PublishMe

Editing and proofreading your book

www.publishme.co.nz

Introduction

The job of taking a raw manuscript and bringing it up to the standard required to be a viable product on the open market is the demanding role of the editor and proofreader.

This process can be quite expensive if you haven't minimized the amount the editor and proofreader need to do, so the cleaner you can get your own manuscript, the better.

Once you have completed your manuscript to your own satisfaction, the best first step to take before entering the editing and proofreading stage, is to put a few copies of the book out to a group of well-chosen friends and associates who have an interest in the area – ideally including some people who represent a section of the target audience for whom the book was written. Get them to read and make suggestions regarding the script.

One of the best features of Microsoft Word is that it contains a couple of very useful but little-known features that make this sort of input from outside easy to receive and process. The first feature is called *Track Changes,* found under the *Tools* menu. You click on this feature to turn it on, and when a person receives your manuscript by email or on disk they make their alterations with *Track Changes* on and send it back to you. What you receive is their changes all marked in colour, with anything they deleted out to the side in a box. You can then use *Accept and Reject Changes* to accept or reject each change or suggestion in turn. It can take a little time to learn how to use it really effectively but it is a tool that is very worthwhile for writers to learn about.

The second tool is called *Compare and Merge Documents* and is also found on the *Tools* menu. Imagine you send copies of your manuscript to several people, let's say six, and have them each send back their *Track Changes* alterations. You might accept the changes they each made on each of their versions, but now you have an additional six manuscripts your original as well as each one containing differences. How do you easily reunite them into a single manuscript?

Using *Compare and Merge Documents,* you can bring the manuscripts alongside your original, one at a time, and have the computer show you the differences in the two. By accepting and rejecting as you wish, you can bring in all the changes you wish to include, so that if a number of people have made a similar but different alteration to a paragraph, it is at this stage that you will choose the best by elimination. Again, a little experience in its use will make it seem like the simplest of tools. It can also be used, of course, if one of your six fails to use track changes in the first place, and just makes their edits straight in the document. This is no longer the problem it might at first appear to be if you know about *Compare and Merge Documents.*

Before considering the editing and proofreading more closely, ensure that you really have thought through and adopted VERY safe systems for backing up your work at all stages, AND for controlling the versions.

Ideally, keep a second copy at all times and keep it at a different place. With a computer this may just involve a process as simple as emailing a copy of your work to date to yourself at a hotmail address each day. That way, if your computer corrupts and you lose everything on your hard drive, you should still be able to access the latest file from any other computer. Equally, depending on the age of the machine, it might involve burning to a CD or copying to a portable data storage device. In fact with the portability of data through such devices today, you could feasibly work at various times of day on several different machines, carrying your latest data backup with you on your portable device and leaving your second backup on whichever machine you last used. This would suit someone who works on a computer, and can use their lunch hour for a bit of additional writing.

For those who don't write using a computer it is important to find a way to back-up your work. You may photocopy your new notes each day after writing and take them offsite, or you could even use a fax to send them direct to a trusted external receiving point where they can be stored safely. There is nothing as demoralising as losing a large amount of your hard work, and nothing you write to replace it will sound as right in your head. So the golden rule is: back up your work each and every day.

Version control

There is more to backing up than just keeping good copies – as we enter the editing phase, we need to know which is the latest and best version of the manuscript. Find a process that works for you – some people may make a new version every time they add any large amount of new material or make significant changes, or at significant stages of the development of the manuscript.

Our suggestion is never to throw out any version, but to numerically add to the file name eg: Blowhole Adventure 001, Blowhole Adventure 002, Blowhole Adventure 003, Blowhole Adventure 004, every time you add to the last file, and keep a clear record of what version number you are up to. If you keep every file in one folder and mark them this way, they should also naturally show on screen in correct numerical order so that you can see at a glance what your latest version is and can move on from there. (To save to a new version you do a Save As and give it the next number you are up to, rather than just doing a Save, which saves over the top of the file.)

We suggest you keep all files until the book is completed, as it is very easy to accidentally lose parts of a book without realising or a file can corrupt, and only by keeping all files, can you go back to retrieve whatever gets lost.

