.

The card offers financial assistance—which does not have to be repaid—when a cardholder experiences significant loss of household income because of a long-term illness or prolonged disability. Burruss says the \$1,250 grant he received helped him tackle a mounting stack of bills.

"I didn't know where to turn when I could no longer work," Burruss says. "I tried my best to continue to pay my bills, but as time went on, that became harder to do. I was relieved when I got something in the mail that explained that grant money was available through my Union Plus Credit Card."

Joe Hand, [redacted] member of District Council 15/Local Union 2001 in Las Vegas, turned to the IUPAT Union Plus Mortgage Assistance Program when work slowed down.



Elo

WWW

# Editing and proofreading resources

## Sites:

**Copyeditors' Knowledge Base:** <http://www.kokedit.com/library.shtml>

<http://www.online-dictionary.net>: links for in English and other languages, and on various specialties

*Chicago Manual of Style* Q&As:

[http://www.chicagomanualofstyle.org/CMS\\_FAQ/new/new\\_questions01.html](http://www.chicagomanualofstyle.org/CMS_FAQ/new/new_questions01.html)

Includes tips on learning/studying the Chicago Manual of Style; monthly Q&A lists

**Woody's Office Watch:** <http://news.office-watch.com>

**Editor's Toolkit Plus** and other resources from **Jack Lyon's Editorium:** a collection of macros and other time-saving tools: **www.editorium.com**

**Rich Adin's** programs and style sheets: <http://www.wordsnsync.com>

**PerfectIt** from **Daniel Heuman's Intelligent Editing:** [www.intelligentediting.com](http://www.intelligentediting.com)

**Copernic:** search for a particular word in all files

## Lists:

**www.copyediting-l.info** ("a[n e-mail discussion] list for copy editors and other defenders of the English language who want to discuss anything related to editing: Sticky style issues; philosophy of editing; newspaper, technical, and other specialized editing; reference books; client relations; Internet resources; electronic editing and software; freelance issues; and so on")

[http://groups.yahoo.com/group/Word\\_DocDesign](http://groups.yahoo.com/group/Word_DocDesign)

<http://groups.yahoo.com/group/word-ms>

<http://listserv.liv.ac.uk/archives/word-pc.html>

[word-pc-subscribe-request@liverpool.ac.uk](mailto:word-pc-subscribe-request@liverpool.ac.uk)

<http://www.grammarnow.com>

<http://www.englishpage.com/index.html> (Free Online English Lessons)

[Grammar/Review2\\_9756\\_index.html](http://www.englishpage.com/Grammar/Review2_9756_index.html) (freeware, and more at this site)

<http://englishplus.com/gramslam.htm> (free trial demos)

## Comparison of Chicago, AP, etc.:

<http://www.press.uchicago.edu/books/detail.html?bookId=bo10702043>

<http://www2.cwpost.liu.edu/cwis/cwp/library/workshop/citation.htm>

<http://bcs.bedfordstmartins.com/resdoc5e/>

<http://www.naropa.edu/nwc/documents/citationcomparisonsp11.pdf>

<http://library.duke.edu/research/citing/index.html>

## Publications:

*Making Word Work for You: An Editor's Intro to the Tool of the Trade*, by Hilary Powers, available from the Editorial Freelancers Association ([www.the-efa.org/res/booklets.php](http://www.the-efa.org/res/booklets.php))

*Copyediting* newsletter, [www.copyediting.com](http://www.copyediting.com), [www.mcmurry.com](http://www.mcmurry.com)

*That or Which, and Why: A Usage Guide for Thoughtful Writers and Editors*, by Evan Jenkins (writes the *Columbia Journalism Review's* Language Corner column)

*Mark My Words: Instruction and Practice in Proofreading*, by Peggy Smith

*You Send Me: Getting It Right When You Write Online*, by Patricia T. O'Conner and Stewart Kellerman (they also run Grammarphobia: <http://www.grammarphobia.com/blog/index.html>); *Woe Is I: The Grammarphobe's Guide to Better English in Plain English* and *Words Fail Me: What Everyone Who Writes Should Know About Writing*, by Patricia T. O'Conner

*When You Catch an Adjective, Kill It*, by Ben Yagoda

*The Deluxe Transitive Vampire*, *The New Well-Tempered Sentence* and anything else by Karen Elizabeth Gordon

