

Judith Butcher, Caroline Drake and Maureen Leach

Butcher's Copy-editing

to Mark the Typescript

**The Cambridge Handbook
for Editors, Copy-editors
and Proofreaders**

Fourth Edition

**Fully revised and
updated**

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Preface to the fourth edition

I am delighted that, over thirty years after it was first published, *Copy-editing* continues to be widely used as a reference guide for copy-editors. We all still have the same aims of clarity and consistency, but technology and production methods have moved on since the publication of the third edition in 1992, and the ways in which copy-editors work have changed. This new edition has been extensively revised to take account of the fact that most authors and many copy-editors now work electronically; and it addresses a new generation of copy-editors, most of whom now work freelance and for more than one publisher. As today's copy-editors have less in-house support and less contact with designers and production departments, written guidelines are more important than ever before. I hope that this new edition will offer good advice on the points that the modern copy-editor should look out for and the ways that some of the problems can be tackled.

I am extremely grateful to Caroline Drake and Maureen Leach, who have edited and updated this new edition on behalf of Cambridge University Press.

Preface to the third edition

I was delighted to be asked to prepare this new edition. In the second edition the amount of resetting and repaging had to be kept to a minimum; but this edition has been entirely revised and reset.

I have, however, kept the original coverage, even though most copy-editing is now done by freelance editors or copy-editors who may work to a house style and a standard design, and at only one stage of the book or journal's production. Since they work on their own, they need written guidance both on copy-editing in general and on how their own work fits in with what other people may be doing to typescripts at different stages.

As before, the book is a collaborative effort.

Lynn Hieatt has written a section on typescripts produced by the author on disk (1.2); there is a section on unbiased, non-sexist writing (6.2); and there are five new appendixes: those on Hebrew, on Arabic, and on Islamic and other calendars were written by Roger Coleman, Susan Moore and Iain White respectively.

Christopher Scarles has revised his material on copyright and permissions; Sheila Champney has masterminded and co-ordinated the revision of chapter 13, with the help of Michael Coles, Karin Fancett and Jane Holland (geology), Jane Farrell (medicine), Peter Hammersley (computing), Sandi Irvine, Jacqueline Mitton (astronomy) and Mairi Sutherland. Susan Moore has revised the section on classical books, Gillian Law her section on books on law, and many people have given me expert advice.

I was asked to include more examples, and have done this, particularly in chapter 10, where I have also altered the layout to try to make the information easier to find.

I did consider whether to say more about US and other alternatives to the British style and practice that I have outlined in the book; but style and practice vary so much, both within Britain and throughout the world, that it seemed best to keep the book simple – listing the problems the copy-editor faces and giving one or two possible solutions. I have found that it is more difficult for inexperienced copy-editors

to recognize a potential problem than it is for them to discover the appropriate solution.

The index is fuller and therefore easier to use; it was made by Michèle Clarke.

In addition to those already mentioned, I should like to thank the following: Henry Hardy and Sandi Irvine sent me long and very helpful lists of suggestions based on the second edition; Susan Moore, Robert Campbell, Gillian Clarke, Nicola Harris and Lesley Ward commented in detail on the whole of the draft of the third edition. Janet Mackenzie provided advice on Australian practice and Mike Agnes on American practice. John Trevitt read much of the draft and answered innumerable questions about production and design. Lynn Hieatt and other people at Cambridge University Press and elsewhere have gone to immense trouble to comment on parts of the draft and answer my questions. Mary Piggott of the Society of Indexers commented on chapter 8. Victoria Cooper and Penny Souster advised me about the music section (14.3) and provided the music examples. I am very grateful to them all, and to my copy-editor, Jenny Potts. I did not follow all the advice I was given; and the book, except in the sections written by other people, expresses my own views.

Despite all our efforts, there may well be errors, omissions or better ways of doing things; and I should be very grateful if you would let me know of any, so that I can continue to improve the book.

Preface to the second edition

I have taken the opportunity to include the new British Standard proof correction marks and to revise the information about US copyright legislation. Innumerable smaller changes have been made throughout the book.

Preface to the first edition

Copy-editing is largely a matter of common sense in deciding what to do and of thoroughness in doing it; but there are pitfalls an inexperienced copy-editor cannot foresee. Some years ago I wrote a handbook for use within the Cambridge University Press, so that new copy-editors could benefit from the accumulated experience of their predecessors rather than having to learn by making their own mistakes; and it has now been suggested that such a book might be of use in other firms.

It is impossible to write a handbook suitable for every publisher or every kind of typescript. This book is based on my experience at Penguin Books and the Cambridge University Press, where copy-editors work on the premises and see a book through from the estimate stage until the proofs are passed for press. Freelance copy-editors and others working to a more limited brief – or commissioning editors who wish to do their own copy-editing – will be able to make use of the parts relevant to their own job; the things to be done remain the same, although the same person may not do them all.

As I am not writing primarily for authors, I have not, for example, explained the reasons for choosing one system of bibliographical references rather than another. By the time the book reaches the copy-editor the system is chosen, and the copy-editor's job is to make sure that it works efficiently, by eliminating certain faults in it. Publishers now realize more and more, however, that authors must be briefed early and adequately. If your publisher does not already have a good set of notes on style for its authors, do prepare one: not all authors will be prepared

to follow your instructions, but many of them will be grateful for any guidance you can give.

It is difficult to decide how to arrange a book of this kind, but it seemed best to cover first the things that are common to all books, and to leave the more complex material until later, rather than to adopt a more strictly logical order. Chapter 1 outlines the copy-editor's function. Chapters 2–5 cover this in more detail in relation to the three stages at which the copy-editor works on the book: the preparation for an estimate or the setting of specimen pages; the main copy-editing stage, at which the text and illustrations are prepared for the printer; and the proof stage. Chapter 6 discusses some difficult points of spelling, capitalization and other things collectively known as house style. Chapters 7–9 treat the various parts of the book in more detail: preliminary pages, headings, tables, notes, indexes and so on. Chapters 10 and 11 cover more complex material such as bibliographical references, quotations, poetry and plays; chapter 12 books with more than one author or in more than one volume. Chapters 13 and 14 deal with specialized subjects: science and mathematics, classical books, books on law and music. Chapter 15 gives some points to look out for when preparing reprints and new editions.

Many people have given me good advice during my years in publishing; and it would take too much space to thank them all individually. I am especially indebted to those who have written parts of this book: Michael Coles compiled the chapter on science and mathematics, Gillian Law wrote the section about books on law, and Jeremy Mynott the one on classical books; Mrs M. D. Anderson made the index.

Authors of this kind of book lay themselves open to the charge of not following their own precepts. Alas, both my copy-editor and I are fallible, and I should be grateful if you would let me know of any errors, omissions or better ways of doing things.

Acknowledgements

We are grateful to members of the Society for Editors and Proofreaders, with their wide experience: Anne Waddingham wrote the chapter on copy-editing on-screen and Gillian Clarke kindly read and commented on a draft of the whole book. Robert Whitelock of Cambridge University Press revised chapter 13, with the help of St John Hoskyns on the computing section and Mairi Sutherland on the mathematics. Linda Woodward updated the section on classical books, and Ann Lewis updated the music section; Martin Gleeson gave expert help with the revised and expanded section on books on law. Meg Davies compiled the index. Caroline Murray, production director at the Press, kindly read the typescript and helped us throughout, especially with production matters. Lucy Carolan, Penny Carter, Victoria Cooper, Peter Ducker, Diane Illott, Sarah Stanton, Mary Starkey, Kevin Taylor and Hans van de Ven all read and gave us advice on specialized sections of the typescript. Many in-house and freelance colleagues and members of the Society for Editors and Proofreaders have sent us suggestions and answered our queries. Special thanks are due to our commissioning editor, Kate Brett, our production editor, Alison Powell, our copy-editor, Frances Brown, and our proofreader, Annette Copping.

Judith Butcher
Caroline Drake
Maureen Leach

1 Introduction

1.1

WHAT IS COPY-EDITING?

The main aims of copy-editing are to remove any obstacles between the reader and what the author wants to convey and to find and solve any problems before the book goes to the typesetter, so that production can go ahead without interruption or unnecessary expense. You might think that there is less need for copy-editing now that authors can use computer software to check spelling and even grammar: why can't the author simply provide the typesetter with a formatted, spell-checked file to turn into a book? Although a computer is a useful tool for the copy-editor, it cannot read for sense, repetition or ambiguity. It will not pick up libel, errors of fact or misleading or potentially dangerous information. The copy-editor is the reader's advocate and the author's ambassador, and in this electronic age has a more pivotal role than ever before in guiding the book through the complexities of the production process.

The majority of copy-editors these days are freelancers, working for a variety of different clients, and often to a fixed budget and schedule. Publishers increasingly expect copy-editors to have the good judgement to be able to strike a balance between quality, cost and time. Different publishers work in different ways, according to the kinds of material they publish. However, common to all types of publication and all methods of production is the value that a good copy-editor can add to the author's work by ensuring that, within the inevitable budgetary and time constraints, the work is presented to its readership in the best possible form.

There are various kinds of editing.