Clean them out at the end of the project; save them to DVD/CD or other storage device if you think you may want them again in the future. Don't bank on your printing company keeping files that you may want in five years time.

Setting your manuscript in one version of English

You may have worked in Microsoft Word for a number of years and may have never noticed before that on the very bottom of any open file on the status bar it not only tells you what page number you are currently working on, which section, how many pages in total there are etc, but it also says something like English (Ne…etc. If you double-click on this, a pop-up box will come up and show you (with ticks on the list) which version of the English language you have used in your document. You may find you have used more than one. If you want your manuscript to use consistently one version, for example, New Zealand English or US English then you might want to change it. For example, if you want it to be an international book and decide to use US English but haven't checked the whole document is in the US version and you end up with stray New Zealand or other English language spellings in there, then you may be unhappy with the finished product. You do this by selecting all your text, clicking on *English* on the status bar again and then on the English version you want to have. It will automatically run through all the pages and do a check. This will help when you write more into the file or when you do a spell check. Please be aware though that changing it to all one version of the English language won't be any good if, for example, in parts of your manuscript you are deliberately using other versions.

Spelling and grammar check

Another tool in Microsoft Word that will help you to use correct spelling and grammar is the *Spelling and Grammar* check (under Tools). You can use it as you develop your manuscript to help you check your work if you wish, but it is best done when your manuscript is completed. If you do add more text after your spell check, those pieces should also be checked. Getting the spelling correct is extremely important. Even if you are using errors deliberately as part of a character's persona, then these should also be done consistently. When you go to *Tools* and you select *Spelling and Grammar,* a pop-up box comes up onscreen for you to start your checking. In this box there is a box where you can tick to have it also check your grammar. This is also another feature worth using. The spell-checker will then also give you suggestions when it picks up any inconsistencies in the sentence structure and grammar usage, for example in subject-verb agreement. Please don't think this will make your manuscript completely free of any spelling and grammar errors though – a spell-checker just isn't that clever. We just have to look at other examples of writing in our everyday environment to see how wrongly dependent on this tool some writers become. For example, if you have a habit of writing *fro* instead of *for* every time you write the word, a spell-check doesn't always pick this up. A careful proofread, even reading aloud, is still needed by someone with expertise in this area. This tool is a huge help though and should be used to check every word you've written and that includes any front and end matter, such as bibliographies and indexes. It is well worth having the patience to do so.

Editing

The editor has the task of developing the original manuscript into a product of which all can be proud. Assuming you went through the thorough planning process we suggested in the planning guide books from this site, and also assuming your focus group readers report that the book was logical and readable and appealing to them, a major structural edit should not be necessary.

Structural editing

If your feeling from the comments received, and your own sense perhaps, is that the book needs improving to be of saleable standard, then it is wise to use a structural editor or manuscript assessor at this point. A structural editor's role involves ensuring that books are readable and easily comprehended, tightly written and economical with words if that is appropriate. A structural editor will eradicate poor sequencing, sudden great leaps of understanding, shortfalls in logic, weak scenes, characters or events, general fluff and otherwise simplistic episodes.

They may also pare back the adjectives if you have gone overboard with the thesaurus for the audience you are writing for.

A well written/edited text is a pleasure to read and rarely difficult to follow. A good structural editor should ideally also be a good writer, able to retain the unique 'voice' of the particular author whose work they are editing, whilst ensuring that the conventions of powerful text are adhered to. A structural editor will also look for inconsistencies. For example, because authors write over a period of time, they sometimes miss inconsistencies such as the car their lead character drives, the colour of their hair or the names of their children which may have altered as the manuscript developed. Some structural editors like to create detailed notes of the characters, places, times and events as they read, so that any inconsistency is easily highlighted.

For many authors, their work, because it comes from the creative part of their brain, becomes very dear to them and it can seem quite hurtful when people criticise it – a bit like having a child of yours criticised by an outsider. Brace yourself. The roles of editing and publishing in general demand that criticism is offered and accepted. Just look on it as part of the effort to make your book a great success.

