BELLEROPHON PRODUCTIONS

PRIMER ON DISK EDITING

Contents

Introduction

This pamphlet is a guide for authors who have written a book in a word processing program and are ready to submit files for editing, page composition, and proofreading. It outlines a disk-editing process that smooths the flow of a manuscript through composition, saves proofreading time, and reduces the cost of author's alterations.

Because of the abundance of word processing programs available, not all information can be presented in this pamphlet, because then it wouldn't be a pamphlet—it would be a book. The intention is to introduce the author to the concepts involved in disk editing, with the hope that authors are ingenious enough to apply these concepts to the word processing program that they own. For the purposes of this pamphlet, MAC WordPerfect was chosen because it is a mainstream program that is very good. That doesn't mean that it is necessarily recommended above and beyond other programs, because most others are very good in their own right. But for the sake of brevity, one program had to be chosen. All other word processing and page layout programs that I've encountered can do exactly the same thing described herein; it's just that the interface may change. Perhaps an ambitious person will take the concepts described here and publish a book or a series of pamphlets on this process as it pertains to other programs. For now, though, I have to believe that the reader can apply these concepts to other programs.

This pamphlet introduces the utility of the "Find/Change" dialog box in word processing programs. This is only a primer, and once one becomes comfortable with the use of this box, hopefully he or she will explore the "Find/Change" box's options further and, in turn, assist in streamlining the work of others in the overall process of preparing manuscripts for the printer. If the author and/or the editor don't do it, then the typesetter surely will have to. Now is it nice to do that to a typesetter? Of course not.

Production Flow

The following steps are the typical way that a book flows to final manufacturing:

1. **The author(s) write(s)** the book in a word processing program. Typical word processing programs are WordPerfect, Microsoft Word, and ClarisWorks.

2. **The editing process begins** or is done in conjunction with the writing of the book. Copyediting is the most common form of editing (reading and marking type on printed paper). Some editors exchange electronic files with the author and disk edit the files in conjunction with the copyediting.

3. **Disk editing is done** in accordance with the steps in this manual if disk editing wasn't done during the editing phase.

4. **The electronic files are submitted to composition** for design and formatting. The most common software programs used by compositors are PageMaker and Quark XPress. These programs are known as *page layout programs* and offer more sophisticated controls for composition or typography than word processing programs. In addition, these programs are the industry standard for submitting composed files to book manufacturers or service bureaus, most of which will not accept word processing files.

5. **The text is composed in the page layout program** and laser prints are sent to the author or proofreader (or both) for final review. After review, final corrections are made.

6. **The final composed pages are submitted to the service bureau** or book manufacturer for high-resolution imagesetting. The files are usually printed directly to film that will be used to make printing plates.

7. **The book is manufactured.**

Pertinent Terms and Their Definitions

Editing—correcting, revising, or adapting a book for publication

Manuscript—generally known as the paper printout (it is common today for disks ready for imaging to accompany it)

Service bureau—a company that works with digital files and outputs film negatives from high-resolution imagesetters

Composition—formatting text in a page layout program; also referred to as typesetting

Proofreading—reviewing the composited pages for typographical criteria

Disk editing—editorially correcting the electronic files

Imagesetting—the process of making film negatives (or plates) for book manufacturing

General Rules

- Use hard returns *only* and *always* at the end of a paragraph. If a hard return ("Enter" on PCs, "Return" on Macs) is used within the paragraph, a new paragraph will be made when type is set.

- Press the space bar *only once*. If the typist has been trained to place two spaces before each sentence, in the interest of the typists time, it's OK. The double spaces can be globally removed during disk editing.

- Avoid using the space bar or tabs to get text to roll to the next line to create the illusion of a new paragraph. Use a hard return. A hard return will start a new paragraph during composition. Using tabs or spaces to give the illusion of a new paragraph will make one paragraph with unsightly gaps in it.

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- When creating tables, provide a paper printout of the table for the compositor to use as a reference. This is one instance in which the author should do formatting.

- Use only one tab instead of the space bar to align text in columns. Adjust the alignment by moving the tab in the tabs dialog box

- The space bar should not be used in conjunction with a tab; this causes a slight misalignment when the text is flowed into the page layout program.

- Use a tab (or, better yet, the paragraph format dialog box) to indent the first line of a paragraph. Do not indent the first line using the space bar.

- Don't manually insert a hyphen to force a word to hyphenate. The editor will specify hyphenation to the typesetter. If hyphens are manually inserted they will still be in the word when the text is reformatted during composition, even if the word isn't at the end of the line.

- When typing the manuscript, show "invisibles" (marks on the monitor that show spaces, tabs, hard returns, etc.). This helps ensure that these were used correctly.

Tip—if the text looks great on your screen, and when printed, change the font, point size and column width to see if you've broken any of the rules above. Try several variations. If the rules were broken, your hard work at composition, which really wasn't necessary anyway, will cause your text to come "unglued." This doesn't apply to tables.

"Invisibles"

To turn on "invisibles," look in the edit menu and select "Show ¶." Take the time to study each mark and refer to your owner's manual to learn what they represent. Figure 1 shows two examples.