- 1 *Substantive editing* aims to improve the overall coverage and presentation of a piece of writing, its content, scope, length, level and organization. The editor may suggest improvements for the author to make, or may (by agreement with the author) rewrite and rearrange the material, suggest better illustrations, and so on. The

1 Introduction

editor at this stage will normally look out for legal problems such as libel and plagiarism and for any quotations or illustrations that may need permission from the copyright owner.

- 2 *Detailed editing for sense* is concerned with whether each section expresses the author's meaning clearly, without gaps and contradictions. It involves looking at each sentence, the author's choice of words, the punctuation, the use of abbreviations, comparing the data in tables with the relevant text, checking text against the illustrations and their captions, and so on. The editor should ensure that appropriate acknowledgement has been made for quotations or illustrations that need permission from the copyright owner, and will also look out for other legal problems.
- 3 *Checking for consistency* is a mechanical but important task. It may be done at the same time as 2. It involves checking such things as spelling and the use of single or double quotes (see section 3.5), either according to a house style or according to the author's own style; checking the numbering of illustrations, tables and notes, and any cross-references to them, and also the consistency of bibliographical references.
'Copy-editing' usually consists of 2 and 3, plus 4 below.
- 4 *Clear presentation of the material for the typesetter* involves making sure that it is complete and that all the parts are clearly identified: for example, the grade of each subheading, which pieces of text (such as long quotations) should be distinguished typographically from the main text, and where tables and illustrations should be placed. Some publishers might also ask the copy-editor to size the illustrations, mark type sizes, and so on, although this is relatively uncommon.

The same person may do all four of these things, or they may be split in various ways. Those who do the substantive editing may be called editor, commissioning editor, project editor, journal editor or development editor; those who carry out the jobs in categories 2–4 may be called editor, desk editor, production editor, subeditor or copy-editor. For the sake of simplicity throughout this book we call the latter copy-editors, and the people who brief them commissioning editors.

1.1.1 The copy-editor's role

When the first edition of this book was published, most books followed a clearly defined route through production to publication. The electronic revolution in publishing has changed a lot of things since then, and a book's journey from the author's mind to the printed page can follow many different routes. Most publishers are now concerned not simply with print as the finished product but also with the electronic life of a book in the form of e-books, web pages or CD-ROMs, and this influences their choice of production method and the copy-editor's part in the publication process.

This book is concerned primarily with the copy-editor's role in the transformation of the author's ideas from 'copy' (the raw material of typescript and electronic files) to the printed page; but today's copy-editors need to be well informed about the publisher's production methods and intentions for the finished product, and to be adaptable to the publisher's requirements.

In book publishing, copy-editors may be involved at three stages.

- The typescript should be looked at soon after the book has been accepted for publication, to identify any recurring faults of consistency, style or layout that the author could be asked to correct before copy-editing starts. There might be other general changes that the author should be asked to approve in advance (see pp. 33–6). This preliminary check might be carried out by the copy-editor or an in-house project editor or editorial assistant. At this stage the copy-editor could brief the designer and the production department on any complications to be taken into account in designing the book and planning its production, and could do some mark-up and prepare a brief for specimen pages, if required (see chapter 2).
- At the main copy-editing stage, the copy-editor works through the typescript and illustrations in detail (see chapters 3 and 4), reading for sense and checking for style and consistency, and ensuring that the author's intentions are clearly conveyed to the publisher and vice versa.
- At proof stage the copy-editor may read a proof (although many publishers prefer this to be done by a fresh pair of eyes) or collate

the author's proof with the proofreader's, ensuring that the author's amendments are comprehensible and consistent with the existing material, and that they can be incorporated without great difficulty or expense. The copy-editor ensures that any additional material, such as an index, is well organized and consistent (see chapters 5 and 8), and might be asked by the publisher to see that the cost of corrections is allocated fairly between author, typesetter and publisher through the use of colour coding (see section 5.3).

The good copy-editor is a rare creature: an intelligent reader and a tactful and sensitive critic; someone who cares enough about perfection of detail to spend time checking small points of consistency in someone else's work but has the good judgement not to waste time or antagonize the author by making unnecessary changes.

Copy-editors need not be experts on the subject of the work, but they must be able to interest themselves in it in order to try to put themselves in the position of the intended readers. Authors are so familiar with their subject, and may have written a book over so long a period, that they cannot see it as it will appear to someone else; and the copy-editor will often see where an author has been repetitious or ambiguous, has omitted a step in the argument or failed to explain a point clearly.

Although the copy-editor's main interest is likely to be an editorial one, the job involves production considerations too. Knowing the book in detail, the copy-editor can make the author's intentions clear to the designer and typesetter; and realizing the constraints within which the typesetter has to work, can explain to authors why it may be impossible to carry out their wishes in exactly the way they propose. It is this joint role that gives the job its fascination.

1.1.2 A note about terminology

This book takes as its model the most complicated kind of publication, where the design and house style are not standardized and the copy-editor has to make decisions about stylistic conventions and obtain advice on points of design. We have written as though the copy-editor will, at different stages in the production process, come into contact with the commissioning editor, a designer and the production department. Copy-editors who have a good understanding of what has

happened to the typescript before it reached them, and what will happen to it after it has left their hands, are able to fulfil their own role most effectively. However, for many freelance copy-editors the only publishing contact will be the desk editor, managing editor or production editor who gives them the work. When we say ‘ask the designer’ we mean that you should ask someone who has the necessary technical knowledge, if you do not have it yourself. Many publishers outsource design, as well as copy-editing, to freelancers; if there is no in-house designer responsible for the project, the publisher should be able to put you in touch with the freelance.

We use the word ‘typescript’ to describe the material that the copy-editor works on, whether it is a hard-copy printout, typewriter-produced copy or electronic files, and ‘typesetter’ to describe the typesetting firm or interfacing house that will rekey the typescript or process (‘output’) the electronic files and produce proofs.

We have written as though the copy-editor is directly in touch with the author, though in some cases this will not be so. For simplicity’s sake we have used British examples, but copy-editors working in other countries can substitute their own conventions, such as proof correction symbols. The problems remain the same, even if the solutions may be different.

1.2

TYPESCRIPTS: HARD-COPY, ELECTRONIC AND CAMERA-READY

The publisher might receive the finished typescript from the author in any of the following forms:

- 1 ***Hard-copy typescript:*** a computer printout, typewriter-produced copy, or even handwritten manuscript copy that will need to be keyed by a typesetter after copy-editing. Although some publishers make it a condition of acceptance that typescripts be provided in electronic form, there are still occasions – perhaps because the book has been written over a long period or by many contributors – when electronic files for some or all of the book are not available.

- 2 ***Electronic files, with a matching printout:*** electronic files prepared by the author and sent to the publisher on disk, on CD-ROM or by some form of electronic file exchange via an email attachment or server. Although authors may be tempted to think that the file alone is sufficient, it is important for the publisher to insist that the author submits an *identical* hard copy as a verification of exactly what should be included. The files may be dealt with in any of several ways:
- processed by a typesetter as they are, with little or no copy-editing or design. This is a possibility if the book has been carefully prepared by the author to the publisher's requirements, perhaps using a pre-styled template. The publisher might already have seen an earlier draft or sample and given the author copy-editorial and design feedback. This method is suitable for projects where economy or rapid publication needs to take precedence and might include certain kinds of journal work and proceedings from conferences that need to be published quickly if they are to have maximum impact and, therefore, maximum sales. There should always be a thorough discussion by the interested parties of the merits and shortcomings of this method of publishing, and the author should be told that the material will be produced without copy-editing or even careful reading, if this is the case.
 - copy-edited and designed on hard-copy printout (see chapter 3), then corrected by the typesetter before being formatted and output and processed as proofs
 - copy-edited and designed on hard-copy printout, then corrected by the author before being sent to the typesetter to be formatted and output and processed as proofs (see section 1.4)
 - copy-edited and possibly also designed on screen before being processed by a typesetter (see section 1.6 and chapter 16).
- 3 ***Author-generated camera-ready copy (crc) or print-ready files*** (see section 1.5): camera-ready copy prepared by the author to the publisher's specifications, or presented alternatively, and more frequently these days, as fully corrected files that are ready for printing. This may be dealt with in one of two ways:

- sent for making film and printing (in the case of *crc*) or simply printing (in the case of electronic files) after minimal copy-editing and design – perhaps just a proofread (there may have been copy-editorial and design comments at a preliminary stage)
 - fully copy-edited and designed on a first draft, after which a final version is submitted by the author.
- 4 ***Electronic files produced in a typesetting programming language such as TeX or LaTeX***, which are designed to help authors key complicated mathematics and are widely used by academics. The publisher can give the author macros that adapt these programs to a particular house style or series style. The author's files can be handled in any of the following ways:
- printed out and copy-edited in hard copy for the typesetter or author to correct (the copy-editorial mark-up and design input are simplified as the formatting controls the presentation of mathematical material; see p. 307)
 - copy-edited on-screen
 - treated as author-generated camera-ready copy or print-ready files.

It is essential that you understand, before beginning work on any typescript, exactly what your role will be: which production route will be followed, who will be responsible for making copy-editorial changes to the files, and whether you are expected to correspond directly with the author or via the publisher. One of the keys to a successful copy-editing stage is effective communication between copy-editor, author and publisher.