It can be wise to access the skills of an experienced editor to at least copy edit your manuscript but assuming you believe you have the skills to edit your own work, what follows are the core principals of what needs to be done to complete a good job of editing and proofreading a document.

Copy editing

Copy editing involves checking for inconsistencies in style, basic typographical, grammatical and spelling errors. In books with technical information in them (even many novels today contain reasonably complex detail) it is wise too, to check details. It is often the case that authors have made mistakes that many readers would not miss.

Every author is different. Some authors are happy for editors and proofreaders to make large-scale changes to their manuscripts – some are reluctant to grant quite minor alterations. You are most unlikely to sell the rights to your book to a publisher if it is filled with little errors, because it means you just haven't done your job, and you are expecting the publisher to go to the trouble and expense of doing what should rightly be your job. This is time and money that will come off the publisher's bottom line returns, so they significantly raise your chances of being rejected. If you can't do it well enough yourself, find someone who can help you, but you must work to remove as many mistakes as possible from your work, especially if you are producing a more detailed work with lots of real people's names, dates, events and places. If a publisher sees you are mistake-prone, and that there is a strong likelihood that he or she needs to pay for the checking of all these references, forget it. There are plenty more books out there.

If you are buying-in editorial assistance, be aware that the editor may return your manuscript 'marked-up' with changes and suggestions. If you're unsure about proofreading marks check out www.merriam-webster.com or you can ask the editor to make the changes directly in the electronic manuscript so you can accept them on *Track Changes* or *Compare and Merge Documents.*

There are really three parts to editing. They are structural editing, copy editing and proofreading. In many cases two or more of them will be done simultaneously or by the same person, but it is nonetheless handy to understand the purpose of each so that you can ensure that each is done well enough to give a high quality, professionally finished product.

We've covered structural editing, so let's move to copy editing which involves checking for:

1. Inconsistencies in style. For example, dates or numbers written differently in different parts of the same work, capitalisation or punctuation used differently for the same case, American and New Zealand spellings interchanged etc. These are particularly tricky errors for proofreaders to eradicate, and are usually addressed through having – and adhering to – a 'style sheet'. This is a written expression of how all such issues for that publication are to be dealt with. This can in fact be sent to authors before a work is finally accepted so that they take some of the responsibility for ensuring such consistency, though the work usually still needs to be checked. A style template is available at the end of this downloadable book.

2. Spelling errors. A good spelling-checker is essential (and we've already outlined why).

3. Basic typographical errors. After the electronic spelling-checker has been used, typographical errors usually present themselves as homonyms (words that have the same sound but a different meaning – eg: their, there and they're, here and hear) or just completely wrong words that are still correctly spelt words (eg: hat for that, his for this, here for there). These are often the result of fast typing but are not seen by electronic spelling-checkers.

4. Grammatical errors. To spot these, you need someone who has an excellent understanding of the structures of written English. At times, grammar will be intentionally wrong – Alan Duff's *Once Were Warriors* springs to mind as an example. An editor must have the flexibility to understand when incorrect grammar is a device being intentionally employed by an author, and when it is not. In all other circumstances, however, nothing marks a work out as poorly edited so much as poor grammar. Misrelated participles, overuse of indefinite articles, ambiguity, colloquial usages, non-sentences, rambling sentences … there are so many possible sins.

Unless your English is excellent, a fine final product is unlikely to emerge without employing a competent copy editor.

Proofreading

Proofreading is an exacting task very similar to copy editing. Many manuscripts are proofread twice – once before they are laid out when all the text is completed (including the front and end matter) and again after the layout is complete. The purpose of each read is different in that a copy editor or proofreader must have done any shifting of text and/or illustrations, order of elements etc or any other significant changes before layout. This is because once your manuscript is laid out these sorts of changes in most books can not be made without going to a lot of expense. To decide after layout that you just need to add another photo or that you have to change the ending or add another picture is going to cost you, but to also add even just one or two words in a sentence can have an impact on every page in the book after that. (It may also have your designer tearing their hair out.) So get your manuscript as complete and error-free as you can before it is laid out.

