

you have of saying exactly what you mean com of understanding what others mean em dash and of getting what you want in the world dot new pare english is the richest language em dash with the largest vocabulary em dash on earth dot over fig one com thou com thou words bang new pare ital you end ital can express shades of meaning that are n pos t even ital possible end ital in other languages dot pren for example com you can differentiate between quote sky unquote and quote heaven dot unquote the french one up com italians one up com and spanish one up cannot dot close pren

It is not necessary for the copyholder to say "one up" for a capital letter at the beginning of a sentence. But if there is the likelihood of the proofreader misunderstanding any of these short-cut terms during the course of the reading, the copyholder will explain them in plain English. Clarity should not be sacrificed to speed.

THREE

Proofreading Skills

APTITUDE

There is a common misconception that anyone who can read, can proofread. But those who have accepted a job or have hired someone on that premise know better. There is literally more to proofreading than meets the eye.

According to management theory, our school system produces more ready-made proofreaders than there is a demand for. Only underpaid readers really believe this. The fact is that there is an aptitude requirement for reading, just as there is for music, mechanics or math. . . . Anyone with the capability and inclination to accept the discipline of proofreading is a rare find. The fact is, a good proofreader has an aptitude for reading.*

An aptitude for reading is, indeed, a prerequisite to good proofreading. Certainly one who doesn't like to read will not like to proofread. Even someone who enjoys reading may not enjoy proofreading *or* be good at it. There are other skills that the serious proofreader is motivated to develop and that supplement the natural inclinations one may possess (Table 3.1).

DEVELOPING THE RIGHT ATTITUDE

Proofreading is a very intimidating and stressful occupation. Anyone who has ever done it knows why. The job requirements simply

*McNaughton, Harry H. *Proofreading and Copyediting*. New York: Hastings House, 1973.

TABLE 3.1

Learned Skills

Developing the right attitude
 Knowing how to read
 Knowing what to look for
 Remembering what you read
 Understanding the writer's language
 Querying decisively and effectively
 Giving clear instructions
 Working with type
 Understanding the typesetter's language

defy nature. Hired to ensure perfect copy, the proofreader must catch everyone else's mistakes and not *make* one in the process. No matter whose error it might have been initially, the proofreader is ultimately responsible. Unquestionably, anxiety comes with the territory. You should prepare yourself (and your ego) for the inevitable error, while at the same time doing everything possible to avoid it.

Here are some ways to ease the tension while you read.

Clear the Room

You can't be sociable and proofread at the same time, so don't talk to others while you are trying to concentrate. Ringing telephones are another major nuisance. Even anticipating a telephone call will interfere with your ability to concentrate. A quiet place to work is essential to good proofreading.

Clear the Cobwebs

Fatigue or boredom creates distraction. If you are not totally focused on your work for either of these reasons, you will make errors. Count on it.

FATIGUE

Lengthy copy or long working hours don't necessarily condemn a reader to hours of unbroken concentration. Work breaks certainly help. Dividing your work into segments is a much more productive approach.

BOREDOM

Proofreading can be tedious when the copy is not interesting, when it is badly written, and especially when revisions of the same copy re-appear on your desk. But you can train yourself to be energetic and interested in whatever you are reading. If the copy isn't fascinating to read or doesn't offer an opportunity to learn, make it a challenge in another way. For example, make proofreading a game. Look for errors, and you are bound to find them. Subtle ones are just as important as, and definitely more fun and satisfying to catch than, obvious ones. The more errors you know how to look for (in language and in the type itself), the more you will find, and the more enjoyable and relaxed proofreading will be.

KNOWING HOW TO READ

Read the Instructions

You'll avoid numerous false starts, unnecessary questions, and mistakes if you read the instructions (if any) first. The writer or designer may have already anticipated your questions and included a guide for you. Try not to interrupt these people with queries that have already been answered in the instructions. But if the information is confusing or unclear, do seek clarification before you begin the job. (See also Appendix B, "McGraw-Hill's General Instructions for Freelance Proofreaders.")

Read Methodically

Always comparison read first—with a copyholder, a tape recorder, or alone—word for word at least once at each stage: typed manu-

script, typeset galleys, and printer's proof. Then read the live copy again as many additional times as it takes to create your style sheet and to complete your tasks. When there is no dead text to compare, read the copy aloud, then read it again (and again) until you are confident that all errors have been found.