Figure 1. Samples of "invisibles"

¶ Hard return → Tab

The dot between the words in figure 2 represents the space bar. The arrow after the bullet represents a tab, and the symbol at the end of the paragraph represents a hard return. Note that there is only one space between all words, no spaces are used in conjunction with the tab, and no tabs or hard returns are used in the middle of the paragraph to get the second line to align. Don't waste your time trying to line these items up unless you can do it with the format dialog box. Whatever you do, don't enter spaces, tabs, or hard returns to get the second line to line up. When the text is professionally designed and formatted it will not appear as you intended.

Figure 2. Sample of "invisibles" in a paragraph

•→ When typing the manuscript, show invisibles (marks on the monitor that show spaces, tabs, hard returns, etc.)¶

PREPARING FILES FOR PAGE COMPOSITION

Warning—always keep a backup copy of the file in case something goes wrong. It's easier to delete a file that has become corrupted and start anew with a clean file than to try to patch up a corrupted file.

Removing Excess Spaces

STEP 1. Under the edit menu, select "Show ¶." If this is not under the edit menu in your word processing program, consult the owner's manual. Make sure this option is on with every document that you are disk editing.

STEP 2. Click in the first word of the first paragraph of the document. Under the edit menu, select "Find/Change." See figure 3.

Figure 3. Sample of a "Find/Change" box
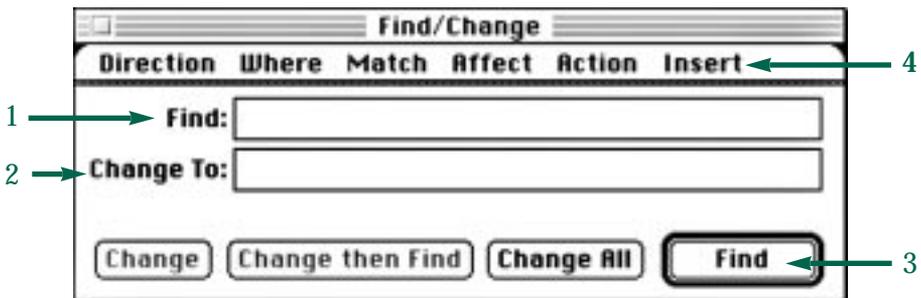
STEP 3. Press the space bar twice in the "Find" portion of the dialog box (see #1, figure 3). Press tab to go to the "Change To" portion of the dialog box. Press the space bar once in the "Change To" box (see #2, figure 3). Don't be concerned if you can't see the spaces in the box; the software recognizes them.

STEP 4. Click "Find"(see #3, figure 3). The first instance of double spaces will pop up on your screen. Click "Change." The instance of two spaces will change to one space. Click "Find" again. The next instance will pop up on your screen. If there are multiple spaces you may have to start at the beginning of the document several times. Repeat until all instances of multiple space bar strikes are changed to one. You can save yourself a lot of time if you click "Change All."

> **Tip**—if the space bar has been hit multiple times in a row in the document, press the space bar multiple times in the "Find" box and once in the "Change To" box.

Removing Spaces in Conjunction with Paragraph Hard Returns

STEP 1. Click in the first word of the first paragraph of the document. You can start anywhere, but if you want to search the entire document, most programs require that you start from the beginning. Some will prompt you and ask if you want to continue from the beginning when the search reaches the end of the document.

STEP 2. Open the "Find/Change" dialog box.

STEP 3. Press the space bar once in the "Find" portion of the dialog box. Under the insert menu (#4, figure 3), select "Hard Return." Tab

to the "Change to" portion of the dialog box, and under "Insert" select "Hard Return." Select "Find," then "Change." Check to ensure that the space in conjunction with the hard return has been changed to only a hard return. If the file contains numerous spaces before the hard return, type more spaces in the "Find" portion of the dialog box before the hard return symbol and remove them in bulk.

Figure 4. Sample of dialog box with space/hard return set up to change to hard return only

Space bar was pressed here
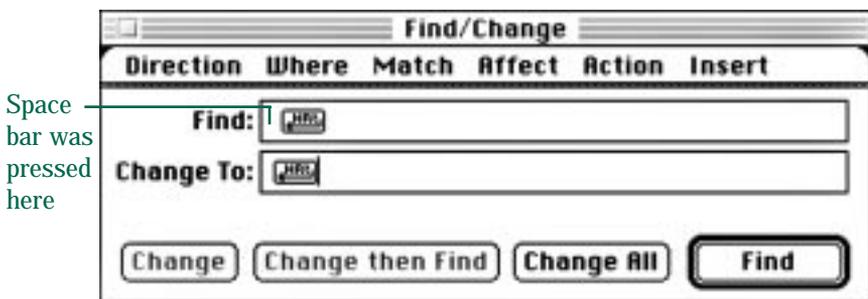
STEP 5. Delete the space(s) before the hard return symbol in the "Find" portion of the dialog box (see #1, figure 3) and add one (or more) after it. Repeat the process until there are no spaces in conjunction with the hard returns in the document.

