



1. Welcome!


Welcome to your Blueprint!

To have this—or any other page in the Blueprint—read to you, click this icon in the menu bar: 

START HERE:

This Blueprint includes the **Style Guide and Editing Checklist**. It contains all the information and guidance you will need to move forward with submission or publication. Some sections will be complete, others will still need work.

Please review every tab, but pay **special attention to the Editor's Notes** section for additional information on the edit. Clicking on any arrows to the left of the tabs will reveal subtabs.

- Any tabs or subtabs that require your **specific attention** will have a **siren emoji**: 
- Any sections within those tabs or subtabs that require your attention will be **highlighted in yellow**.
- Any **specific instructions** pertinent to your document exclusively will be in *dark red italics*.
- **Click on any arrows to the left of a tab to reveal additional subtabs.**
- **Click once on an already selected tab to reveal its headings.**
- **THESE TWO STEPS ARE NECESSARY TO VIEW ALL OF THE INFORMATION IN THIS BLUEPRINT.**

For instructions on how to view **Google Docs tabs**, visit:

<https://support.google.com/docs/answer/15499791?hl=en&co=GENIE.Platform%3DDesktop&sjid=3631657398188730402-NC>

This is a **pared-down version of the Blueprint tailored to your document**. If you would like the **full version**, I offer it free to anyone. Just let me know, and I will send it over right away.

Otherwise, visit <https://projectpursuitpress.com/services/editing/> to download the most recent Blueprint at any time. It's about midway down the page.

And why use Google Docs? Well, it is accessible to everyone, everywhere. Couple that with the new *tabs* function, and you've got yourself an incredibly effective, efficient, and robust organizational system.

Happy writing!

Emilie



2. Editor Notes

Editor Notes

*Editing is complex and **requires balance**. My first job is correctness—fixing grammar, spelling, and technical errors—but **corrections alone are often not enough**. Still, I **try my best to retain your intended meaning and unique voice**. Too heavy a hand, and I risk distorting your message; too light, and clarity, flow, or grammar might suffer.*

*Good editing is walking that fine line by improving the text while remaining true to an author's voice. **I strive to maintain this balance, but I don't always get it right**. Please feel free to reach out at any time for **revision requests**. I am happy to accommodate **kind, good-faith requests**. If the request is anything other than inquisitive and kind, that will signal the end of our working relationship.*

Also, please note that I keep my comments in the document to a minimum and instead jot down what I can here. Comments can be challenging for some to navigate and don't translate well into layout software. If a particular passage needs your attention, I will add a comment with a quick note. Otherwise, most of my editorial assessments should be here.

Reader Report

Peaks:

-

Valleys:

-

Notes:

-

Moving forward:

-

Client brief:

-

Internal Editor Notes

General notes:

Questions:

Inconsistencies:



3. After the Edit

After the Edit

You have **received your edit**, now **what do you do?**

The process is **similar for all documents**, but there are additional considerations for **Vellum**.

1. Review the Clean Copy with Comments and the Tracked Changes Copy.

- Pay special attention to any editor comments in the right margin. These may indicate additional work that needs to be done by you, the author.
- Compare the changes carefully in the two documents, identifying any updates in the Tracked Changes copy that you would prefer to revert to the original, or update in another way.

2. Revise the Clean Copy, incorporating any identified revisions or reversions.

- It is essential to use the Clean Copy as the working document moving forward (with or without comments—both will work for this step), meaning you should now make any additional changes to this document only.
- This is especially true for longer documents or manuscripts, as it is very time-consuming to review and manually accept or reject every change made in the Tracked Changes copy to make it clean. I strongly recommend against that.

3. Resend the revised Clean Copy IF you:

- need me to make additional revisions.
- need additional information on any changes I made.
- need me to edit specific sections again that you have updated.
- need any other guidance or help before submission or publication.

4. Repeat this process until you are satisfied with the result.

- Revisions can be sent at any time; there is no time limit, and no additional charge.
- **FOR VELLUM USERS**, if we update the source manuscript, I must then update the Vellum files. This is quick and easy, and can be done as many times as you need, in perpetuity. See the Vellum tab for more information.