1.3

CAPTURING THE TEXT ELECTRONICALLY

If a book, or any part of it, is to be published in a medium other than print, the content and structure need to be captured by detailed digital coding, using a standard mark-up language such as SGML (Standard Generalized Markup Language), HTML (Hypertext Markup Language), XML (Extensible Markup Language) or XHTML (Extensible Hypertext Markup Language); see pp. 416–17 for more

information on the differences between them. If the text and illustrations are encoded accurately, they can be converted into various types of electronic product, such as e-books, CD-ROMs or web pages, with either the same page layout as the printed book or the identical content presented in a different layout; so, for example, an XML-coded index would work for an e-book as well as for the printed format of the book.

It is possible for a copy-editor, with the appropriate software and expertise, to apply this coding as part of an on-screen editing process (see section 16.3.7), but it is more complex than the simple structural identification of textual features such as headings, displayed matter and footnotes that is a traditional part of copy-editing, and, to be effective, needs to be completely accurate. Many publishers therefore prefer their copy-editors to concentrate on the editorial content of the book, and to have the digital coding handled as a semi-automated process by the typesetter.

Of the various possibilities, XML has become popular as the ‘industry standard’ because of its flexibility and ability to encode text and illustrations of any complexity. We have therefore taken XML as the ‘model’ in this book, although our discussions of XML coding, XML typescripts and XML indexing could be applied to other digital coding methods.

1.3.1 The XML typescript

XML coding can be applied by the typesetter before or after copy-editing. If the coding is to be applied before copy-editing, the publisher sends the author’s final disk(s) or electronic files to the typesetter as soon as the book enters production, for the typesetter to generate encoded files that can be used to produce the printing files for the book and also files for electronic repurposing. A printout of the encoded files, which we shall call the ‘XML typescript’, is sent to the copy-editor for copy-editing; an identical printout is sent to the author as a reference for the copy-editing queries and (unless the index is to be made by a professional indexer) for generating the index (see p. 186). The detailed XML coding is suppressed on the printout, but the standard structural codes for headings, displayed matter, etc. are shown and should be

checked and amended, if necessary, by the copy-editor. It is possible for the copy-editor to copy-edit the text on screen if the XML coding can be 'locked', but this is not, however, quite as straightforward as copy-editing in Word.

The author or indexer can generate the index directly from the XML typescript or electronically from a PDF file of the XML typescript (using Adobe Acrobat[®] and its tools).

There are a number of advantages for the publisher in having the typescript XML-coded before copy-editing. Sample chapters from the book can be loaded on to the publisher's website and circulated to bibliographers and online booksellers so that the book can benefit from maximum publicity and marketing at an early stage. It is cheaper for XML coding to be done as part of the origination process than at a later stage, and, if the index is made by the XML process and is run out as part of the page proof, the extent of the book can be known sooner and the book can be costed and priced and the jacket printed earlier on in the production process. The links of an index prepared by the XML method during the copy-editing stage are embedded at precise points in the text, which means that the page numbers generated from them at page-proof stage are adjusted automatically if changes are made to the pagination of the book at any stage of proof; and the link will always take the reader to the precise point in the text, even if the pagination of the e-book or other electronic product does not match that of the printed book.

The copy-editor benefits from a clear, double-spaced printout rather than the hard copy provided by the author with his or her files (which might not be double-spaced), and the assurance that the author will have an identical printout to hand for answering queries. In addition to the XML coding, the typesetter can be asked to add line numbers to the XML typescript to facilitate queries to the author, or to autogenerate a contents list from the chapter headings if the author has not provided one, or running heads from the subheadings in the text; this can save the copy-editor some time in a book such as a textbook with multiple subheadings and detailed running heads. All these operations should, of course, be checked carefully by the copy-editor, and authors should be told in the usual way about any running heads that need to be abbreviated.

If the XML coding is not applied until after the copy-editing is complete, the copy-editor has the advantage of working (on hard copy or on screen) with the author's own files, and can thus see more clearly the author's original intentions. On the other hand, the benefits of XML tagging, such as auto-generation of pageheads, validation of notes against reference list and the application of line numbering to the typescript, are not available.

For more information on copy-editing an XML typescript, see section 3.6.2.

1.4

TYPESCRIPTS CORRECTED BY THE AUTHOR

Some authors, having spent a great deal of time carefully keying and checking their work before submitting it to the publisher, are keen to retain control of their material and take responsibility for correcting their own disks or files after copy-editing. If the author has good keyboard skills and software knowledge and is known to be competent and co-operative, this can be an efficient and cost-effective way of proceeding. However, the publisher should ask the author to submit sample files and matching hard copy for the typesetter to test in advance of the main typescript, so that the quality of the author's keying can be assessed and possible faults that need correction can be identified.

The disadvantages of this method are that it can be more difficult to keep to a brisk schedule and some authors are tempted, when they receive their copy-edited typescripts to correct, to start rewriting! Authors can be dismayed at the amount of alteration required, not just to input copy-editorial changes but to apply house style and perhaps also to add structural coding. Before beginning your copy-editorial work, make sure that the author realizes the amount of work that will be involved in this correction, and can do the work competently. Sending the author a few sample folios of copy-edited text with clear markings on them, either from the printout in question or from another typescript that has copy-editorial (and possibly design) marks, is a good way of indicating the kind and amount of work you will be asking for. Discuss with the production department, and make sure it is clear to the author, how much and what type of structural coding the author will need to

do. It is worth emphasizing that material with no author-introduced codes will always be preferred to inadequately or inconsistently coded material, which has to be corrected by you or the typesetter, often painstakingly (and therefore expensively).

If the author agrees to make the changes required and you have confidence that this can be done accurately, begin copy-editing directly on the hard-copy printout. Determine first what alterations need to be made throughout – whether spellings, or use of hyphens and capitals need to be made consistent, whether *op. cit.* in the notes needs to be changed to author and short title, whether the amount or lack of space before and after equations needs to be regularized, and other similar points. Keep a list of these, accompanied by your comments or suggestions for change, and send it to the author for consideration, either at this early point in your work or when you send the marked up typescript and files for the author to correct.

You will not need to indicate on the printout every place in which one of these problems occurs – a mark at the first instance plus your clear note indicating what you suggest or what query you have about usage will result in the author's making a global search and change, thus altering the particular elements throughout the whole typescript. Obviously, this can save you a great deal of time and effort.

The author can make similar global changes to matters of presentation and layout. If, for instance, the text note indicators cannot be distinguished from other arabic numbers in the text, you could ask the author to find all these indicators and key them differently, perhaps by putting angle brackets around them (e.g. <4>).

If special sorts – Greek or Hebrew characters, mathematical or musical notation symbols or unusual accents – are wanted, but the author could not key them, he or she will probably have dealt with them in one of two ways: (a) blank spaces will have been left that you can see on the printout, probably filled in later in handwriting by the author; or (b) some specific key or keys will have been used to indicate where special sorts are required.

If the author has used the first method, you can leave the filled-in blanks on the final printout and add a marginal mark to draw the typesetter's attention to them. Be sure all the special sorts are legible and that the typesetter will know what they are; include a printed list

of them if you can. It is more helpful to the typesetter, however, if the author keys visible codes in place of the sorts that cannot be produced. So long as the author uses certain keys exclusively for the missing sorts and provides a conversion chart of what has been keyed and what is wanted, the typesetter can make global searches and add the special sorts required.

As the printout will be sent back to the author for corrections to be made, there is no need to send the author a detailed list of proposed changes. You can be bold about marking suggested changes on the typescript because the author will see precisely what you have done and, if there is a strong objection to a particular change, the author will not have to implement it. However, it is, as always, a wise policy to discuss general principles with the author at an early stage. This helps to establish a good, co-operative understanding between you, and reduces the risk of the author taking offence at any ‘surprise’ changes when he or she receives the text for correction.

You will probably have to spell out to an author things that you could take for granted that a professional typesetter would know. Use the British Standard proof correction marks (see appendix 13) or a similarly widely known system for marking the corrections, and ensure that the author has a copy of them for reference. Explain in a note to the author any other abbreviations or technical terms you may have used. You cannot emphasize too firmly to an author that all changes must be made consistently.

Some publishers send authors standard printed design details indicating what needs to be done to the typescript, especially in journal work, where the design will usually be the same for each issue, or for book work where a standard design will be used. Others provide some kind of package – variously called electronic design templates, macro packages or pre-formatted files – which require only that authors key the text straight into the pre-formatted but otherwise blank disks supplied, or transfer design information to their own typescript, according to the accompanying written set of detailed instructions. In this way, the typescript ends up with the desired design features and layout, and the typesetter’s outputting work is greatly simplified.

Once you have completed copy-editing, send the author the printout marked up by you, and your list of general and detailed

notes and queries. The author will then make the corrections and make a final, up-to-date printout of the corrected typescript. Ask the author to check this new printout carefully against the original one, to see that all the changes have been correctly keyed and that nothing has gone wrong (for example, whole passages converted to italic, or wiped out altogether) and emphasize that the final printout must match the final files *exactly*. The author should return to you the original (now ‘foul’) printout with the new one.