Proofreading also involves the final demanding look over the entire document once it has be laid out for print and just prior to printing, with an intention of eliminating any mistake in the surface features of the text or graphics of a publication. Remnant errors of accuracy in the structure or the copy are the domain of the proofreader in the final read through after layout. But so are errors arising from the layout and pre-press functions – pictures back to front or mismatched with captions, pieces of text dropping off, (occasionally software gets the hiccups and things can go wrong), wrong fonts being substituted, missing items, poor resolution or colour control – they are all part of the responsibility of the proofreader along with spelling, consistency and structure. Not many people are exacting enough to make good proofreaders. Don't settle for just anyone who says they'll do it. They must be capable.

These are the general rules you would follow when preparing your manuscript for submitting to most copy editors.

1. Type in single line spacing.

2. After a period or full stop at the end of a sentence, only ONE space is required before the capital letter starting the next sentence.

3. Don't do any significant formatting or setting of styles – this is all done later and can be distracting at the copy editing stage. You do however show your headings, subheading and sub subheadings etc, in a way that will make them obvious to your editor (such as make them bold and larger in font size).

4. Make sure all digital file names have extensions, eg: .doc

5. If you are supplying images then digital files of an image must have a file name the same as the way in which it is referred to in your text; eg: if in your text you have the instruction (Image No 34 Man running) then the digital file name of that image also needs to be Image No 34 Man running.tif.

6. Save your digital file as a Word document and email it or send on CD, depending on how your editor can best receive it. (Your editor will want to see only the latest version of your manuscript – not all the earlier ones as well.)

But before you do so, you should do some work of your own to save yourself some money.

7. Choose your dictionary based on the country for which the book is most appropriate (if it is for international audiences then US dictionaries are acceptable) then use the spelling and grammar checker on your computer to check your whole document. Look for the little red and green lines in Microsoft Word – right click and a suggested alternative will be offered).

8. Use the *Find and Replace* tool to find all possible problems in your manuscript and check them. Here are some:
   a. The word 'said'. Is it overused? Can it be improved?
   b. Are exclamation marks overused too?

9. Find all quotation marks – first all the doubles, then all the singles, depending on the style you have chosen – are they used in the right places? Is there an opening and a closing mark in all cases? (Except where a speaker goes on for more than a paragraph – then don't close at the end of the first paragraph but put new opening marks at the beginning of each subsequent paragraph that is part of the same speech and then a closing set at the end of the very last paragraph.) Does each new speaker start on a new line, and appropriately indented? Are commas, full stops, question marks and exclamation marks within those quotation marks?

10. Find all italics – are they correctly used (eg: to indicate the title of a book or piece of music or film, ship, etc)?

11. Find all common homonym errors that don't get seen by spelling checkers and check – there, their, they're, to, too, two, here, hear.

12. Search for the letters 'ing' if you are editing fiction, and ensure that as much as is sensible you change the passive voice that is often carried in words ending in 'ing' into the active. (I was watching – I watched.)

13. In the same vein, a search for the word 'was' can also throw up sentences that are too passive and therefore at risk of being boring.

14. Search also for the word 'that'. If you can get rid of at least half of the ones you find by making the writing more interesting, you will have done your work a favour.

15. Last, but by no means least, have you overused capitals? I remember a colleague saying to me their publishing tutor told them, 'there is only one word that has a capital and that is when you are referring to the Christian god – and we call him God'. Overstated perhaps, but sound advice. Many writers think that because a word assumes an importance in their work it must need a capital, so we see capitals used in many places where they aren't warranted and really only serve to distract the reader. Please don't overdo the use of these. Use them correctly and sparingly.

Some grammar, punctuation and stylistic conventions to consider:

Below is an example of a conventional style guide by which you can check all the various aspects of the text that need to be standardised throughout the book. You can set your own styles, but these at least will give you a guide as to

the sorts of things that need to be thought about. Each publication should have its own specific style guide, not only for the author, but also for the editor, proofreader and designer. Copies of that style sheet should be available as a reference at all stages of the publishing process. It can be a simple A4 sheet of boxes from A-Z and some blank boxes for additional information. It allows those working on the book to set out the decisions that have been made regarding how specific words, names, titles etc will appear throughout the book.

A template is included at the end of this book.