Read Slowly

People who are adept at speed-reading will never succeed at proofreading when those particular skills are employed. Read at a comfortable, deliberate pace. Don't allow a tight schedule or impatient co-workers to rush you. If you don't have the time to read the copy critically and slowly, wait until you do.

Read with Rhythm

Reading slowly doesn't always mean that you must read from letter to letter, unless that is the method you are most comfortable with. There are two exceptions: When you are reading very small or very large type or when you are reading foreign-language copy, you will have a much better chance of catching all the mistakes if you stop to look carefully at each letter.

Neither do you have to read from word to word, once the first-time comparison reading has been completed. The pace of subsequent readings can accelerate to a moderate speed through a series of eye stops across a line of print. The eyes move along, stop to let in the light needed to see an image, then move on to the next eye stop. With practice, you can see two words per eye stop, and sometimes three words, depending on the length of the words.

First, focus your eyes on one word—the whole word, if possible. Now try two. Find the most comfortable span for your eyes, and practice reading this way. Your vision should flow, not jump, from one eye stop to the next. Keep the rhythm of the flow to the end of the line.

If your eye span is too short to take in an entire word or two, practice reading by word syllables. Expanding your eye stops will automatically produce speed. More importantly, it will produce a steadier rhythm.

Contrary to what some occasional proofreaders believe, reading the copy backward is unnecessary torture and, if you are a full-time proofreader, a painful way to earn a living. Many proofreaders who insist on this method eventually disappear from the trade altogether.

Look for Red Flags

Reading methodically, slowly, and with rhythm works most of the time. But there are some places in the copy that should send warning signals for an even closer look:

- ◆ Copy that *you* have written or typed
- ◆ Revised copy
- ◆ Long lines of type
- ◆ Short lines of type
- ◆ Double consonants or vowels
- ◆ A series of narrow letters (for example, *ili*, *ifi*, and *til*)
- ◆ All-capitalized letters
- ◆ Large display type
- ◆ Small type
- ◆ Black letter or ornamental type
- ◆ Sans serif type
- ◆ Italicized letters
- ◆ Numerals: decimal points, commas, alignment, and totals
- ◆ Pairs of parentheses, quote marks, brackets, or dashes

KNOWING WHAT TO LOOK FOR

There are many stages between the original text and the printed word, and there are proofreading hazards every step of the way.

Keeping in mind all the different kinds of errors you are looking for (and finding them all in the brief amount of time you will have to read) comes from experience.

Proofreading Checklists

The wise beginner will categorize proofreading duties in a logical order, then separate them by readings. You will need a list for every stage of production (see Appendix C, “Proofreading Checklists”). You won’t need the lists forever, but refer to them for as long as you do. Soon the routine should become second nature.

The lists suggested in Appendix C may be insufficient or excessive or not in your preferred groupings. Your own lists will depend on the nature of the copy you are reading and the limit of your responsibility and authority. You may want to combine some of the readings or divide them even further, with one exception. Even the pros—especially the pros—separate mechanical (format) tasks from reading tasks. You don’t have to confine your readings to a certain number of passes. Just read until you feel the job is done.

Following the list as you read, you will undoubtedly spot errors you are not looking for during that particular reading. Mark errors *when* you see them. Don’t wait until you are scheduled to, because you might then overlook them.

Common Errors

You also might want to keep a list of the most common errors:

- Incorrectly spelled names
- Transposed numbers in addresses and telephone numbers
- Incorrect dates
- Incorrect capitalization
- Doubly typed words or phrases
- Omissions of words or parts of words
- Incorrect or missing punctuation

- Nonagreement of subject and verb
- Misspelled words

Other Tips

- Sometimes when you find one error, you may find a whole nest of them nearby.
- Apparent errors that recur could be intentional misspellings or unusual usages, so ask or check the style sheet before you begin making unnecessary corrections.
- Watch for words that are commonly misused or misspelled or that sound alike but have different meanings and spellings (see Appendix D, “Words and Phrases Commonly Confused or Misused”).
- Watch for changes in typeface or type size.
- Make sure bibliographic entries are alphabetical, that authors’ names and titles are spelled correctly, and that bibliographic elements are in their proper order and punctuated correctly. Bibliographies should be carefully proofread against the original text.
- Check titles, subtitles, charts, and page numbers against the table of contents. Check any page references within the text, making sure that the referenced material is on the page indicated.