The next stage resembles the traditional first proof stage because, unless you have been given different instructions by your publisher or you have some reason to be entirely confident about the author’s equipment and competence, you (or someone) will need to collate the foul and the final printouts and confirm that all the corrections have been properly made and that the author has not created further need for alteration. Once the printout has been checked, and any preliminary pages that the author has not keyed have been provided in hard copy for the typesetter to set, or added to the electronic file, it might be designed in the traditional way, or sent straight to the typesetter together with the corrected files and a design specification.

1.5

AUTHOR-GENERATED CAMERA-READY COPY AND PRINT-READY FILES

Most ‘camera-ready copy’ (crc) is that produced on bromide paper or film by a typesetter or printer to be reproduced photographically on to a printing plate. We use the term ‘author-generated camera-ready copy’ to refer to paper output by the author that is in the right form and of the right quality to be used without any modifications; it might have gone through an earlier stage of ‘draft crc’. With the advance of computer-to-plate (CTP) technology, which eliminates the need to create film for making the printing plates, this paper crc is becoming rare and ‘print-ready’ electronic files that have been fully corrected and styled are increasingly preferred by publishers and authors. However, whether the final output is paper or electronic files, whether the crc is actual or ‘virtual’, the procedures for dealing with it are much the same, and

references to 'crc' in this section should be taken to include print-ready files prepared by the author as well as traditional author-generated crc.

This procedure has always been suitable for material with complicated (and therefore expensive) typesetting requirements, for conference proceedings and journals, and for projects of various kinds with restrictions on their production budgets. It is also attractive to technically literate authors who want to have complete control over their material.

Most publishers provide guidelines and patterns for authors preparing print-ready material and will have a policy on quality, accepting author-generated material only when it meets a specific standard of readability and good basic design. Preliminary discussion of the merits of and reasons for accepting a particular author's offer to provide crc should always be held, with a sample of the output being seen and assessed by copy-editorial, design and production professionals.

Author-generated crc may not always be thoroughly copy-edited, because of limitations of time or cost, but it should always be read for literals, sense and safety, and for possible legal issues (see section 3.1); if time is short this might be done by a specially briefed proofreader rather than a copy-editor. It should also be looked at by someone from a design viewpoint to see if the presentation needs to be improved.

If the draft crc material is to be thoroughly copy-edited before the final camera-ready version or file is submitted for printing, discuss with your publisher how much more in addition to copy-editorial changes you should ask the author to do in the way of rearranging layout, altering typefaces, spacing and the like. Often an author will not have followed the publisher's initial specifications in some respect that, if not put right, can spoil the look of the printed result or make it inconsistent with other works in the same series.

Sometimes publishers proceed as follows: the author submits a sample of the material at an early stage for preliminary copy-editorial and design comment, after which a full draft incorporating the suggested changes is submitted. The draft is copy-edited, marked for design and returned to the author, who effects the changes and submits the final crc or electronic files. The copy-editor compares the original draft with the final crc or printout of the files to ensure that all is well, and may send back part or all of the material if changes still need to be made. When

everything has been thoroughly checked and found to be correct, the `crc` or files are sent for printing.

1.6

COPY-EDITING ON-SCREEN (see also chapter 16)

On-screen (or online) copy-editing can bring many advantages to the publisher and the author; it makes a lot of sense for the person working in detail on the text to correct the author's files rather than marking up a hard copy for the typesetter or author to correct. Skilled on-screen copy-editors, making good use of their computer's tools such as find and replace and macros (see section 16.5), can work quickly and efficiently; and if they are able to present the typesetter with fully corrected and coded files that can simply be passed through the typesetting system and run out as pages, there can be genuine savings in the schedule. The page proofs are more likely to be lightly corrected and there may be no need for a second (revised) stage of proof. Many copy-editors find it rewarding to have such close involvement with the text, and welcome the help that the computer can give them with the routine tasks of cross-checking notes and references and establishing consistency in spelling, hyphenation, italicization and so forth.

Good communication with the publisher and author is particularly important when you are working on-screen, as you have control over the material in a way that you do not have with a hard-copy typescript. Before beginning work you should be quite clear about the extent of your role, and discuss the following points with the publisher:

- Level and type of coding required (see section 16.3.7.), unless the publisher has given you a pre-styled template or encoded file. Some publishers provide on-screen copy-editors with macros to standardize basic house style (see section 16.5). If you will be using your own macros, it is advisable to discuss them with the publisher to check that they will be compatible with procedures used by the typesetter.
- Communication with the author. Should the author be sent queries or copies of the corrected files for approval as copy-editing

progresses, or files with changes tracked at the end of copy-editing? (See section 16.5.6.) Should you send the files to the author, or to the publisher to send on to the author? (Some publishers like to do this so that they can give authors a firm deadline and brief them about the next stage.)

- Form in which the final, corrected files should be presented for the typesetter or designer and what should accompany them (identical printout, author's original typescript, paper copies of copy-editor's style sheet, list of running heads, etc. for the proofreader and for whoever will be collating the proofs).
- Budget and schedule.

As with all copy-editing projects, it is good policy to write to the author as soon as you have had a chance to look over the material, outlining your procedure and any general changes that you will need to make to the text, and enclosing, if available, a résumé of the publisher's house style. If the text requires substantial editing, but it has been agreed that the author will not see the files until the end of copy-editing, it can be helpful to send the author a sample of copy-edited text to avoid surprises later.

It can be difficult for the publisher to estimate the scope and cost of work involved in copy-editing text on-screen, as so much depends upon the author's presentation of the disk or files; let the publisher know straight away if you discover unforeseen problems with the author's keying or if, for example, you find that the files do not match the author's typescript.

2 Preliminary copy-editing, design and specimen pages

On receipt of the typescript or electronic files and hard-copy printout the production controller is likely to ask the typesetter to test or trial the material to make sure that it is satisfactory and to provide a cast-off (calculation of the number of printed pages that the copy will occupy when set in a given typeface and measure), so that the probable cost of producing the book can be estimated. Most publishers work with a small number of typesetters, on agreed scales, so they know in advance in most cases what the setting cost per page will be.

If the book is in a series, or being produced according to a standard design, copy-editing work at this stage is minimal and usually done in-house.


However, there are two circumstances that may lead the commissioning editor to ask for a full design specification to be produced before the book is copy-edited. The first of these is if the book is unusual or specialized; for example, the first volume in a new series. The second is if for various reasons some specimen (sample) pages are required. The typesetter may be asked for sample pages not only to check that the design specification is being interpreted correctly but also to show to the marketing department and the author, especially in the cases where form and function are closely related, such as textbooks, encyclopedias, guides, etc. Several samples may be produced, each with different modifications. The copy-editor might be asked to draw up a preliminary brief to enable the designer to prepare a design (or composition) specification (fig. 2.1). What follows is a summary of what you need to consider if you are asked to provide a preliminary brief for the designer.

Before going any further, we should explain the sense in which certain words are being used both in this chapter and in the rest of the book:

folio: a sheet of typescript

leaf: two pages that back on to one another – a ‘recto’ (right-hand page) and its ‘verso’ (left-hand page) – for example pp. 117–118 of this book

2 Preliminary copy-editing, design and specimen pages

publishing division				CAMBRIDGE
composition specification		UNIVERSITY PRESS		

Typesetter (initials) <u>TB</u>	System <u>LaTeX</u>	Designer <u>DRT</u>
Printer (initials) <u>UPH</u>	CUP Production contact _____	CUP copy ed _____

Author/Editor <u>BUTCHER, DRAKE AND LEACH</u>
Title <u>Butcher's Copy-editing: The Cambridge Handbook for Editors, Proofreaders and Copy-editors</u>
Series <u>Fourth Edition</u>

Trimmed size <u>228 x 152</u> mm.	Back margin (per page) <u>(R) 8.5 picas: (L) 3.25 picas</u> picas
Head margin (trimmed) <u>2</u> picas/line feed from trim:	<u>30</u> pts. to baseline of running head/first text line
Type area: Measure <u>24</u> (picas) x <u>37</u> text lines <u>plus running head and folio</u>	
Text type <u>Adobe Garamond 10.75/13.5 pt</u>	
Extracts (Ext) <u>10 pt unjustified, indented 12pts left with 1/2 line # above and below</u>	
Poetry (Pty) <u>as ext line for line</u>	turnovers: <u>range on line above/indent 1</u> em(s)
Caps: new sentence only/start of each line <u>as copy</u>	Breaks between stanzas <u>1/2 line #</u> next line <u>as copy</u>
Sources for Ext (ES) and Pty (PS) <u>8.5 pt, ranged right</u>	
Footnotes (FN) _____	superior note no. symbol flush left/indented 1 cm (cleared for 10/100)
_____	then en # to 1st word, turnovers aligned on first word/flush left
Endnotes (EN) to appear after each chapter/final chapter/Appendix _____	
_____	note no. on the line, flush left (cleared for 10/100) then en # to first word, turnovers aligned on first word
Table type <u>9.5/11 pt</u>	Lists <u>10.75/13.5 pt</u> (see full specifications overleaf)
Runningheads <u>10.75 pt A. Garamond u&lc, with 7.5 pt syntax black numerals</u>	with <u>81</u> pts line feed below to first text line
Left (verso) <u>Chapter no. plus chapter title</u>	(copy attached)
Right (recto) <u>[A] heading plus number</u>	(new section, new title)
Page no. at head <u>10.75 pt A. Garamond or figs</u>	Drop page no. at foot on all pages/on pages without running heads/enclosed in square brackets
Para indent <u>1 em</u>	Line feed below text <u>27 pts</u>
Figure style <u>Old style</u>	Word spacing <u>close and even</u>