Capitals

Names/People/Languages	–	Joe Bloggs, Englishman, Yiddish.
Titles	–	King, Dame, etc.
Book Titles	–	first and important words, not joiners, ie: The Merchant of Venice.
Places	–	New Plymouth, Zambia.
Proper Names	–	Mr, Mrs, Ms, Miss.
Events	–	World War II.
Time Periods/Dates	–	the Bronze Age, Waitangi Day.
Months/Days	–	October, Tuesday.
Institutions/Groups/etc	–	Department of Conservation, the Cabinet.
Religious Institutions/Denominations	–	Judaism, Protestant.
Uncle/Aunt	–	upper case only when associated to a name, eg: we went with Aunt Jemima and Uncle Jeremy to the show; we went with my aunt and uncle to the show.
Mother/Father/Grand…	–	upper case when used as a title only.
Government/Parliament	–	lower case usually unless referring to the (institution/governing body) Parliament or Government of a particular country – if in doubt, leave to proofreader.

No capitals for seasons or compass points written in full.
No capitals for moon, sun, earth – exceptions left to proofreader's discretion.

Numbers

4,300	–	comma between the thousands and hundreds column.
Lists	–	right align to decimal point.
nine o'clock	–	gap between number and o'clock.
thirty-five	–	2-word numbers are hyphenated.
	–	in text, numbers under ten will be written as words. Ten and over write as a number, eg: I took three of my friends to McDonald's and we ate 36 ice-creams. Numeral vs spelt-out number exceptions exist; readability should always be paramount.

Full stops

For eg, etc, Mr, Mrs	–	no full stop unless they are at the end of a sentence.

Abbreviations

NY, NW, FBI	–	no full stops.
4 am, 4 km, 4 m	–	space between number and abbreviation, except for money ($4).

ie:	–	that is.
eg:	–	for example.

Dates

15 February	–	no th or st, number always first.
1800s	–	no apostrophe.

Alignment

When using an indicated (bullet or hyphen), question or answer space, have the 'indicator' then a tab and the follow-on line is to align to the tab. There will be exceptions, depending on the book.

Brackets

Punctuation	–	where punctuation would be used in a sentence normally, then it goes after the bracket, eg: (bananas), or (bananas).
Spaces	–	no spaces after opening bracket or before closure.
References	–	brackets can contain a brief in-text reference or citation, however, more detailed references are best set as footnotes or endnotes.

Hyphens/Dashes

Hyphen	–	between hyphenated words, eg: thirty-six.
	–	to show the connection between two words, eg: well-known man, hard-covered books.
	–	to avoid awkward look of letters, eg: re-enact (not reenact) and to keep the meaning of the word clear, eg: re-form, instead of reform (which has a different meaning).
Dash	–	at the end of a sentence which carries on in parts on separate line(s), or indicates a diagram or space, eg: . . . in the space below.
	–	to indicate a pause, whether a hesitation in speech or to introduce an explanation of what comes before, eg: we then saw the reptiles – snakes, crocodiles, etc.
	–	to indicate an aside or parenthesis, eg: there was no gain – apart from a more social life – in moving to the city.
	–	to skip numbers, eg: 4–19.

Quotes/Speech Marks

Thoughts	–	*Bananas!* thought Graeme. Conventionally thoughts are italicised and without speech marks to avoid confusion with spoken words, however, you could place thoughts in single quote marks if direct speech uses doubles.
Double Speech Marks	–	in direct speech (shows other punctuation too), eg:
	–	Jane said, "Just a moment."
	–	"Just a moment," said Jane.
	–	Jane asked, "Can you wait?"
	–	"Can you wait, please?" Jane asked.
	–	"Watch out!" shouted Karla.
	–	Trudy screamed, "The water's rising!"