Remembering What You Read

Proofreading is never a routine occupation. Even during a second or third pass, you will inevitably discover some error or inconsistency that you missed the first time around. Keep alert, and you will be able to eliminate some of those repeated readings. Concentrate, and you will remember much of what you have read.

While it's necessary to cultivate a good memory for detail, inconsistencies, and repetition, you don't have to remember everything. Just know where to find what you are looking for. A stylebook or style sheet is one of the best reminders a proofreader can have. This has nothing to do with literary style. It's a set of rules or guidelines intended to ensure consistency of format, spelling, capitalization, abbreviations, word usage, and other technicalities peculiar to the copy you are reading.

THE STYLEBOOK

Published stylebooks are commercially available and are excellent resources for general office use. Designed for a specific group of writers and editors (and proofreaders), they have quickly spread in popularity beyond the particular community for which they were originally intended.

For example, *The New York Times* mandates style standards that must be followed by all of its writers. So does the U.S. government in its stylebook. And *The Chicago Manual of Style* has long been a respected source of style for academic writers. There are many other

such publications, varying in content and emphasis, and one of them will likely be appropriate for your office.

Editors usually decide which stylebook will be used, or they will establish a style themselves. In an office where there is no editor or book or style to follow, the proofreader should request one, be permitted to choose or develop a standard, or create a style sheet that follows the predominant style, assuming it is a correct one, of the copy being read.

THE STYLE SHEET

The style sheet is not a random listing of points to be remembered while reading copy—it is much more calculated and organized than that. Otherwise, you will not easily find the information without searching through the entire list each time. You could spend as much (or more) time searching for style as you would reading copy. A style sheet is intended to save time and trouble. Know what points of style to look for (see Table 4.1), faithfully maintain a style

TABLE 4.1

Points of Style

-
- Format
 - Spelling and capitalization
 - Hyphenations
 - Numerals
 - Plurals, possessives, and punctuation
 - Abbreviations
 - Special treatment
 - Dates
 - Foreign words
 - Facts
 - Trademarks and service marks, copyright marks, and logotypes
 - Footnotes, bibliographies, tables, and charts
 - Miscellaneous
-

sheet that reflects the style of the copy you are reading, and refer to the style sheet as often as you need to. (See “Designing Your Style Sheet” on page 37.)

Format

If the physical appearance (layout) of the copy has not already been specified, either through office policy or by the editor or designer, format will be identified by glancing through the copy, measuring its dimensions, and writing them down on the style sheet. For future reference, attach to the style sheet samples of work—memos, conference reports, business letters, manuscripts, newsletters, or any other copy formats that will be referred to again. Seeing how the copy should actually look is much easier than having to measure copy each time. (See Table 4.2.)

TABLE 4.2

Format: Typed and Typeset Copy

Typed copy format for each style element

- Typeface
- Size of type
- Margins (top, bottom, left, and right)
- Spacing (between lines and paragraphs)
- Tabs and other indents
- Position of heads and subheads
- Computer file format or style name (if applicable)

Typeset copy format for each style element

- Typeface
 - Size of type
 - Weight, width, and posture of type
 - Leading
 - Margins
 - Other special measurements
-

Spelling and Capitalization

It is important that you include on the style sheet the exact spelling and capitalization of proper nouns (names, places, and organizations), noting carefully anything unusual. For example, if it's *Mr. Jonathan Smythe* you are reading about, make sure he doesn't become *Mr. John Smith* later in the copy. And if you first read, then record *U.S. Postal Service* (after making sure it is the proper usage), you will know that *U.S. Post Office* or *post office*, which may appear later in the copy, should be changed or at least questioned. If *The Peoples and Southeast Mortgage Corporation* (note the cap *T* and lowercase *and*) is referred to later as *the P&S Mortgage Corporation* (note the lowercase *t* and *&*), either reference may be correct. You will remember the details if they are entered in the style sheet. You will also know what to do if *P&S* later appears as *P & S* (note the added spaces).

To avoid having to search through the copy each time you encounter an apparent inconsistency, first determine the proper spelling or capitalization or spacing (by asking the editor, finding the answer yourself, or using the predominant style). Then write it down legibly in the appropriate place on your style sheet. You will have to look no further than your style sheet the next time you have a style question.

