

1. Look it up.
2. Never ignore that little voice.
3. Spell feet like a wide shoe width: EE.
4. Remember a **feat** is an accomplishment, like **eating** a large **feast**.
5. Edit on your feet, or at least take breaks to stretch and walk.
6. Palate, part of the mouth or sense of taste, ends in "ate." Palette, the board for mixing colors, starts "pale." Carry it all on a pallet.
7. Put your telephone on the mantel, both have TEL in their spellings.
8. Learn until our brains all rot: Our knowledge is our power
9. Embrace your ignorance
10. Slow down (you move too fast)
11. Always reread the first and last paragraphs.
12. Think like a reader, not an editor.
13. Step away: You'll see different things when you come back.
14. Change your viewpoint: bigger type, change the typestyle, print it out
15. Don't sweat the Oxford comma: Follow style, but this is not the most important thing we do.
16. Edit on your feet.
17. "If your mother says she loves you, check it out."
18. Don't take William Strunk and E.B. White too seriously. Advice is not edict.
19. Omit needless words (but most serve a purpose).
20. Favor the active voice (but only somewhat).
21. If what you're editing takes forever to get to a point, look at the conclusion.
22. Edit out loud.
23. Edit sober.
24. Always check the quotations.
25. Give your eyes a rest.
26. Consider the pomodoro.
27. Be wary of absolutes (though I'd never say never say never).
28. Be a partner to your author.
29. You are superior, you don't have to prove it.
30. Use online resources, but only the good ones.
31. Keep a style sheet and use it for yourself as well as your author.
32. Follow your cohorts.
33. Resist, but accept that language changes.
34. There are no rules.
35. "Rules are made to serve communication, not vice versa." — James Harbeck
36. Follow your style guide.
37. Don't always follow your style guide.
38. Once English accepts a word, treat it as an English word.
39. "Make peace with words." — Karen Yin
40. There is no such thing as multitasking.
41. Read backward.
42. Avoid long sentences.
43. Vary sentence length.
44. Limit exclamation points to exclamations.
45. Check for parallelism.
46. Favor hyphens for compound modifiers — they might not seem necessary, but they rarely confuse.
47. Avoid redundancies.
48. Think before cutting emphasis and intensifiers.
49. Avoid expletives (it is, there are, etc.).
50. "Discrete" means distinct or separate (the island of Crete is a discrete part of Greece). "Discreet" means quietly careful or judicious.
51. Avoid jargon.

52. Use commas wisely.
53. "Avoid the use of qualifiers." — EB White.
54. Always check the math.
55. You can't have a multiple of a thing less than that thing and still have that thing.
56. If a thought is parenthetical, maybe it ought not to be in the paper; if it's in the paper, maybe it ought not be parenthetical.
57. If a reader must double back to the beginning of a sentence because you've sent the reader down the wrong path, fix the sentence. — Benjamin Dryer
58. As verbs, to "affect" is to influence, to "effect" is to bring about. "Effect" something and take the credit.
59. "Amused" and "bemused" are not synonyms; "bemused" means confused. Or:  $A \neq B, B = C$ , where A is amused, B is bemused and C is confused.
60. People have always used "bemused" incorrectly. ˘\\_(\ツ)\\_/˘
61. Don't stifle emphasis, but when "all" stands with "of," one or both might be expendable: half of (all) the voters; all (of) my ducks.
62. "Altogether" means completely. "All together" is all in one place or time. It'd be altogether cool if you could all together retweet this.
63. Ambivalent means you can't decide or have mixed feelings ("ambi-" means "both," as with ambidextrous). It does not mean you don't care.
64. "Awe" no longer is limited to something terrible, but it should at least be impressive. The word that precedes "cute" is "aw" because your cat is only somewhat impressive.
65. It's "an" before a vowel sound. Sound is key. Silent h: "an honor." Sounded h: "a historic.
66. Use an editing checklist.
67. Work not for the person who signs your paycheck, but for the reader.
68. "When teaching me how to drive, my dad said that the moment I feel comfortable behind the wheel is when I'll be most dangerous. I think about that when editing —never stop paying attention and questioning." — Tricia Callahan, Callahan Editorial.
69. Errors, like deer crossing the road, often travel in pairs.
70. "Use programs to up efficiency and watch your back." — Heather Saunders
71. Don't fear the semicolon.
72. "Know your peak productivity times. If you have a deadline tomorrow, are you more effective at staying up late to finish or getting up early?" — Melanie Padgett Powers
73. When figuring a percentage change, think chronologically.
74. "When I'm trying to be most productive, I try to avoid that 15-minute hole we all get into where we're trying to figure out what's wrong with a sentence in a paragraph. I'll highlight in teal and move on. When I come back to it, I'm more likely to know what's wrong." — Aleksandra Sandstrom
75. Put your card out, literally and figuratively. You never know where you're going to make a connection, so never pass up an opportunity to tell people what you do.
76. Check all contractions, but double-check it's and you're — those are the easiest to mistype.
77. "Be a good editor. The Universe needs more good editors, God knows." — Kurt Vonnegut
78. "Every time you edit well, you bolster the profession." — Rob Reinalda
79. Check out the Moments from the Twitter #ACESchat: <https://twitter.com/i/moments/988147798930575360> and <https://twitter.com/i/moments/988131223032745985>