Removing Spaces in Conjunction with Tabs

Follow the same steps as *Removing spaces in conjunction with hard returns*—except under the insert menu select tab instead of hard return. Repeat until there are no spaces before or after tabs.

THE ABSOLUTELY MOST IMPORTANT PROCESS

Removing Tabs and Hard Returns from the Middle of Paragraphs

Word processing programs today have a feature called "word wrap." When the sentence gets to the end of the line, a word will either hyphenate or wrap to the next line automatically. *Never* force a line to wrap by pressing down on the space bar, pressing on the tab key, or pressing a hard return. Let the software program do it automatically. When the text is formatted during composition, the tabs and spaces, or any combination thereof, generally leave unsightly gaps in the middle of the paragraph, while the hard returns start new paragraphs. If a hard return isn't used at the end of a paragraph, the following paragraph runs into it, leaving a gap where spaces or tabs were used in lieu of the proper hard return.

Figure 5 demonstrates what happens to a paragraph—which has

Figure 5. Example of a reformatted paragraph that has had improper methods of line breaks inserted

Word processing programs today have a feature called "word wrap." When the sentence gets to the end of the line, a word will either ¶

Space, tab, and a hard return,

tabs and spaces

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spaces

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intentionally had tabs, multiple spaces and hard returns inserted at the end of lines to force breaks—when it is reformatted with a different font and point size. If you change the width of the column you should also be able to see these improper techniques.

Here is how to correct this situation:

STEP 1. Follow the steps outlined in the previous sections. However, there is no global technique for removing the tabs and hard returns from the middle of paragraphs. They have to be individually "hunted and pecked." This step requires a human mind and analytical thought.

STEP 2. Open the "Find/Change" dialog box.

STEP 3. Enter a hard return in the "Find" portion of the dialog box.

STEP 4. Tab to the "Change To" portion of the dialog box. Press the space bar. Click "Find." If the first hard return you encounter is supposed to be the end of a paragraph, click "Find" again. Repeat until you find a hard return where it shouldn't be, and then click "Change." Continue until you've hunted and pecked all the incorrectly placed hard returns from the middle of the paragraphs.

STEP 5. Double check your document again for double spaces.

The process for tabs is the same, except that you choose tab instead of hard return in the find box.

> **Tip**—change the font, font size, or column width so that you can more readily see when a hard return is where it's not supposed to be—it should appear *only* and *always* at the end of the paragraph.

Now That You've Got the Hang of It . . .

Place a space/period in the "Find" box and check your document for spaces between periods and characters.

Place a space/quotation mark in the "Find" box and ensure there are no spaces between characters and right-hand quotation marks. Reverse the entry and check left-hand quotation marks.

Place a space/parenthesis in the "Find" box and make sure there are no spaces between the character and a parenthesis. Reverse the entry and check the left-hand parentheses.

Make sure that periods and commas are inside quotation marks and semi-colons are outside of them. Consult a style manual for additional information on proper punctuation.

Search out preformatted ellipsis dots and change to space/period/space/period/space/period/space. Go slowly on this one and use it to check that the ellipsis dots are mechanically correct (three or four depending on the context) and the spaces are correct.

Make sure character attributes, italic, bold, and the like, are where they are supposed to be (including the invisibles).

Enter text in the "Find/Change" dialog box to search out words that may have had punctuation or grammar employed inconsistently.

Use the "Find/Change" features to check spellings of words that were not caught by the spell check feature. You don't have to enter the whole word to find it.

Search apostrophes to make sure they are curled in the correct direction. Most notorious are instances indicating an omission such as '80s or 'n' in lieu of "and" for instance.

Use your imagination to take advantage of the incredible utility of this dialog box. We've only touched the surface.

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Segue

The astute reader may be wondering at this point: if I don't format the text in my word processing program, how does the typesetter recognize chapter titles, headers, extracts, subheaders, pull quotes, captions, and the like? The answer is simple: the text should be coded. This is most easily done electronically using style sheets; however, it can be handwritten in the left-hand column of the manuscript. Electronic style sheets appear in the left-hand column beside the text adjacent to the paragraph, both in the electronic file and on laser prints. Electronic style sheets are preferable. Don't attempt to format the book with electronic style sheets. Simply ensure that all elements are defined. Best-quality books are generally outlined (constructed) in a systematic manner that not only gives the designer and compositor a map to follow, but also makes the book reader-friendly. Organization and forethought are key.

Once the book is outlined and editing is finished, a *type designer* will specify what typeface, attributes, point size, leading, indents, space before, space after, and so on, is to be applied to the specific elements of the book.

The typesetter then defines the style sheets identified by the editor and author in accordance with the specifications indicated by the type designer. He or she then applies them to the elements in the book.

That's the primer. The time it takes to learn these techniques will return to you tenfold. Ask anyone who has had to sit down and manually pick out these problems during proofreading, or the author or compositor who has had to correct them manually one by one in an electronic file. It's much easier to let the computer do the work globally prior to composition. The computer isn't nearly as likely to overlook mechanical inconsistencies as is a human who is weary from long hours of reading a manuscript. Using the guidelines in this pamphlet will save you time and money in the long run.