Another important point to remember is that sometimes words may be spelled in two ways (*toward/towards*, *database/data base*). Dictionaries often list a preference. According to *The American Heritage Dictionary* (second college edition), "*judgment also judgement*" (note *also*) are both generally accepted but the first spelling is preferred; and although both "*ax or axe*" (note *or*) are accepted, there is no preference of one over the other. (Be sure to consult the guide in the dictionary you are using; some may indicate a preference differently.) When there is no preference, it is the writer's or editor's choice. Get into the habit of looking for, or asking about, these special words.

Hyphenations

Often words are hyphenated when used either as compound adjectives or compound nouns before nouns that they modify (*full-service* or *decision-making*) but are not hyphenated when they are used together as a noun phrase (*full service* or *decision making*). If you get confused or if the copy isn't consistent, ask the writer or editor. Some use hyphens more sparingly than others. Or follow the predominant style.

List on the style sheet all the compound words that have potential for creating hyphenation problems for you later on. Such a list will be especially helpful if you are reading long copy.

Hyphens can create confusion in other ways, such as when the first letters of all main words are capitalized (called initial caps) and one of those words is hyphenated. The word before the hyphen is capitalized, but what about the word following the hyphen? *Re-read This Copy* or *Re-Read This Copy*? The editor or designer may choose to initial-cap *Read*, because it looks better that way.

Another decision must be made when similar words are used in a series and the dictionary recognizes some of them as hyphenated words and some as nonhyphenated words:

The writer must *re-read* and *rewrite*, or *replace*, the copy and *re-position* it on the page.

This creates a visually unattractive line and it often becomes a style decision, rather than a matter of correct hyphenation, to avoid creating undue attention. The editor may choose either to hyphenate all of them or, more likely, to eliminate the hyphens altogether.

There are many such decisions that will be made based on style rather than correctness. Although you will not make these decisions, at least note them on your style sheet. You will feel much more comfortable knowing why rules are sometimes broken. And

soon you will be able to recognize and point out potential troublemakers such as these.

Numerals

There is no single official rule or style for writing numerals, although there are some commonly preferred ones among those who write or publish for a living.

Numerical tables and columns of numbers are almost always expressed in digits. When numbers appear randomly throughout the copy, most journalists use a standardized style of writing out as words numbers *one* through *nine*, and as figures *10* and above. An accepted variation of this is spelling out *one* through *ninety-nine*, then using numerical figures for *100* and above. The writer or editor may choose one of these styles, use all digits, or spell them all out—whichever style looks best and appropriate for a particular piece of copy.

Watch for inconsistent treatment of numbers used monetarily (such as *10¢*, *\$.10*, *ten cents*, *10 cents*) and make sure they are all treated uniformly. A style should also be determined for percentages (*10%*, *ten percent*, *10 percent*).

Plurals, Possessives, and Punctuation

There are grammatical rules that help the writer or editor decide how to treat plural and possessive words. (In advertising copy, the writer may also be guided by client preference. See “Special Treatment” on page 30.) There is sometimes a choice of style, however, and you should know the rules well enough to maintain consistency throughout the copy. Here are a few examples of plural and possessive treatment:

LETTERS	L's—ALSO Ls a's, e's, i's—NOT as, es, is A's, E's, I's—NOT As, Es, Is
---------	---

WORDS	do's and don'ts—NOT dos OR don't's if's, and's, or but's—ALSO ifs, ands, or buts miss's—NOT misss Davis's house—ALSO Davis' house Chris's money—BUT ALSO Chris' salary Joe's and Jane's cars Joe and Jane's car—ALSO Joe's and Jane's car
NUMERALS	7's OR 7s
SYMBOLS	&'s OR &s
ACRONYMS	UFO's OR UFOs Ph.D.'s—NOT Ph.D.s
DATES	1800's OR 1800s

Punctuation is editorial territory, but the more familiar you are with the rules, the better able you will be to spot an error when you encounter one. Except for a few choices (such as hyphenation, the use of the apostrophe as shown above, or adding a comma after an introductory phrase or before a conjunction in a series), there is no punctuation “style.” Copy is either punctuated right or punctuated wrong. And most writers or editors will not take too many liberties with the rules if they want to be understood. Making sure that punctuation is exactly as they want it is your job. Understanding why makes the job more enjoyable.