That's it! The final step is complete. Well done!



AI and Editing

AI and Editing

I **DO NOT** use AI for:

- **any editing, writing, rewriting, or designing.** All work is completed ethically **by me.**

I **DO** use AI for:

- **basic grammar and punctuation** in **Grammarly, ProWriting Aid, and PerfectIt**, which is standard practice for any editor. I do not use any of the AI features beyond basic grammar and punctuation. These standard features have been available for many years.
- **questions regarding a project.** For example, in a recent work, I had to verify if bicycles were widely available in 1850s Sri Lanka. I asked ChatGPT, and it provided an answer *along with* links to reputable resources for verification, which I then visited to confirm the accuracy.

If the content I return to you flags for AI with Grammarly or other free-to-use AI detectors:

- **First, it will likely flag.**
- **Second, I am aware of it.** I use Grammarly within Word and Google Docs, so I see the detected AI percentage in real time. It is always incorrect. If you use another free AI detector, it will likely flag in there as well. There is little, if anything, I can do about that. **Good writing flags for AI—along with em dashes, which are incredibly handy and I love to use.**
- **Third, if you are concerned, reach out to me.** I use a paid service, plagiarismcheck.org, which I offer to clients who are concerned about their content being flagged. So far, it has provided the most accurate results. As I pay a fee for every 275 words I upload, I can't offer this as an automatic, blanket service.
 - If I run your edited document through plagiarismcheck.org and it flags, I will do my best to tweak the document to attempt to eliminate the flag; however, sometimes it is simply not possible.
 - If it is just not possible to eliminate the flag, your only option is to trust my word that I didn't use AI unethically.
 - If you can't trust my integrity as an editor, I understand entirely. Most of us will never meet face-to-face, and it can be challenging to trust someone online. **However, a lack of trust will immediately preclude us from having a working relationship, and I will no longer feel comfortable providing services to you as a client.**

Feel free to reach out at any time with questions.

Manuscript Info

Manuscript Info

**Required*

Book Basics

Client name	
Client contact	
Book title*	
Subtitle	
Delivery days	≈
Deadline	00/00/00
Platform	<input type="checkbox"/> Website <input type="checkbox"/> Fiverr <input type="checkbox"/> Wyzant
Services	<input type="checkbox"/> Beta read <input type="checkbox"/> Structural edit <input type="checkbox"/> Content edit <input type="checkbox"/> Proofread <input type="checkbox"/> Format <input type="checkbox"/> Interior layout <input type="checkbox"/> Vellum <input type="checkbox"/> InDesign <input type="checkbox"/> Cover design
Format	<input checked="" type="checkbox"/> Word <input type="checkbox"/> Google Docs <input type="checkbox"/> PDF <input type="checkbox"/> InDesign <input type="checkbox"/> Pages <input type="checkbox"/> Google Slides <input type="checkbox"/> Powerpoint <input type="checkbox"/> Other:

Additional info	
Series #	
Copyright year*	
<u>ISBNs</u> <i>All book formats require a separate ISBN.</i>	<input type="checkbox"/> Hardcover: <input type="checkbox"/> Softcover: <input type="checkbox"/> eBook: <input type="checkbox"/> Audiobook:

Style Guide

<https://blog.lulu.com/writing-style-guide-for-your-book/>

<u>Dialect</u>	<input type="checkbox"/> U.S. English <input type="checkbox"/> UK English <input type="checkbox"/> AUS English <input type="checkbox"/> Other:
<u>Style</u>	<input type="checkbox"/> CMOS <input type="checkbox"/> SMF <input type="checkbox"/> APA <input type="checkbox"/> MLA <input type="checkbox"/> AP <input type="checkbox"/> Other:
Font	Times New Roman
Size	12
Spacing	Double
Margins	1 inch
<u>Tense</u>	<input type="checkbox"/> Past <input type="checkbox"/> Present
<u>POV</u>	<input type="checkbox"/> First Person <input type="checkbox"/> Second Person <input type="checkbox"/> Third Person Omniscient <input type="checkbox"/> Third Person Limited <input type="checkbox"/> Fourth Person <input type="checkbox"/> Multiple Points of View
Narrator style	<input type="checkbox"/> Heterodiegetic <input type="checkbox"/> Homodiegetic <input type="checkbox"/> Omniscient <input type="checkbox"/> Limited <input type="checkbox"/> Unreliable <input type="checkbox"/> Objective