Single Speech Marks	–	in cited words or phrases, eg: What does 'integrated circuit' mean? Cited words or phrases within direct speech, eg: "Have you any idea," he said, "what 'integrated circuit' means?"
	–	quoting someone else from a book or other written text, eg: What does Sam mean when he answers 'Hello - Sam's Sauna.' on page 6?
	–	quotes within direct speech, eg: Jane said, "Did you hear Michael say, 'I am not going to practise my tables today.' to his mother?"Jane said, "Did you hear Michael say that he was not going to practise his scales today, to his mother?" is still a direct speech from Jane, but no longer a direct quote of Michael.
Ellipses (. . .)	–	in quotations to indicate words omitted in the quote, eg: what does Sam mean when he answers '. . . Sam's Sauna.' on page 6?; Finish what Sam says to Lucy on page 6 of the comic: 'Hello . . .'
	–	gap after word before dots, (ie: bramble . . . or bramble …).
Apostrophes	–	when an item belongs to somebody/thing, this is known as the 'possessive case'. In the passive case, the apostrophe comes before the s in singular and plural nouns not ending in s, eg: boy's games and women's games. It comes after the s in plural nouns ending in s, eg: the boys' games – the games belong to more than one boy, ie: several boys.
	–	a general rule for singular and plural proper nouns ending in s, x or z is to add 's, eg: Strauss's Vienna; but in a plural situation es' is added eg: the Williamses' new house. When a single entity looks like a plural, add an apostrophe only eg: the United States' role. There are too many exceptions and challenges regarding apostrophes to outline here; we advise that you consult respected guides such as *The Chicago Manual of Style* for comprehensive guidance on English language usage.
	–	no possessive indication for 'its' – apostrophe only required for contraction, ie: it is – it's.
Practice (noun)	–	the doctor's practice.
	–	I went to netball practice.
	–	I need lots of practice.
	–	I did do my practice.
	–	never ends in ing or ed.
Practise (verb)	–	I am practising my scales.
	–	I will practise my scales.
	–	I am going to practise my scales.
	–	I practised my scales everyday last week.
	–	I can practise my scales today.
	–	I should/could practise my scales.
	–	I was practising my scales.
	–	I did practise yesterday.
Who	–	used when referring to a person, eg: She is the lady who lives at number nine.
That	–	avoid using 'that' twice in a sentence.
	–	don't use 'that' unless necessary, eg: Can I have the book that you sent me? Omit 'that'; for preference – Can I have the book you sent me?

Which	–	avoid using 'which' twice in a sentence.
	–	don't use 'which' unless necessary.
	–	use instead of 'that' after a preposition, eg: beside, before, up, on, in, after.
They	–	the use of the word 'they' instead of the singular pronoun, he/she, is acceptable in most cases.

Order of elements

The pages in the book also need to be properly prepared and placed in the right order before the layout artist receives the work. Below are the conventions for the placement and numbering of pages in the front and back of books, though of course most books need only a few of these. If in doubt, go to the library and see which pages other books of the type you are writing have included.

Front matter   Placement/page number

Book half title .... i (recto/right hand)

Series title, frontispiece, or blank.. ii

Previous Publications ("By the Same Author").. ii

Title page.. iii (recto)

Imprint page .... iv (verso/left hand)

Biographical Notes ("About the Author").. v or vi

Dedication v

Epigraph .... v or vi

(Table of) Contents .... v or vii

(List of) Illustrations.. recto or verso

(List of) Tables.. recto or verso

Foreword .... recto

Preface .... recto

Acknowledgements (if not part of preface) .... recto

Introduction (if not part of text) .... recto

Abbreviations (if not in back matter) .... recto or verso

Chronology (if not in back matter) .... recto

Second half title.. recto

Text

First text page (introduction or chapter 1) 1

or

Second half title or first part title.. 1

Blank 2

First text page 3

Back matter

Acknowledgements (if not in front matter) .... recto

Standards for bibliographies

There are set standards for bibliographies which should ideally be adhered to, and below we set out the essential elements;

Author. *Title.*

Place of Publication: Publisher, edition if needed, date of publication.

Note: All significant words in the title are capitalized. The exceptions are
articles (a, an, the)
conjunctions (and, or, for, nor)
prepositions (in, on, at, from, to etc.)

Note: The use of italics for the title and the use of punctuation, ie: the use of commas, full stops and the colon.

Note: Entries are arranged in alphabetical order (letter by letter system) of authors. If necessary it will be decided on a case-by-case basis if there are enough periodicals, journals or other material to be listed separately.