Abbreviations

Abbreviations are not always treated consistently by writers. And that can be a problem for the proofreader. The best advice is to look up the abbreviation in either a comprehensive dictionary or a published stylebook, then write it down in the appropriate alphabetized section of your style sheet. Sometimes there is more than one way to abbreviate a word or group of words. In the absence of an editor, the proofreader chooses the most common style evident in the copy and uses it as the guide for all abbreviations. Some examples follow:

TABLE 4.3

Advertising Deviations from Spelling or Grammar

American Express® Travelers Cheque™
 Diet Rite® (cola)
 More cheesier (Kraft Macaroni & Cheese Dinner)
 America's Most BTU-tiful FuelSM
 UnflappaBull
 Dr Pepper®
 Heat 'N Serve®

Travelers Cheque is a trademark of American Express Ltd. *Diet Rite* is a registered trademark of Royal Crown Company Inc. *More cheesier* was an advertising slogan used by Kraft, Inc. *America's Most BTU-tiful Fuel* was a service mark of the American Gas Association. *UnflappaBull* was an advertising term used by Bull HN Information Systems Inc. *Dr Pepper* is a registered trademark of Dr Pepper/Seven Up, Inc. *Heat 'N Serve* was a registered trademark of Sara Lee Foods, Inc.

or lowercase a traditionally capitalized word, make up new words, deviate from rules of grammar and punctuation, or do anything else that will make the copy unique. Special treatment is quite evident in advertising copy as an attention-getting device or simply because the client wants it that way. (See examples in Table 4.3.) If you must work with this kind of copy on a day-to-day basis, get familiar with the deviations. And if you can't remember all of them, let the style sheet do it for you.

Dates

Dates may be written in a variety of styles, so find the most prevalent one, ask the editor, or establish one yourself. Any of the following styles are acceptable; all you must do is ensure consistency.

- 18th century; eighteenth century (adjective and noun)
- 18th-century; eighteenth-century (compound adjective)
- 1900's; 1900s
- October 1989; October, 1989; Oct. 1989; Oct., 1989; 10/89

STATES	Conn. OR CT, Neb. OR NE, N.Y. OR NY
DIRECTION	N.W., NW, OR NW.
ACADEMIC DEGREES	Ph.D., A.B., B.S., M.B.A. —NOT PhD, AB, BS, MBA
TIMES OF DAY	A.M., A.M., OR a.m.; P.M., P.M., OR p.m.
TITLES	C.P.A. OR CPA, F.B.I. OR FBI

Some abbreviations are not so straightforward. Abbreviations for some common nouns, such as *public service announcement* (PSA), *physical education* (PE), and *account executive* (AE), are capitalized, while others, such as for *government* (gov. or govt.) and *afternoon* (aft.), are lowercase. Watch the caps and the periods. Look them up and monitor use carefully.

There are still other abbreviated words to watch out for, words the average reader (but not the average proofreader) may fail to notice. The nonword *'til* is often used as an abbreviation of *until*. Most experts—but not all—still agree that the correct abbreviation is *till*, no matter how illogical it may appear. Look at the different abbreviations for the word *and*: *'n*, *n'*, or *'n'*. In most cases, the accepted rule is to use an apostrophe wherever a letter or letters are omitted.

An abbreviation that should be questioned by the proofreader is the nonword *thru* for *through*. A dash (—) or ellipsis (. . .) is often incorrectly used as a substitute for commas, semicolons, or end marks. This is especially common in advertising copy. But most proofreaders don't get too entangled in enforcing these rules if they are not important to the editor. In your query, cite the rule (and the reference), then follow the editor's decision consistently throughout.

Special Treatment

If the end justifies the means, any writer may deliberately deviate from commonly accepted style, spell a word differently than it appears in the dictionary, capitalize an ordinarily lowercase word

- January 10, 1976; 10 January 1976; Jan. 10, 1976; 10 Jan. 1976; 01/10/76 (preferred over 1/10/76)

Remember, if a comma precedes the year, another comma must follow if it is not at the end of a sentence. An example is "His first book was published June 1, 1988, and was a best seller." Also correct is "His first book was published in June 1988 and was a best seller."

Foreign Words

It is rare that copy written in English will contain more than a scattering of foreign words or phrases. List all that are used in the copy on the style sheet, noting accent marks and their positioning over or under the letters. Americans are not accustomed to accent marks and occasionally will put them in the wrong place or at the wrong angle or neglect them altogether. They *are* relevant. All foreign words (except those already adopted by Americans, such as "avant-garde" or "hors d'oeuvre") should be italicized or underscored. Also keep in mind that even words in the English language may be spelled differently, depending on which side of the Atlantic Ocean you're proofreading.