*The Complete Word Book: The Practical Guide to Anything and Everything You Need to Know About Words and*

*How to Use Them*, by Mary A. De Vries

*English Grammar in Use: A Self-Study Reference and Practice Book for Intermediate Students with Answers*, by Raymond Murphy

*Edit Yourself: A Manual for Everyone Who Works with Words*, by Bruce Ross Larson

*Grammar for Grownups: A Self-Paced Training Manual*, by Diane Lutovich

*McGraw Hill's Proofreading Handbook*, by Laura Killen Anderson  
*The Elements of Grammar*, by Margaret Shertzer  
*The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications, With Exercises and Answer Keys*, by Amy Einsohn  
*The Glamour of Grammar*, by Roy Peter Clark  
*The Subversive Copy Editor*, by Carol Fisher Saller, senior manuscript editor at the University of Chicago Press, editor of the Chicago Manual of Style Online Q&A ([www.subversivecopyeditor.com](http://www.subversivecopyeditor.com))  
*The Grammar Devotional: Daily Tips for Successful Writing from Grammar Girl*, by Mignon Fogarty ([grammar.quickanddirtytips.com](http://grammar.quickanddirtytips.com))  
*Mind the Gaffe: The Penguin Guide to Common Errors in English*, by R. L. Trask

### **Handbooks:**

*21st Century Grammar Handbook*, Princeton Language Institute  
*Harbrace College Handbook*  
*The Scott Foresman Handbook for Writers*  
*Warriners*  
*Gregg's*  
*New Hart's Rules*

### **Classes:**

<http://authoreditorclinic.com/classes-for-editors.html>  
Editorial Freelancers Association: [www.the-efa.org](http://www.the-efa.org)  
[copyediting.com](http://copyediting.com)

### **Self-help exercises, copyediting tests:**

[http://www.cod.edu/dept/kiesdan/engl\\_126/book126.htm](http://www.cod.edu/dept/kiesdan/engl_126/book126.htm)  
<http://www.english.uiuc.edu/cws/wworkshop/grammarmenu.htm>  
<http://pw1.netcom.com/~garbl1/index.html>  
<http://www.english.uiuc.edu/cws/wworkshop/verbalphrase.htm>  
<http://www.hiway.co.uk/~ei/intro.html>  
<http://www.rpi.edu/dept/llc/writecenter/web/text/prose2.html>  
[http://www.grammarbook.com/grammar/fr\\_gram.html](http://www.grammarbook.com/grammar/fr_gram.html)  
<http://gabiscott.com/bigdog/>  
<http://www.englishlearner.com>  
<http://nbvm.company.com/emporium.html>  
<http://www.rpi.edu/dept/llc/writecenter/web/text/esl.html>  
<http://www.aitech.ac.jp/~iteslj/quizzes/index.html>  
<http://www.editteach.org/specialprojects?id=8>  
<http://www.journalism.ku.edu/school/bremnertest.shtml>  
<http://www.technicalpublishing.com/files/TIPSEditteest.rtf>  
<http://www.sagepub.com/journalFreelancers.nav>  
Brainbench (<http://www.brainbench.com>) — “Editing & Proofing (Chicago Style)” (\$49.95)

## **Grammar and Usage Tips**

- abjure (renounce)/adjure (warn)

The meanings follow the same alphabetical order as their synonyms.

- affect/effect

“affect” is the verb (action word), effect is the noun (name of something) — “The effect affects us.”

Connect the long “e” at the end of “the” with the beginning “e” in effect — “The” is an article; it designates that “effect” is a noun.

Effect: noun – result/verb – cause. Affect: verb – influence. “a” for “action” and “e” for “end result.”

You affect something, and then you see an effect; follow alphabetical order.