Note: The author date system of listing may be used for works that are natural, physical and social sciences works. This must be agreed upon before the final manuscript is submitted by the author for lay-up; and then a style sheet will be supplied to the author.

One book with one author

Zipple, Mark. *Three Wolves in Sheep's Clothing.*
Auckland, NZ: Little Pigs Press, 2nd ed. 2004

One book with two authors

The second author's name follows in direct order.
Godmother, Merry, and John Godfather. *Cinderella Does Go to the Ball.*
Boston, USA: Never Never Fairytales Press, 2004

One book with three authors

Godmother, Merry, Evi Stepmother, and John Godfather. *Cinderella Doesn't Make the Ball.*
Boston, USA: Never Never Fairytales Press, 2004

One book with more than three authors

The first author is named and the others are written as 'et al.' or 'and others'.
Godmother, Merry, et al. *Life After the Ball.*
Boston, USA: Never Never Fairytales Press, 3rd ed. 2004

or   Godmother, Merry, and others. *Life After the Ball.*
        Boston, USA: Never Never Fairytales Press, 3rd ed. 2004

In the same bibliography several books by the same author. Use an em dash for the second and successive citations. The books should be listed in alphabetical order of the title. Initial 'An', 'The' or 'A' article is traditionally placed at the end of the title, following a comma eg: Tale of Two Cities, A. If two or more works have been published in the same year, they are arranged alphabetically by title, with lower-case letters of the alphabet attached to the publication date to match the references given in the text.

    Godmother, Merry. *Cinderella Meets Her Prince.*
    Boston, USA: Never Never Fairytales Press, 2003
    — *Cinders and Her Children.*
    Boston, USA: Never Never Fairytales Press, 2004a
    — *Life After the Ball.*
    Boston, USA: Never Never Fairytales Press, 2004b
    — *A Split Decision for Cinders.*
    Boston, USA: Never Never Fairytales Press, 2004c

Note: This also applies to repeated editors, compilers, etc.

Adding an editor, translator, compiler

An editor/translator/compiler can take the place of an author, if no author is given.
    Scamp, Fred, ed. *Compilation of Night Eeling Stories.*
    Nelson, NZ. Good Time Press, 2004
Abbreviations are ed., eds., comp., comps., trans.

Adding an illustrator

    Fisher, Sloe. *Selected Poems of Life on the Pond.*
    Illustrated by Quick Draw Pency. Auckland, NZ: Zenith Publishing, 2004

Adding a website

Add this to a third line
    Asher, Snow. *Selected Poems from 'The Life of Jane Asher'.*
    Auckland, NZ: Zenith Publishing, 2004
    http//:www.zenithpublishing.co.nz

Title within a title

A title within a title has quotation marks around it.
        Asher, Snow. *Selected Poems from 'The Life of Jane Asher'.*

Subtitle

Separate the title from the subtitle with a colon - both title and subtitle in italics.
    Godmother, Mary. *Life After the Ball: Cinders and Her Children.*
    Boston, USA: Never Never Fairytales Press, 2004

Series

Add a series after the publisher or after the edition if the latter is given.
    Topknot, Billy. *Riding on the Dark Side.*
    Boston, USA: Never Never Fairytales Press, Bootleg Series, no 4, 2004
    Topknot, Billy. *Riding on the Fair Side.*
    Boston, USA: Never Never Fairytales Press, 2nd ed. Bootleg Series, no 4, 2004

Place of publication

Notice that the country is given in shortened format, eg: Auckland, NZ:
In some cases there may be the need to put the state as well as the country, if the place of publication could be in several states.

> Zionsville, Indiana, USA. Prayer Town Press, 2004

No place of publication given

You can put 'np' for no place.

> Salad, Lettie. *Shredding the Lettuce.*
> np: Consumption Press, 2004.

If you are uncertain about the place of publication put it in square brackets [Wellington].

> Beet, Bruce. *The Essential Beetroot.*
> [Wellington?]: Hot Kitchen Press, 2004.

Note: Use the anglicised version of a place of publication, eg: Rome not Roma.

No date of publication given

You can use the copyright date if there is one or put 'nd' for no date.