Facts

In copy that you read, the subject matter may not be familiar to you. And in long manuscripts, it is difficult to remember or record all the facts stated. It isn't as hard remembering the facts in advertising copy, especially if the client (and you) have been with the agency for a long time.

Although the proofreader is not usually liable for any factual misinformation or inconsistencies, your careful attention to detail would be welcomed by all. Write down on your style sheet what facts you do learn from reading the copy. As an experienced

proofreader, you will develop almost a sixth sense for those facts you will most likely need to remember. An example in advertising copy: "... fourteen offices throughout the city"—followed by a list of only 12 addresses later in the copy or even in another advertisement.

Trademarks and Service Marks

In any nonfictional copy, watch for trademarks (TM), service marks (SM), and registration marks ([®]) and list them beside the product name in the style sheet. One mark cannot be substituted for another mark.

The Trademark Act of 1946 defines a trademark as follows:

The term "trademark" includes any word, name, symbol, or device or any combination thereof adopted and used by a manufacturer or merchant to identify his goods and distinguish them from those manufactured by others. (15 U.S.C. 1127)

The Trademark Act of 1946 defines a service mark as follows:

The term "service mark" means a mark used in the sale or advertising of services to identify the services of one person and distinguish them from the services of others. (15 U.S.C. 1127)

If either a trademark or service mark is registered in the U.S. Patent and Trademark Office, the 1946 Trademark Act requires that it must be followed by one of three forms of notice:

1. Registered in U.S. Patent and Trademark Office.
2. Reg. U.S. Pat. & Tm. Off.
3. ®

The symbol ® is most often used as a notice of a mark's registration. If a mark isn't registered in the U.S. Patent and Trademark

Office, it is protected under common law of the states when one of the following common law marks is used:

1. TM (a common law mark that is a trademark)
2. SM (a common law mark that is a service mark)

A common law mark may become registered in the U.S. Patent and Trademark Office. When that happens, the TM or SM will become ®.

These marks are public, legal notices to the reader that the company wants to protect its product and service names from encroachment by another company. There is no legal obligation to use these symbols, and some stylebooks recommend not including them. But if the marks aren't used consistently and correctly in advertisements or in other communications (even internal communications), or if the company doesn't take steps to preserve those rights when others use the name without permission, those rights could be lost and the product or service name could become a generic term and, consequently, common property of anyone who wants to use it.

In advertising copy, names of products belonging to the client will usually bear one of these marks to identify ownership. Unless specifically instructed to do otherwise, you should make sure that a mark follows the product name once per page, usually at its first mention or in its most prominent position. Sometimes, too, depending on client preference, a footnote appears at the bottom of the page or at the end of the copy as an additional means of identifying the product owner.

Products or services that are the property of a company other than your client are sometimes mentioned in the advertisement as well. They must be similarly marked in the copy and always identified in a footnote.

The common format to footnote a product that is a registered trademark is as follows:

Widget is a registered trademark of the ABC Company.

Since a trademark or service mark will be positioned beside the name Widget in the body of the copy, it is not necessary to place another mark beside it in the footnote.

Company names also may be registered as trade names (not marks) and are accompanied by a registration mark if they are used as adjectives modifying a word that describes a type of product or service. Used alone, as a noun, a company name does not require a mark notice, unless it is used with the registered logotype. For example, when the company name American Express is used alone, as a noun, it is not followed by a registration mark. When it is used as an adjective modifying one of its products or services, it is followed by a registration mark (American Express® Travelers ChequeTM). And when it appears beside the logo (often at the bottom of the advertisement), it will most likely be accompanied by a registration or common law mark.

Copyright Marks

Another footnote is standard on all published copy to protect it from being used in any way without permission of the copyright owner. Copyright lines are included in all books, magazine articles, and brochures, as well as in most advertisements. The date of the copyright is the date the article was first published. If the copy is changed or altered in any way, it becomes "new copy" and the copyright must be updated accordingly to reflect the new material. The proofreader should remember to check the inclusion of a copyright line and make sure that the date and copyright owner's name are correct.

