







Proofreader's Marks

Proofreaders' Marks



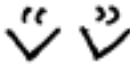



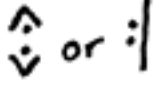



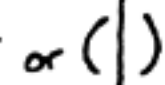
OPERATIONAL SIGNS

-  Delete
-  Close up; delete space
-  Delete and close up (use only when deleting letters *within* a word)
-  Let it stand
-  Insert space
-  Make space between words equal; make space between lines equal
-  Insert hair space
-  Letterspace
-  Begin new paragraph
-  Indent type one em from left or right
-  Move right
-  Move left
-  Center
-  Move up
-  Move down
-  Flush left
-  Flush right
-  Straighten type; align horizontally
-  Align vertically
-  Transpose
-  Spell out

TYPOGRAPHICAL SIGNS

-  Set in italic type
-  Set in roman type
-  Set in boldface type
-  Set in lowercase
-  Set in capital letters
-  Set in small capitals
-  Wrong font; set in correct type
-  Check type image; remove blemish
-  Insert here *or* make superscript
-  Insert here *or* make subscript

PUNCTUATION MARKS

-  Insert comma
-  Insert apostrophe *or* single quotation mark
-  Insert quotation marks
-  Insert period
-  Insert question mark
-  Insert semicolon
-  Insert colon
-  Insert hyphen
-  Insert em dash
-  Insert en dash
-  Insert parentheses

~~delete~~
delete

pose trans
transpose

~~let it stand~~
stet ("let it stand")

#|
add space
separate; add space

=
secondrate
add hyphen

left-over
remove hyphen

^m
Dashing-no?
em dash (—)

^N
1914-1918
en dash (-)

italic
italic

boldface
boldface

~~remove underline~~
remove underline

~~CASE~~
lowercase

case
uppercase

case
small caps

Writers, editors, and designers use special symbols to mark changes such as ~~deleting~~, posing^{trans.}, or ~~correcting~~^{substituting} words or phrases. If you change your mind about a ~~deletion~~, place dots beneath it. Remove a comma by circling it. Add a period with a circled dot. If two words ~~run~~[#] together, insert a straight line and a space mark.

run in To combine two paragraphs, connect them with a line and note the comment "run-in" in the margin. (Circling notes prevents the typesetter from confusing comments with content.)

Insert two short lines to hyphenate a word such as ⁼secondrate. When removing a hyphen, close up the ~~left over~~^o space. To replace a hyphen with an em dash^m-a symbol that expresses a grammatical break^m-write a tiny m above the hyphen. If a manuscript indicates dashes with double hyphens--like this--the typesetter or designer is expected to convert them without being told. Use an en dash, not a hyphen, to connect two numbers, such as 1914-1918^N.

In addition to correcting grammar, spelling, punctuation, and clarity of prose, editors indicate typographic styles such as italic (with an underscore) and boldface (with a wavy line). Underlining, which is rarely used in formal typography, is removed like this. Draw ~~A~~ ~~line~~ ~~through~~ ~~A~~ ~~capital~~ ~~letter~~ to change it to lowercase. underline a letter with three strokes to capitalize it. Use two underlines to indicate small capitals.

Double-space the manuscript and leave a generous margin to provide room for comments and corrections. Align the text flush left, ragged right, and disable automatic hyphenation.

Don't mark manuscripts or proofs with Post-It notes. They can fall off, block the text, and make the document hard to photocopy.

Editing an electronic file and allowing the author to see the changes is called *redlining* (also referred to as “editing online”). Basic housekeeping includes removing all double spaces and converting hatches (a.k.a. “dumb quotes”) to quotation marks and apostrophes (a.k.a. “smart quotes”). The editor need not point out these changes to the author.

Changes to the structure and wording of the text must be communicated to the author. A visual convention is needed for showing ~~deleted~~ and **added** material. ~~Words to be removed~~ are typically struck out, and words **added or substituted** can be underlined, **highlighted**, or **rendered in color**. A line in the margin indicates that a change has been recommended. **[Queries to the author are set off with brackets.]^A**

Underlining, or striking out, punctuation is visually confusing, so the editor often strikes out an entire word, ~~or phrase,~~ **—or phrase—**and types in the freshly punctuated passage as an addition. To hyphenate a word such as ~~second-rate~~ **second-rate**, strike it out and add the hyphenated form. When converting hyphens to en dashes (1914–18)—or changing double hyphens to em dashes—the editor simply keys them in. Typographic styles such as *italic*, **boldface**, and small capitals can also be changed directly.