SUB-HEADINGS	
A <u>Syntax black caps 9.5 pt, slightly letterspaced, hangs outside measure by 3 picas</u>	line feed above <u>24 pts to no.</u> <u>19.5 pts to title</u>
turnovers <u>indent 3 picas ie text left</u> next line <u>full out</u>	below <u>24 pts to text</u> <u>9 pica rule between</u>
B <u>Syntax black u&lc, 9.5 pt ranged left with numbers in syntax roman hanging in margin 1 em# away</u>	line feed above <u>33 pts</u> <u>1</u>
turnovers _____ next line <u>full out</u>	below <u>21 pts</u> <u>1</u>
C <u>Syntax bold u&lc, 9.5 pt ranged text left with lc letter in parentheses set in syntax roman hanging outside measure</u>	line feed above <u>23 pts</u> <u>1</u> <u>em# away</u>
turnovers _____ next line <u>full out</u>	below <u>12.5 pts</u> <u>1</u>
D <u>Syntax italic u&lc, 9.5 pt ranged text left</u>	line feed above <u>27 pts</u> <u>1</u> <u>12.5 pt below B</u>
turnovers _____ next line _____	below <u>13.5 pts</u> <u>1</u>
X <u>Syntax black caps 9 pt, slightly letterspaced, hangs outside measure on 3 pica alignment</u>	line feed above <u>31 pts</u> <u>1</u>
turnovers _____ next line _____	below <u>19 pts</u> <u>1</u>
Y <u>Syntax black u&lc 8.5 pt, aligns text left</u>	line feed above <u>25 pts</u> <u>1</u>
turnovers _____ next line _____	below <u>12.5 pts</u> <u>1</u>
Z _____	line feed above _____ <u>1</u>
turnovers _____ next line _____	below _____ <u>1</u>

Breaks in text: line space. Next line full out.

Fig. 2.1 Designer's typographical specification.

Bibliography (Bib) 10/12.5 pt Indent turnovers 1 em new title by same author
 References (Ref) new title by same author
 Appendices (App) 10/12.5 pt Index 8.5/10 pt unjustified, double column

PART TITLE starts new page/recto blank verso/above chapter head
 Part Number (PN) _____
 Part Title (PT) _____ turnover _____
 Part Quotation (PQ) _____ Part Quotations Source (PQS) _____

CHAPTER starts new page/recto runs on _____
 Chapter Number (CN) Syntax black 11pt numbers reversed out of circle 5mm diameter solid, hangs outside
measure on 3 pica alignment, 115pts line feed below trim
 Chapter Title (CT) Adobe Garamond 18/20 pt u&lc align text left 115pts line feed below trim
 _____ turnovers flush left

Author (CA) _____
 Author Affiliation (CAA) _____
 Chapter Quotation (CQ) _____
 Chapter Quot Source (CQS) _____
 Main Heading (MH) Adobe Garamond 18 pt italic u & lc hangs outside text measured aligned left on 3 pica
alignment, 115 pts line feed below trim turnovers _____
 Chapter text begins u & lc full out left 36 pts below last MH or CT line No. of lines on opening page varies

SORTS (or see attached list) ALL specials plus some Arabic, Hebrew, Russian
use the Adobe Garamond Expert set throughout and all standard ligatures

ILLUSTRATIONS 19 line drawings
 Captions (Capt) to line and tone illustrations Syntax roman 7.5/10 pt x 24 picas unjustified
 _____ turnovers _____

ADDITIONAL SPECIFICATION (BUL) Bulleted lists: set bullets at this size • with turnovers aligned left
under first word, otherwise set as UL for size etc.
 (EX) (example) 10/12.5 pt x 23 picas unjustified, align left on 12 pt indent, with half line space above
and below

SPECIAL INSTRUCTIONS (Cols) (columns) 10.75/13.5 pt unjustified, indent first column 12pts, then max
2 picas gap between cols. En Cols. 10/12.5 pt unjustified.
Appendix main headings: (AN) 15 pt A. Garamond u&lc 115 pts line feed below trim align text left.
(AT) Adobe Garamond ital. u&lc 17 pt 20pts line feed below AN, hang outside measure on 3 pica alignment
 PRELIMS allow 12 pages; INDEX allow 26 pages.
 Other copy to follow, allow _____ pages for _____
 NB. When filling out page depth always run pages short to avoid widows etc. never deep.

SIGNED for estimate _____ Date _____
 for setting _____ Date 31.08.05

Fig. 2.1 (cont.)

page: a page of a proof or a finished book or journal, for example p. 95 of this book. The distinction between ‘page’ and ‘folio’ is a useful one, because a page and a folio will contain a different amount of material: for example an index that is ten A4 folios long will (if it is typed double-spaced and single column as it should be) occupy only two or three pages when it is printed.

part: a group of related chapters with a part number or title or both
preliminary brief (sometimes called **copy-editorial brief**): a brief drawn up by the copy-editor for the designer (and possibly typesetter) listing the elements in the book that might be relevant to the design

section: a subdivision of a chapter

subheading: a heading to a section of a chapter, a bibliography or an appendix. The other kinds of headings are called part headings, chapter headings, table headings and running heads. A running head – also called a headline or pagehead – is the heading that appears at the top of every page (with some exceptions) in most non-fiction books and journals and some novels (see section 9.1).

typescript: originally the author’s typed copy to be typeset; now also means the hard copy or printout produced from the author’s electronic files

typographical/design composition specification: lists typefaces and sizes, style for headings, tables and other features of the book.

2.1

BRIEFING THE DESIGNER

This section has been written on the assumption that you have the complete typescript to hand, but it may be that you are provided with and asked to mark up only a few typescript pages so that the designer and typesetter can produce the preliminary design specification and specimen pages if required. If that is the case, the information given below should be distilled and applied to the few pages you have been given. It may also act as a reminder about any elements that are to appear in the finished book but that have not yet been provided.

Specimen pages are intended to show solutions to all the general typographical problems in a book or series. A specimen may consist of as little as one page to show small, recurring features such as those in a dictionary, or as many as eight for exceptionally varied and complicated material. Although four pages should usually be enough to give an idea of what the designer has in mind, it is important that the copy-editor marks up a representative section of the book so that each particular item is drawn to the designer's attention, and can, if necessary, be included in the specimen pages.

The specimen will normally show at least one full page including running head and page number (also, confusingly, called a folio), a chapter opening, all the grades of subheading, footnotes or endnotes, and long quotations (or other passages distinguished from the main text). Illustrations, tables or diagrams are included only if they form a significant feature of the book.

Draw the designer's attention to folios that show unusual or special features, listing items that should be included on the specimen pages, and giving samples of the running heads. If you are not marking up the complete typescript at this stage choose a few typical folios and mark up spelling, capitalization, punctuation, abbreviations, etc., in the editorial style you propose to follow in the book. Tell the designer which folios you have marked up.

Write 'fresh page' or 'recto' at the top of the appropriate folios, including those for preliminary matter, bibliography, etc. Write 'verso blank' on part-title folios (rarely, text starts on the verso). Some of this material may be included in the specimen pages and it could lead to difficulties later on if it is wrongly presented at this early stage.

If possible look at every folio of the typescript, to ensure that you see all the things you need to note for the designer. List factors that might affect the choice of typeface. Although it is obvious that there will be mathematics in a mathematics book, it may be useful to point out that it contains a particular complication such as superscripts to superscripts. Mention things that occur occasionally, for example special sorts (see section 2.1.1 below) or passages containing words in capitals for which you might want to use small capitals. Say approximately how many folios contain these complications, and give folio references to examples. Even if a foreign language does not use a different alphabet, it may

need a typesetting system that can position floating accents accurately or a typesetter who has experience of setting that language; so mention any languages used, unless they involve only half a dozen phrases or book titles.

If the commissioning editor has not already done so, list any material that will be provided later, giving an estimated length in printed pages: 'Not yet available: foreword 2 pp., index 8 pp.'

If the book is to be set in the same style as a similar one, warn the designer of any differences that will affect the typographical specification. The new book might be more complicated and include one or more of the following: an extra grade of subheading, tables, bibliography, appendixes, the contributor's name below each chapter title; bold, Greek or mathematical characters in text or headings. It might have much longer or much shorter headings. It might be less complicated and might not need running heads; or for economy one might decide against separate leaves for part titles.

Incomplete typescripts

Specimens based on small parts of the book may turn out to be unsatisfactory unless they are well planned and prepared early enough to be used as a model by the author: a sample, particularly of a multi-author work, is often not typical, and illustrations that are not yet available may have some influence on the page size. Find out whether there are likely to be more kinds of subheading, more complicated mathematics, etc., in the rest of the book, and what the illustrations will be like. The more the designer can see, the better, so three sample chapters and a few illustrations are better than one of each; and give what information you can about what is still to come.

Specimen for a series

Ask how typical the present book is: whether others are likely to contain more mathematics, subheadings, Greek, complicated tables, diacritical marks, etc., and pass this information on to the designer. If certain special features in the text mean that the design and specimen pages differ from the layout in the original typescript, explain the reasons for this to the author.