© 1989 ABC Company
Copyright 1989 ABC Company
copr. 1989 ABC Company

A trademark or service mark that fits the definition of a “work” under the Copyright Act may also be copyrighted. Some foreign countries do not recognize marks other than the copyright mark, so it is used for protection against international infringement.

Logotypes

The corporate logo is commonly used on any printed material that is published by a corporation or by an advertising agency on behalf of its client. Often registered in the U.S. Patent and Trademark Office, the logo consists of the corporate name and a corporate symbol (both usually in a special typeface and design). It is positioned somewhere on the page or advertisement, usually at the bottom, above the legal footnotes. Logos are carefully designed to create a visual image of the corporation, one that a casual reader of the advertisement will remember long after the words in the advertisement have been forgotten. Logos and their accompanying registration mark are essential items in the proofreader's style sheet and on the proofreader's checklist.

Footnotes, Bibliographies, Tables, and Charts

You will follow the style set by the writer or editor. Write at least one example of each on the style sheet and refer to the examples for style and consistency.

Miscellaneous

There will often be points that you will want to remember but cannot categorize in the style sheet: facts, addresses, telephone numbers, scientific or legal terms, and so on. A “Miscellaneous” section will serve as a catchall for those odds and ends that you may need to compare as you progress through the copy.

You may not use all the suggested points of style in some copy you will be reading. Or you may want to add a few new ones to the

style sheet you compile for other jobs. Design or modify your style sheet so that it will accommodate you and the copy you are reading. Alphabetize the points in each section—a time-saver during future reference.

DESIGNING YOUR STYLE SHEET

Take several sheets of paper, preferably 8½ inches by 11 inches for easy handling, copying, distributing, and filing. You are going to alphabetize items, so draw or type enough sections on the sheets to include each letter of the alphabet (X, Y, and Z items can usually be combined into one section). Create additional sections for points that can't be alphabetized (punctuation and style, footnotes and references, special symbols, treatment of numerals, typing format, and typographic style). (See Table 4.4 for an example.) You may also wish to indicate a specific dictionary to use for word breaks.

For some proofreading jobs, the narrow ruled boxes may not provide sufficient space to record all the points you need to remember. You may feel less confined with the ruled lines that extend the full width of the page (Table 4.5).

General Office Style Sheet

The simplest style sheet is a compilation of predetermined general standards by which every piece of written or typed copy emanating from the office is compared. This includes memos, business correspondence, annual reports, and everything in between. You may want a separate style sheet for each. The wide box style sheet may be more suitable for these points than the narrow box style sheet. (See Appendix E for examples of general office style sheets.)

The style sheet(s) can be sketchy or elaborately detailed, but at least the basics should be included, such as format instructions, spacing, capitalization, spelling of frequently used words (such as

Text continues on page 42.

TABLE 4.4

Narrow Box Style Sheet

<p>Trademarks Registration Marks Service Marks Logos Copyrights Other Legal</p>	<p>Typing Format</p>	<p>Type Specifications</p>
<p>Special Usage/ Placement</p>	<p>Numerical Style</p>	<p>Miscellaneous Facts/ Notes</p>

TABLE 4.4 (continued)

<p>Capitalization Hyphenation Italics Possessives Punctuation Spelling (adj) adjective (cn) collective noun (dict) dictionary preference (n) noun (pa) predicate adj (pl) plural (poss) possessive (sing) singular (v) verb</p>	<p>A</p>	<p>B</p>
<p>C</p>	<p>D</p>	<p>E</p>
<p>F</p>	<p>G</p>	<p>H (and so on)</p>

proper nouns), treatment of numerals—in short, whatever should be considered standard office policy. Organized by subject matter, this style sheet should be typed and distributed to every employee. Additions, deletions, and any changes should be made promptly and re-circulated to office workers.

Manuscript Style Sheet

Another kind of style sheet is primarily used for book manuscripts or any copy that, as far as the proofreader is aware, has no pre-determined editorial style. It is created during the actual reading. (See Appendix F for examples.)

In book publishing, the copy editor will create a style sheet that the proofreader will follow and add to, if necessary. This style sheet will accompany the project through all stages of production.

Only in very unusual circumstances will the proofreader set style, and this will be by identifying the style that most often occurs in the text.

Once style has been established and recorded on the style sheet, everyone who subsequently works with the copy should follow it and be informed when any style changes occur.