Although redlining is wonderfully fluid and direct, it can be dangerous. The editor must scrupulously remove all traces of the editing process before releasing the file for design and typesetting. Potential disasters include words that are stucktogether, a missing `&`, or a forgotten comment to the author **[Are you out of your mother-loving mind?]**.

A. Queries to the author can also take the form of footnotes. Identify these notes with letters, so they are not confused with footnotes that belong to the text.

9

PROOFREADING takes place *after* an edited manuscript has been designed and typeset. New errors can appear at any time during the handling of a document, and old errors previously unrecognized— can leap to the eye once the text has been set in type. The proofreader corrects gross errors in spelling, grammar, and fact, but avoid changes in style and content. Changes at this stage are not only expensive but they can affect the page design and introduce new problems.

N

S

A

Proofreading is a different task from editing, although the editor may play a role in it, along with or in addition to the author or client. Although the designer or typesetter¹ should not be given the role of proof reader, designers must nonetheless inspect their work carefully for errors before sending it back to the editor, author, or client.

↓ / ital

a
(1)
rom

Mark all corrections in the margin of the proof, and indicate the position of changes within the text. Don't write between the lines. Many of the same interline symbols are used in proofreading and in copy editing, but proofreaders use an additional set of flags for marginal notes.

stet

Don't obliterate what is being crossed out and deleted, so the typesetter can read it.

e

Mark all changes on one master proof. If several copies of the proof are circulated for approval, one person (usually the editor) is responsible for transferring corrections to a master copy.

Don't give the designer a proof with conflicting or indecisive comments.

sc

TYPES OF PROOFS Depending on how a project is organized and produced, some or all of the following proofs may be involved.

Galley proofs are typically supplied in a book-length project. They consist of text that has been typeset but not paginated and do not yet include illustrations.

Page proofs are broken into pages and include illustrations, page numbers, running heads, and other details.

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Revised proofs include changes that have been recommended by the proofreader and input by the designer or typesetter.

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Printer's proofs are generated by the printer. At this phase, changes become increasingly costly, complex, and ill-advised. In theory, one is only looking for printers' errors—not errors in design or verbal style—at this stage. Printer's proofs might include blue lines (one color only) and/or color proofs.

tr

1. The designer and typesetter may be the same person. In a design studio, as opposed to a publishing house, designers are generally responsible for typesetting.

| | | | | | |
|---------------------------------|---------------------------|-------------------|---|--------------------------|--------|
| <i>delete</i> | delete | e | <i>letterspace</i> | letterspace | ls |
| <i>delete and close up</i> | delete and close up | e | <i>close up</i> | close up | ∩ |
| <i>let it stand (stet)</i> | let it stand | stet | <i>insert space</i> | insertspace | # |
| <i>insert text or character</i> | insert ^ | text | <i>reduce space</i> | reduce space | less # |
| <i>run in paragraph</i> | run in paragraph | run in | <i>transpose</i> | posetrans | tr |
| <i>start new paragraph</i> | start new paragraph | ¶ | <i>flush right</i> | flush right | fr |
| <i>insert punctuation</i> | insert punctuation ^ | ∩ | <i>flush left</i> | flush left | fl |
| <i>change punctuation</i> | change punctuation | ∩ | <i>indent 1 em</i> | indent 1 em | □ |
| <i>insert hyphen</i> | insert hyphen ^ | = | <i>move to next line</i> | move to next line | T.O. |
| <i>insert parentheses</i> | insert parentheses ^ ^ | (/) | <i>superscript</i> | superscript ¹ | 1 |
| <i>insert en or em dash</i> | insert en dash ^ | <u>N</u> <u>M</u> | <i>align vertically</i> | align vertically | |
| <i>insert quotes</i> | insert quotes ^ ^ | ↙ ↘ | <i>align horizontally</i> | align horizontally | == |
| <i>capitalize</i> | capitalize ≡ | cap | <i>spell out abbreviation</i> | spell out abbrev. | SP |
| <i>change to lowercase</i> | LOWERCASE | lc | <i>use ligature</i> | use ligature (flour) | f |
| <i>change to small caps</i> | small caps | sc | <i>query that cannot be resolved by proofreader</i> | query | ? |
| <i>change to bold</i> | bold m | bf | | | |
| <i>change to roman</i> | roman | rom | | | |
| <i>wrong font</i> | wrong font | wf | | | |

Proofreader's marks derived from The Chicago Manual of Style and David Jury, About Face: Reviving the Rules of Typography (East Sussex: Rotovision, 2001). Marking conventions do vary slightly from source to source.