2.1.1 Special sorts

We use the term ‘special sort’ to mean a character that a typesetter may not use very often, and that may need to be clarified (or supplied as fonts with electronic files) by the author, for example phonetics, Hebrew, Greek, unusual accents or letters with dots or dashes above or below them. If the author uses an unusual convention, ask the production department whether this will cause problems; if it will, and the author cannot provide the font, ask whether it is essential or whether something else can be substituted.

It is useful if you can tell the production department whether each special sort is used a great deal throughout the book or only once or twice; and give folio references to examples.

If you plan to use something not yet marked on the typescript (for example bold italic for vectors), say so now, so that the typesetter can take this into account.

2.1.2 Headings

Say whether part headings are to be on separate leaves (often called part titles); see section 3.4.3.

Except in reference books (where there may be many levels of sub-heading), it should be possible to limit subheadings in the text to three grades. More than three grades can be confusing rather than helpful to the reader.

The headings should be coded in the margin of the typescript, by a ringed letter or number, according to their place in the hierarchy (see section 9.3.3). If you know which passages are to be set in smaller type (e.g. the bibliography), code those headings differently from the ones in text type, because the designer’s specification will give the size as well as the style appropriate for each code letter. Tell the designer how many grades there are in the text and endmatter, and how they are coded: for example ‘three grades in the text, labelled A, B, C; one grade in the bibliography, labelled X’. Mention any factors that might affect the typographical style, for example that the headings are extremely long or short or include numerals or italic or Greek; or that grade A appears only in chapter 5. If headings or notes must appear in the margin, point

this out. (Marginal notes are just the kind of thing that could helpfully be shown in specimen pages.)

2.1.3 **Footnotes and endnotes** (see section 9.4)

Tell the designer whether the notes are to be footnotes or endnotes; whether any footnotes should be keyed by number or symbol and, if by number, whether the numbering may continue through each chapter or must start afresh on each page. If there are lot of footnotes per chapter, or many very long ones, discuss with the commissioning editor whether they should become endnotes. If they are to remain footnotes, mention the number and length in your brief to the designer, as this may affect the design. Consider the best way of setting out the notes if there is to be more than one kind of note; for example in a scholarly edition.

2.1.4 **Cross-references**

Unless the book is written to fit a page layout or has been prepared in TeX or LaTeX (see pp. 7 and 307), or the author has carefully cross-coded so that it can be captured in XML, cross-references to pages cannot be completed until the book is typeset and paged. (Exact cross-references may be necessary in reference books, but often a chapter or section number is enough, because most readers will not want to turn immediately to the passage referred to.) If there is a lot of cross-referencing, make sure the designer knows, as it may influence the design specification.

2.1.5 **Passages to be distinguished typographically**

We use ‘small type’ to mean a size between text type and footnote type. Say whether it is necessary to distinguish long quotations (see section 11.1), exercises, etc., typographically from the main text, leaving it to the designer to decide whether small type, indentation or unjustified setting – or perhaps a different typeface – should be used to distinguish them. If there is a particular advantage or disadvantage in using text type, small type or italic, say so. Give folio references to isolated or particularly complicated examples.

Appendixes are usually set in small type, but may be in text type if, for example, they contain mathematics or long quotations that are to be displayed in smaller type. Point out any relevant factors.

2.1.6 **Tables** (see section 9.5)

Tables may be set in small type or in footnote type, or the type size may vary according to the size of the table. Give folio references for any complicated tables, and say whether very large ones may be split or turned to read up the page to avoid having a fold-out.

2.1.7 **Illustrations** (see chapter 4)

Mention the author's artwork and labelling on your brief, and also any photographs provided for the halftones, so that better alternatives can be obtained if they are not suitable for reproduction.

Confirm with the commissioning editor that captions, typed lists of names for maps, etc. will be provided if required.

The author may have sent some information with the illustrations, and it is helpful if you can at this early stage indicate to the designer which illustrations must be reproduced same-size or at a particular reduction; which illustrations must be reduced by the same amount as one another or reproduced at the same scale; which drawings or photographs have been borrowed and must not be lettered; whether any coloured originals are to be reproduced in colour or black and white. If you can at this stage make a checklist of illustrations (see fig. 4.2), this will help the designer.

See that the illustrations are identified by the ISBN, author's name, short book title, figure number and, if possible, folio number. This information is best typed or written on a self-adhesive label which is then attached to the back of the photograph.

Unnumbered illustrations may be identified by the folio number, plus 'top', 'middle', etc., if necessary. Mark the approximate position of each illustration in the margin of the typescript, if you can do this without first reading the text; if you cannot, say which chapter the figures belong to. (This will, of course, be clear if they are numbered by chapter: 1.1, etc.)

Halftones

Say how many there are. If they are not to be printed on text paper, the commissioning editor will say whether they are to be grouped in one or more plate sections, or pasted in individually to face the relevant page of text (the last option is more expensive). If you already know that the halftones cannot be trimmed without losing some essential detail or must be bled (i.e. run off the page), or that there are editorial factors affecting sizing, say so. If you do not yet know which of the photographs will be used, make this clear and provide a simple hypothetical basis for the specification or sample.

If original photographs are being used (as opposed to JPEGs, TIFFs, etc.) they should be treated with the utmost care, as any marks may be reproduced. They should be handled as little as possible and never folded; keep them between pieces of stiff card a little larger than the prints, so that the corners do not become dog-eared. Do not use paper-clips or mark the face of the prints; any marking on the back should be done very lightly, with a soft pencil or china marker. Do not use a felt-tip pen: the ink dries slowly and may mark the front of another photograph.

If the prints are borrowed from, say, a picture library, they must not be marked; mark up a photocopy or an overlay (see p. 83).

Line drawings

Say how many there are, counting numbered figures as one each; if some are made up of more than one part, show this on your illustrations checklist. Mention any points about style and size (maps and large diagrams may sometimes affect the page size).

If any are to be redrawn, they should be separated from the text, and a photocopy put back in the text, if necessary.

Possible fold-outs

Say whether each illustration, when unfolded, must be visible even when the book is not open at that page; also whether the fold-out must face a particular page or may be bound in at a place that is more

convenient for the binder (e.g. between two folded sheets – ‘signatures’ – of the text). Give figure numbers and ask the designer whether there is a cheaper way of dealing with the material.

Possible artwork

Things other than illustrations may require artwork as well as typesetting; for example, genealogical tables with many rules (lines), music, chemical formulae containing diagonal lines, crossed-out letters, tables with complex ruling. Give folio references unless they occur throughout the book.

Illustrations not yet available

Give as much information as possible. Printers can estimate the cost of printing a half-page or whole-page illustration; but it is impossible to estimate for drawing without knowing how complex the illustration is likely to be. Say, for example, ‘Estimate 1 complex whole-page map, 5 simple half-page diagrams.’

If the captions are not yet available, give their probable length: ‘Estimate captions as 1 line each.’

If you find that small amendments need to be made to the specimen after you have finished the copy-editing stage, it is sufficient to highlight these on your own reference copy and on the copy that will go to the typesetter with the copy-edited typescript. It would be wise also to draw them to the attention of the designer. If larger amendments are needed, a revised specimen will probably be necessary.

3 Preparing the text for the typesetter

The principles of copy-editing are the same whether you are working electronically or on paper, although some of the procedures are different. This chapter discusses the fundamental tasks that all copy-editors have to deal with and explains in section 3.6 how the typescript should be marked if you are editing on paper. We use the word ‘typescript’ to mean either the author’s typed copy that will be set by the typesetter, or, as is more usual nowadays, a hard-copy printout that the typesetter will be following to amend the author’s electronic files. If you are working on screen, you should refer to chapter 16 as well.

3.1

VARIOUS LEGAL ASPECTS

The copy-editor is one of the few people who read a book or journal thoroughly before publication, and an incidental but extremely important part of the copy-editor’s role is to keep an eye open for any legal problems, so it is useful to have some knowledge of the key areas of publishing law.

3.1.1 The right of integrity

Under the UK Copyright, Designs and Patents Act of 1988, an author has the right to object to derogatory treatment of his or her work, ‘derogatory’ being defined as a ‘distortion or mutilation of the work’ or anything that is ‘prejudicial to the honour or reputation of the author’. This right of integrity is one of the so-called ‘moral rights’ recognized by the Act, the others being the ‘right of paternity’ (the right to be identified as the author); the right to prevent false attribution (the right not to be credited with work he or she has not created); and the right to privacy of certain photographs and films (restricted under UK law to works commissioned for domestic purposes, such as wedding photographs). Some countries, including the USA, have significant laws protecting privacy.

The right of integrity, whether or not part of a country's law, enshrines a basic principle that can be taken for granted: that all changes to an author's text must be subject to his or her approval. There are legally valid exceptions, however. Where the author is contributing to a newspaper, magazine or periodical, or to an encyclopedia, dictionary, yearbook or other collective work of reference, the right of integrity does not apply, and the publisher has the legal right to cut and edit without the author's permission, though there are, obviously, good reasons to tell the author what changes one proposes, and to obtain his or her approval if possible.