HOW TO BEGIN

Start listing points on your style sheet during the second reading, not the first. The reasons: If your first pass is one of comparison reading, it will be too disruptive to you (and to the copyholder) if you must stop to make periodic style sheet entries at the same time you are comparing dead and live copy. Also, once you have read the copy, you will have a clearer understanding of the content. This makes it easier to determine what the style point is or what it should be.

As you read, begin writing down each point, as you come to it, in the appropriate section. Try to remember (from the first reading) whether that point is repeated in the manuscript. Even if you

don't remember whether it recurs in the text, write it down on the style sheet if it looks as though it might be useful later.

If a different usage of the same point appears in the text and there is no previously determined style, make (or seek) a decision on style treatment before you read further. You don't want to have to search through the entire document to find and change them all. An alternative style might be acceptable. Use the same style—or an approved alternative—for all similar points.

For the sake of speed, this style sheet need not be typed, especially if it will be used only by you for a single manuscript. But if the same subject and style will be used in subsequent assignments, and especially if the style sheet will be followed by co-workers, an eventual typing and alphabetizing of the guide will make it easier for everyone to use.

Client Style Sheet

In advertising agencies, client style sheets are compiled in a similar fashion, except there most likely will be a few pre-existing rules from the client before copy writing, or even conception, actually begins. (See Appendix G for an example of a client style sheet.)

A style sheet for client copy is referred to repeatedly by writers, typists, and proofreaders. Once style has been established, it should be typed and distributed to office personnel who work with the client. A copy should also be given to the client for information and approval. Separate style sheets are maintained for each client. They are minutely detailed, as are manuscript style sheets.

An agency usually has many different clients. Those clients have products with different "personalities." And so will the ads created for them. Copy language may be formal and businesslike for a bank client, casual and playful for a client who owns a pizza shop. Typeface and layout design will be chosen accordingly by the art director.

Clients may have additional copy style preferences. One client may use a comma between its corporate name and the word "Inc." Another client may not. One may capitalize, or even spell, certain keywords in ways not ordinarily recognized by a dictionary. Some clients may want a registration mark after every mention of their product names; others may require only one registration mark per page. Some may want copyright lines and other legal footnotes at the bottom of their ads; others may not. Trade names used as possessives are not allowed by many clients; product names used as adjectives or as nouns may also be forbidden. Client preferences are often too numerous to remember and always too important to forget. So keep a list of them.

HOW TO BEGIN

Client style and product information emanate from the client to the account executive, who passes it along to the copywriter. The copywriter, the art director, and occasionally the creative director will create the ad.

The proofreader is the custodian of the original style sheet, compiling it while proofreading the ad copy. You should make sure that the style sheet reflects the exact style designed by the creative team, that everyone on the team always has an up-to-date version of it, and that it is followed precisely in each advertisement. When style deviations or changes occur, the proofreader will consult with the writer or account executive for a decision, then notify all others involved with the client account of subsequent changes in style.

Most client style sheets evolve as an ad campaign progresses. There will likely be additions, deletions, and changes in style during the next ad campaign. Keeping the style sheet current and enforcing the rules are among the hardest and most important challenges of the proofreader. One deviation could lead to another, and the style would become a useless collection of contradictory rules. Inconsistency can destroy otherwise good ad copy, not to mention friendly client-agency relationships.

FIVE

Understanding the Writer's Language and Querying Effectively

The writer's craft is the proofreader's as well. And the most valuable resource a writer can have is a proofreader who knows the language and the mechanics that make it work.

There is a certain flexibility or permissiveness unique to the American English language. We often make one word where there used to be two; we change nouns to verbs and adjectives to nouns. We alter the meanings, even create new words when the old ones seem inadequate.

STUDY IT

A word can be misused for such a long time that its correct usage begins to sound awkward. Meanwhile, some dictionaries—at least those with a penchant for bending established order to accommodate popular usage—have made its misuses officially acceptable.

The question then raised is, Whose rules are we to follow? The purist can become hopelessly entangled in and frustrated by conflicting viewpoints of language experts, and the result can be a total inability to make any firm commitment. Indecision can break the best of proofreaders. But so can rigidity.

Efforts to resolve this issue concerning the language have been documented as far back as 200 years. James Adams's idea of "refining, correcting, improving, and ascertaining the English language" was squelched by Thomas Jefferson: ". . . Judicious neol-