> Salad, Lettie. *Shredding the Lettuce.*
> Boston, USA: Cool Living Press, nd.

If you know the date of publication but it doesn't appear in the book put the date in square brackets with a question mark.

> Salad, Lettie. *Cucumbers are Cool.*
> Boston, USA: Cool Living Press, [2004?]

If the date of publication can be established approximately then use 'c.' for circa.

> Creme, Frangi. *Sumptuous Desserts.*
> Boston, USA: Well Living Press, c. 2003.

No person named on the title page

A corporate body (not the publisher) mentioned on the title page of the book may be used.

> Puke Ariki Museum. *The Long Life of Benjamin Wells.*
> New Plymouth, NZ: Zenith Publishing, 2004

No author

Begin entry with title.

Editorial checklist (last check before layout)

Layout / typographic

☐ order of elements is correct

☐ about the author present

☐ title page present

☐ imprint page present

☐ previous titles present

☐ contents (including cross-checking of headings)

☐ end matter

☐ index

☐ bibliography

☐ reference list

☐ appendix

☐ if section breaks are required within a chapter these are marked by a return and three asterisks followed by another return. Any such markings should be standard throughout

☐ images all OK

☐ list of captions for images/ or captions all OK

☐ coding/naming of images (of both image file and in MS)

Copy editing elements

Find / replace

☐ double returns

☐ extra spaces

☐ no 'all caps'

☐ consistency of lists (ie: use of bullet points, en dashes, colons/semi-colons)

☐ punctuation

☐ placement with regard to quote marks

☐ numbers

☐ commas in thousands

☐ correct treatment (eg: numbers spelt out at beginning of sentence)

☐ treatment of time, measurement, etc.

Other

☐ correct use of hyphens, en dashes

☐ double line spacing

☐ consistency of headings

☐ consistency of abbreviations/acronyms (eg: initials)

☐ dialogue and quoted material – "double quotation marks"

☐ terminologies and emphasis – 'single quotation marks'

☐ Māori words macronised

☐ ellipses

☐ correct treatment of footnotes and superscript numbers

Proofreading/final check of a book after layout and before print

The following is a standard checklist of the things a proofreader would be looking for when checking a book – without index, references, end notes or bibliography.

- No numbers on front matter – ie: pages before and including the contents page.

- Roman numerals on rest of front matter. This includes the introduction if the introduction isn't included as part of the main body of text.

- Check page numbering does run in sequence – Arabic numerals – starting page 1 for Introduction if intro is included as part of the page body of text, otherwise page 1 starts at Chapter 1.

- There should be no page number on any page that is a blank.

- End of book – should be a blank page at the back of the book.

- Check imprint page for spelling and that includes all details – publisher, place of publication, author details, title details. Year of publication and copyright year should match.

- The imprint page includes the Cataloguing-in-Publication data which, if you have arranged to include it, matches that from the National Library. ISBN number is critical.

- Check title page: title, author, series name if applicable.

- Check half title page: title, series name if applicable

- Check order of front matter: Title RH, Imprint LH, Half title RH, blank LH, About the author RH (Dedication would take precedence for this page, then Author page would be next LH), Table of contents RH, Foreword RH, Preface RH, Introduction RH.

- Main body of text: continue check for spelling and punctuation, as for all pages.

- Check full cover, this includes title, author, back cover blurb, and ISBN.

- Check styles for chapter headings, subheadings, sub subheadings and styles under captions etc are all consistent.

- End matter: order of elements is correct

- Acknowledgements RH, Appendix RH, Chronology (if not in front matter), Abbreviations RH, Notes RH, Glossary RH, Bibliography or references RH, (List of) Contributors RH, Illustrations credits (if not in captions or elsewhere) Index(es) RH.

- Take into consideration the specific type of book – as noted by the editor.

Voilà. You have a completed manuscript. Now it is time to put it on display and submit it for manuscript assessment with a view to it being accepted for wide marketing.

Style Sheet

Client: _____

Publication: _____

A	B	C
D	E	F
G	H	I
J	K	L
M	N	O
P	Q	R
S	T	U
V	W	X
Y	Z	