3.1.2 **Infringement of copyright**

In the main, the most you can do to guard against copyright infringement is to ensure that all the necessary permissions to use copyright works have been obtained and the appropriate acknowledgements included (see section 3.7.1). If the author has simply incorporated material from another's work without acknowledgement, you clearly have no way of knowing this unless you happen to recognize a passage or illustration; if you do, tell the commissioning editor.

Using the creative work of another person (their language, their specific ideas, or other work original to them), without acknowledgement, as if it were your own, constitutes plagiarism, which may not necessarily be an infringement of copyright (for example, where the work used is in the public domain), and which may sometimes occur inadvertently. Nevertheless, plagiarism is always unethical and you should be alert to the possibility.

3.1.3 **Libel**

A libel is a published statement tending to discredit a person in the eyes of reasonable members of society. To constitute libel, the statement must be untrue, but the burden of proof to the contrary lies with the publisher. A 'person' in this context includes a group of people, a society, a company, and so on, as well as an individual. Normally the libelled person must be alive (which could mean that, in the case of a society for instance, one or more of its members are alive even though

the society may be long disbanded), although there is such a thing as ‘criminal libel’, which can apply to the dead. You must be sensitive to the possibility of libel; draw *any* dubious passage to the commissioning editor’s attention. Quite apart from a libel case being very expensive and disruptive for the publisher, libel can cause an immense amount of unwarranted distress to the person concerned.

3.1.4 **Negligent misstatement**

A negligent misstatement can arise in advice, information or an instruction, which it is reasonable to assume the reader will or may act upon, that is inaccurate, either because it is factually incorrect or because a crucial fact has been omitted. The error may originate with the author or may be introduced by an outside editor, publishing staff or the typesetter. The publisher’s liability for such misstatement can arise if it can be shown that there is a *prima facie* duty of care incumbent on the publisher, that the misstatement could have been avoided by the exercise of reasonable care and skill, and that the error has led to physical injury or damage to the plaintiff, or to financial loss or damage. The author should be asked, in writing, to confirm, also in writing, that all such information, including engineering and circuit diagrams, has been double-checked and is accurate from the safety point of view. Any queries about such matters arising during copy-editing or any other pre-publication stage should be referred to the author, again in writing, and all correspondence concerning them should be kept on file, to show that the publisher has taken all reasonable care to avoid negligence in respect of statements contained in the book. (See also section 6.13 on safety.)

3.2

HOW MUCH COPY-EDITING TO DO

Most publishers send their authors, or include on their websites, instructions about how to prepare their typescripts and electronic files. These will cover such things as double spacing, subheadings, capitalization, quotation marks, spelling, notes and bibliographical references,

tables and illustrations; but even if the author has tried to follow these there may be hidden faults.

When you receive the text for copy-editing, you may be told how detailed a job you are expected to do, or how much time and money has been budgeted for copy-editing. The level aimed at will depend on various things:

- how soon the book must be published
- whether it will have a limited life or market
- the readership
- the method of production: whether, for example, the text will go to a typesetter after copy-editing, or whether the author will be making the copy-editorial corrections in a program such as TeX or LaTeX.

Of course, it will also depend on the present state of the book; and commissioning editors and other publishing staff can be lulled into thinking that a good-looking typescript implies a well-written book. So it is worth looking in detail at some representative sections of the main text, notes and bibliography to identify any problems that you might want to discuss before starting your detailed work. If there are fundamental faults, such as a poorly structured bibliography or recurrent problems with the styling of the notes or presentation of foreign languages, the commissioning editor might prefer to ask the author to do some further work before copy-editing begins. If you judge that the book requires more work than the schedule and budget allow – for example, if some chapters have been written by non-native speakers and will require heavier editing than the rest – the commissioning editor may wish to discuss ways in which the workload can be cut to keep within the budget. For the purposes of this chapter, however, we have assumed that you have been asked to do as thorough a job as the book requires.

The commissioning editor may be responsible for the general content, organization and style of the book; for picking up any errors of fact or potentially libellous passages; or for obtaining permission to reproduce quotations, illustrations, etc. However, even if all this should have been done by the time you receive the typescript, you should look out for these things yourself, as well as for out-of-date material, bias,

parochialisms and problems of safety (see sections 6.2 and 6.13). Part of your role is to try to ensure that neither author nor publisher has second thoughts that could cause delays and expense at a later stage of production.

How far you should alter an author's style is a matter of judgement: it will depend on the kind of book and the intended readership, and on the author's reactions to your proposals. In works of exposition you must change misleading, ambiguous or obscure English and the misuse of words. Consistency of tone is important too: for example, a consistently informal style can work well, but a colloquial phrase or slang word in the middle of formal prose can jar or distract the reader from what the author is saying.

Good copy-editing is invisible: it aims to present the book the author would have written if he or she had had more time or experience – not, as some new copy-editors think, their own improved version. John Gross has written that, leaving aside any large errors of judgement or fact that a copy-editor might commit, the damage they can do 'consists of small changes (usually too boring to describe to anyone else) that flatten a writer's style, slow down his argument, neutralize his irony; that ruin the rhythm of a sentence or the balance of a paragraph; that deaden the tone that makes the music' ('Editing and its discontents', in Christopher Ricks and Leonard Michaels (eds.), *The State of the Language*, 1990 edn (London, Faber & Faber), p. 288).

As copy-editing problems vary from book to book, it is impossible to list all the things you should do. A checklist of the most obvious tasks appears as appendix 1, but you will want to modify the list to suit the kinds of material you work on. To avoid too much repetition, the present chapter contains only brief references to matters treated in more detail elsewhere in the book.

You must provide copy that the typesetter can follow without misunderstanding or delay. The text must therefore be complete, legible and unambiguous; passages to be distinguished typographically must be identified, and all subheadings coded; fresh pages and rectos, and the position of all text illustrations (and tables where necessary), must be marked; roughs for any line drawings must be intelligible to the artist; and so on. All these things must always be done, however rushed the book is. See section 3.4.

For the reader's sake you should see that the book is well organized, clear and consistent (see section 3.5). How much you do will depend on the level at which the book is written, whether your publisher has a house style that is implemented in every book and how much time and money can be allocated to copy-editing. Having a house style to follow means fewer decisions for the individual copy-editor. However, the more changes there are to make, the more likely it is that something will be missed and that the book will be inconsistent; and there are few things that annoy authors more than having an inconsistent system substituted for their own – whether their own was inconsistent or not. If your publisher does not have a rigid house style, it is usually easier and safer to implement consistently the author's own conventions, provided they are clear and sensible.

3.3

WRITING TO THE AUTHOR

As soon as you can, contact the author, to introduce yourself and explain in general terms what you will be doing. If your publisher has a printed style sheet, it is a good idea to forward a copy, even if the commissioning editor sent one at an earlier stage; and if there are guidelines for authors on your publisher's website, you could ask the author to have another look at them as a reminder of some of the issues you will be addressing. Say when you plan to send your queries about detailed points, and give the author a date by which you will need final responses in order to meet the copy-editing deadline that you have been set. Check that the author will be available to answer queries during that time, and confirm the postal or email address to which they should be sent. Some publishers like the introductory letter to be sent by post on their headed paper, but are happy for copy-editors to correspond with authors by email once initial contact has been established. Authors are pleased to hear that progress is being made; and you may want to ask for some missing material or establish agreement on some general changes you propose, before you start detailed work on the book.

You may also need to mention points where your house style differs from the author's, or to suggest a system to replace something that is presented inconsistently or unsatisfactorily. Not all authors want to be

3 Preparing the text for the typesetter

bothered with such things as the choice of -ize or -ise spellings; but even authors who are very inconsistent may care a good deal about such things as capitalization; and minimal punctuation may be just as intentional as punctuation according to the rules.

If authors are not consulted about changes during copy-editing, they are more likely to object when they see them in the proof, and to insist that their original system is reinstated.

You should mention any general departures from the author's layout and style; for example:

- parts and chapters: a decision not to have a separate leaf for part headings; renumbering chapters in arabic; other numbering systems to be changed
- subheadings: changes to improve an overcomplicated or confusing system
- running heads: what is to be used (e.g. chapter title on the left, first-level subheading on the right); ask the author for shortened forms if necessary
- notes: whether the notes are to be footnotes, or endnotes at the back of the book or at ends of chapters (for contributory volumes, for example); whether any renumbering is necessary, for example by chapter rather than in one sequence through the book
- quotations: the use of single or double quotes; whether (and how) long quotations will be distinguished; the use of square brackets and three-point ellipses (see section [11.1](#))
- tables: the need to number them because long ones may not be placed exactly where they are in the typescript (see section [9.5](#))
- illustrations: whether any halftones are to be grouped or in a section; whether figures are to be numbered by chapter or in one sequence (see section [4.2.2](#))
- bibliographical references: the content and form of references in the text or notes; the organization of the bibliography
- cross-references, if the author has too many or uses forms such as *v. inf.*
- spelling, capitalization, accents, hyphens, form of possessive (see section [6.12](#))
- italic

- numbers: use of words or figures; elision of pairs; comma or space for thousands
- dates
- bias: any rewriting necessary, e.g. avoiding use of 'he'
- abbreviations: inclusion or deletion of full points
- scientific nomenclature and terminology, displayed formulae, etc.

Explain why you have had to depart from the author's own system; and avoid using jargon such as 'copy' or abbreviations such as 'a/w', 'h/t' or 'ts', which the author might not understand.