- i.e. vs. e.g.  
**e.g.** – items are only examples and list is not all-inclusive; **i.e.** – listed items are all the possibilities
- fewer/less than  
specific numbers vs. group amounts
- impact  
... is not a verb! Impact is a noun – a thing. Something affects the bottomline or has an impact or effect upon it.
- in order to  
Redundant and pompous; just “to” is almost always sufficient.
- lie/lay  
Lie and Lay are like Sit and Set. You LIE down (yourself); you LAY something else down. Similarly, you SIT down but you SET something else down. The catch: The past tense of LIE is LAY. Very tricky..
- like/such as  
“Such as” implies that the items on the list that follows are members of the class.  
“Like” means that the items are similar or comparable to the members of the class.  
To say “like Swiss Name, a leading Swiss bank” would mean that Swiss Name has the kind of stock we want but that it isn’t actually in our portfolio.
- said/says  
Technically, anything in print usually already is past, so quotes should be attributed with “said.” Some publications use “said” for news quotes and “says” in features, but the reader doesn’t always understand the difference between a news and a feature piece. Only attribute once in a paragraph or quote.
- then/than  
When? Then (both relate to time).  
*The Wordwatcher’s Guide to Good Writing & Grammar*, by Morton S. Freeman: “ ‘Then’ usually serves as an adverb meaning ‘at that time.’ Be careful not to confuse ‘then’ with ‘than,’ a conjunction used to make comparisons.”
- pore/pour  
“Pore”: go over something in careful, attentive detail. “Pour”: move something, usually liquid, from one container into another. You *pore over* a document but you *pour water into* a bowl.
- that/which  
From Bernstein: “ ‘That’ is better used to introduce a limiting or defining clause, ‘which’ to introduce a non-defining or parenthetical clause.”  
“Which” usually comes with commas; “that” does not. – **Tom Price**  
In “I wove a basket that impressed my friends,” “that” refers to the basket. In “I wove a basket, which impressed my friends,” “which” refers to the weaving.  
When your antecedent is separated from your “that/which” pronoun, add the comma and switch to “which.”  
The nonessential clause is parenthetical and can be dropped from the sentence. The sentence will still make sense: My marriage, which ended 48 years ago, was lots of fun. My marriage (which ended 48 years ago) was lots of fun. My marriage—which ended 48 years ago—was lots of fun. My marriage was lots of fun.  
If the clause cannot go in parentheses, it’s essential: The veterinarian had to destroy the dog that bit my son; *not* The veterinarian had to destroy the dog (that bit my son).
- “utilize” vs. “use”  
Usually use “use”! “Utilize” sounds pretentious; the same goes for “utilization” (vs. “use” or “usage”). The only acceptable time for using variants of “utilize” would appear to be in technical fields such as environmental law, where the word has become a term of art.



# Saving money: What to do and when to do it

## Authoring

This is the best stage for

- Authoring:
  - Choosing your audience
  - Defining scope of publication
  - Establishing budget and time limits
  - Identifying the research data
  - Determining the end uses
  - Outlining a production timeline
  - Submitting manuscript for peer review, or to co-authors or co-publishers for concurrence or approval



This is NOT the best time for

- Deciding on final form (too early, it will **waste time** and **cost money**)
- Choosing layout options (too early, it will **waste time** and **cost money**)
- Making printing decisions (not enough information)



## Editing

This is the best stage for

- Substantive editing:
  - Organization and composition
  - Grammar, usage, and references
  - Deciding on end products (multipurposing)
- Manuscript editing:
  - Internal consistency
  - Accuracy of data
  - Getting all pictures, charts, etc.
  - Marking structure for designer
  - Setting design and layout preferences
  - Getting permissions and approvals
  - Reviewing and revising timeline



This is NOT the best time for

- Making printing decisions (not enough information)
- Making text revisions after editing (**delays final edit**)
- Submitting for peer review or co-author review after editing (lacks **delays final edits**)



## Designing

This is the best stage for

- Designing layout, website, or db:
  - All typographic, color, and pictorial decisions
  - All decisions about structure (chapters, elements, etc.)
  - Producing page proof (3 rounds)
  - Determining quantity to manufacture
  - Making printing decisions
  - Getting manufacturing estimates
  - Notifying potential market of forthcoming product
  - Updating production schedule



This is NOT the best time for

- Submitting for peer review, outside review, or PI approval (**delays layout, increases editing costs**)
- Revising text in page proofs (**delays final layout, may cause errors, costs money**)
- Changing major elements of layout (**delays final layout, costs money**)
- Adding or changing end products (causes **delays, increases costs**)



## Printing

This is the best stage for

- Printing, manufacturing, or publishing the product
- Finalizing distribution lists
- Shipping or mailing products

This is NOT the best time for

- Making changes in printer's proof (very **costly, delays delivery**)
- Changing binding or manufacturing options (**costly, causes delays**)
- Increasing or decreasing quantity to print (may not be possible, changes cost statement)
- Getting permissions

Don't forget proofreading!