As you go through the text in detail you will find small points not covered in your general letter. It is not necessary to tell authors about every individual change you make, but you should give them one or two examples of every *kind* of change, so that they will have some idea of what you are doing. Authors often like to receive queries in manageable batches of, say, a couple of chapters at a time; and that works well for the copy-editor too, as you receive feedback that might save you work or queries later in the book. If a great deal of rewriting or restructuring is required (for example in a book by an author whose first language is not English), it is advisable to send the author a photocopy of the copy-edited typescript or a copy of the edited files. This is standard practice among US publishers. Explain to authors that when they receive proofs they should not alter anything except typesetter's errors, and ask them to let you have any final changes now.

Ask authors to send any changes as a list, or on folios with the changes highlighted. Ask them *not* to send new printouts or files with the changes unmarked, especially if the typescript includes a lot of technical marking: it is easier to add a small change to the existing folio than to read and mark up a new one. If you send authors a photocopy of the copy-edited typescript, ask them to mark corrections in a distinctive colour and list the folios affected, so that you can easily check the new material for consistency with the rest. They need not return any unchanged folios.

Record any decisions or agreements with the author on general points. You may need to refer to these at proof stage if the author's memory of what has been agreed differs from your own; or someone else may need to deal with the proofs on your behalf. Similarly, record

anything received from or sent to the author. Make sure that the commissioning editor, production department and marketing department are notified of any change to the author's affiliation or postal or email address.

It is most likely that the production schedule will be fixed before you start work. Publication might be planned for an optimum sales time for trade or educational books, or for an important conference on the subject of an academic book. Publicity material, with the predicted publication date, is prepared at an early stage of production. It is therefore very important to keep the production department and commissioning editor informed if you run into problems – if the book turns out to need more work than at first appeared, or if the author does not answer your letters or emails and cannot be reached by telephone.

3.4

COMPLETE, SELF-EXPLANATORY COPY

If there has not been an earlier planning stage, go through the typescript and illustrations before starting your detailed work, to make sure that the material is complete and clear enough for typesetting, drawing and/or reproduction (see chapter 2). If you have been provided with a typographical specification, check that it covers everything. If the book is to be designed during or after copy-editing, you might be asked to draw up a brief for the designer at this stage giving examples of headings, displayed matter, etc. (see chapter 2).

Ideally, you should not start detailed copy-editing until the text, with all accompanying illustrations and tables, is complete. A missing chapter often arrives much later than the promised date, which means that when you go back to copy-edit it you will have to remind yourself of detailed points of style; and if the bibliography has not yet arrived, you cannot easily check the bibliographical references in the text or notes. The late addition or deletion of an illustration could necessitate the renumbering of all the illustrations and cross-references to them throughout the book.

Similarly, typesetters can work more quickly and efficiently if they receive the whole book at once. They should at the very least receive everything that will appear in the text and footnotes from the beginning

of the first chapter to the end of the last one, and preferably also any end-notes, appendixes and bibliography. If some preliminary matter, such as a foreword, cannot be provided before the book goes to the typesetter, list that item as ‘to come’ and give the approximate length, if possible.

If you are copy-editing on the hard-copy printout of the author’s files, it is vital that the printout is the very latest version. It is, unfortunately, all too easy for authors to make a few last-minute changes to their files before submitting them to the publisher and forget to print out revised versions of the folios or mark them manually on the hard copy. Many a copy-editor and author have been surprised at proof stage to find that whole paragraphs have been deleted or passages mistakenly turned into italic – things that were not spotted during copy-editing because they were not reflected on the printout. If you suspect that the typescript on which you are working is not identical to the author’s files, discuss the matter with the author immediately, and, if necessary, wait until you are confident that you have the final version before beginning your detailed work.

If the author has provided rough drafts of the illustrations, rather than finished artwork or electronic files, check them against the text as soon as possible, and return them to the publisher for drawing as soon as any queries about them have been answered. Make sure that the author is sent copies of the finished drawings to check, and warn the production department if this is likely to cause any delay.

Any list in the prelims or endmatter that contains page references – an index, a table of cases or a list of references doubling as an author index – can be sent for setting with the rest of the book. Unless the author has prepared the index or table with tags so that page numbers can be generated automatically (see p. 186), ask the typesetter to leave enough space for the author to add the page numbers on the page proofs, and remind the author to fill in the appropriate page numbers when page proofs are available.

3.4.1 Checking for completeness

You may be the first person to look at the typescript and illustrations closely enough to make sure that nothing is missing. Check the folio numbering and also any other numbering schemes such as sections,

tables, equations and illustrations: gaps in the sequence are a warning that part of the typescript may be missing, or that the author has cut the text and has not tidied up afterwards. Make sure that all parts of the book have been provided, including those things that the author may not have thought of: *complete* copy for the preliminary pages (see chapter 7), including half-title and verso of the title page, and lists of captions for the illustrations.

3.4.2 Numbering systems

The folios should be numbered in one sequence throughout the typescript, so that the typesetter can see at once where a folio belongs, though the preliminary pages may be lettered or numbered in roman, to allow for the addition of material not provided by the author. See pp. 167–70.

If a folio is added after, say, 166, call this extra folio 166a; immediately below the folio number on 166 say ‘166a follows’ and on 166a ‘167 follows’, so that anyone checking the folio numbers knows at once if a folio is missing. If the author cuts the text, or misnumbers, and there is no folio 166, say at the top of 165 ‘167 follows’. If there are many gaps or insertions, or the chapters are paginated separately, it is wise to repaginate the whole typescript.

Chapters, appendixes, etc., are usually numbered in arabic, though it may be simplest to retain roman numbers in references to other books and journals. If you renumber chapters, etc., in arabic, remember to change the numbers not only in the headings but also in the contents list and in any cross-references.

Chapters are better numbered in one sequence rather than separately in each part, so that cross-references can consist of a chapter number only, for example ‘see chapter 12’ rather than ‘see part II, chapter 4’.

Section numbers may include the chapter number:

chapter 6

section 6.1 (first section in chapter 6)

subsection 6.1.3 (third subsection in section 6.1).

Some authors number introductory sections with a zero, so that the introductory section in chapter 6 would be 6.0. If sections are

distinguished from subsections by their numbering, it is not necessary to distinguish their headings typographically. If there are many cross-references to section numbers, it is a good idea to include the chapter and section numbers in the running heads.

Illustrations and tables may also be numbered by chapter if there are many of them or the book is a contributory volume.

If authors number (or letter) the points in their argument and refer to them, make sure they refer to them by the right number and that there are no intervening numbered sequences that might be confused with them. If authors do not refer to the points often, you may want to persuade them to remove the numbers: these may just be the remains of the scaffolding on which the book was constructed.

Numbered paragraphs should be laid out like other paragraphs unless they form a list of points that needs to be distinguished from the main text. The distinction will be based partly on the length of the paragraphs and partly on whether the reader is likely to refer back to the items independently of the surrounding text.

Lists of short items may have hanging indentation, with the first line starting full out and subsequent lines indented. They may be numbered:

- 1 Define the topic of the book and draw up a list of chapters needed.
- 2 Select potential contributors carefully and solicit their participation in a letter that describes the volume and their individual contributions in detail.

Unnumbered items may start with a dash, bullet or other symbol:

- Prepare sketches of all new line drawings; submit them for editing; have them drawn to the publisher's specifications; proofread all final artwork.
- Locate existing illustrations; write for originals and permissions.

Or they may start with a little subheading, for example:

green: typesetter's own marks (corrections and queries)

red: author's or publisher's correction of typesetter's errors

blue or black: author's and publisher's own alterations (including any carried out in response to typesetter's queries).

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Whatever the layout, make sure it is clear where the last point ends and the main text resumes.

Punctuation and capitalization of items in displayed lists depends on the length and content of the items; for instance, short items that are not complete sentences are better lower case and with no final punctuation (see the various examples in this section).

3.4.3 **Fresh pages**

Put ‘fresh page’ or ‘recto’ at the top of folios where appropriate, including those for preliminary matter, bibliography, etc.

Parts

The chapters may be grouped into parts. Each part may have a part-title leaf, that is, a right-hand page containing just the part number and title, and usually backed by a blank left-hand page; the first chapter heading in that part is placed at the head of the next right-hand page. There is occasionally an introductory note, which may be placed immediately below the part heading or on the verso; or a map may be placed on the verso; but the first chapter should not start there. If the part heading is to occupy a separate leaf, it should be on a separate folio in the typescript, included in the folio numbering and marked ‘recto’, with ‘verso blank’ at the foot and ‘recto’ at the top of the next folio.

If the parts have separate title leaves, the appendixes should have a joint one too, to show that they are not just appendixes to the final part; but there is no need for a joint or separate title leaf for the bibliography and index – or to mention them on the title leaf to the appendixes – because there is no risk that the reader will think that they do not refer to the whole book.

To save space, the part may just start on a fresh page, with the first chapter starting lower down the same page. See that the wording for the part heading is written above the chapter heading; or, if it is given on a separate folio, make clear to the typesetter that it is not to occupy a separate page. The folio should be labelled ‘fresh page’ (or ‘recto’ if it is decided to start all parts on a right-hand page).