	<input type="checkbox"/> Stream-of-consciousness <input type="checkbox"/> Epistolary
<input type="checkbox"/> Genre	<input type="checkbox"/> Fiction: <ul style="list-style-type: none"> <input type="checkbox"/> Fantasy <input type="checkbox"/> Science Fiction <input type="checkbox"/> Dystopian <input type="checkbox"/> Post-apocalyptic <input type="checkbox"/> Historical fiction <input type="checkbox"/> Romance <input type="checkbox"/> Mystery <input type="checkbox"/> Thriller <input type="checkbox"/> Suspense <input type="checkbox"/> Other: <input type="checkbox"/> Non-fiction: <ul style="list-style-type: none"> <input type="checkbox"/> Self-help <input type="checkbox"/> Memoir <input type="checkbox"/> Biography <input type="checkbox"/> Creative non-fiction <input type="checkbox"/> History <input type="checkbox"/> Business <input type="checkbox"/> Other:
Time period	<input type="checkbox"/> Past <input type="checkbox"/> Present <input type="checkbox"/> Future Year:
Planet	<input type="checkbox"/> Earth <input type="checkbox"/> Other:
Country	
Dimension/Universe	<input type="checkbox"/> Our current universe <input type="checkbox"/> Parallel universe
Spelling	•
Spelling	

Pronunciation	
Capitalization	
Punctuation	
Em dashes	<i>A quick note on EM DASHES: I love em dashes. They are incredibly versatile, visually striking, and clear up complex ambiguity when too many commas clog up a sentence. That being said, there have been some critical discussions regarding em dashes and the use of AI. I appreciate the caution, yet understand that AI uses em dashes for the same reason I do: they are super handy. However, please note that I never use AI to write or edit any of my projects. Rest assured, any em dashes have been added by me, not AI.</i>
Text formatting	<ul style="list-style-type: none">● Italics for thoughts●

Size & Paper

Trim size (<i>inches</i>)	<input type="checkbox"/> 5x8 <input type="checkbox"/> 5.25x8 <input checked="" type="checkbox"/> 5.5x8.5 (<i>Pursuit Press standard</i>) <input type="checkbox"/> 6x9 (<i>most common</i>) <input type="checkbox"/> Other:
Page count	
Paper and Ink	<input type="checkbox"/> Black ink and white paper <input checked="" type="checkbox"/> Black ink and cream paper (<i>Pursuit Press Standard</i>) <input type="checkbox"/> Standard color ink and white paper <input type="checkbox"/> Premium color ink and white paper

Word Count

Starting word count	
Ending word count*	

Contributors

Author(s)*	
Pen name(s)	
Author contact info*	Author name Address Line 1 Address Line 2 Phone Number Email Address
Author bios*	<i>Please attach in the Author Bios tab</i>
Foreword author	

<u>Foreword</u>	<i>Please attach in the Foreword tab if applicable</i>
Illustrator	
Editor	Emilie Rose Thiessen
Layout artist	
Cover artist	

Genre & Categories

<u>Age category</u>*	
<u>Genre(s)</u>*	
<u>BISAC categories</u>*	
<u>Was AI used?</u>	<input type="checkbox"/> AI-assisted <input type="checkbox"/> AI-generated <input type="checkbox"/> No AI use
<u>Logline</u>* <i>for pitches</i> <i>might be the same as tagline</i>	
<u>Tagline</u> <i>for marketing</i> <i>might be the same as logline</i>	
<u>Keywords</u>*	

Amazon KDP Paper, Trim Sizes, Page Count

Standard in Vellum
Additional in Vellum

Paperback				
Trim Size	Black ink and white paper	Black ink and cream paper	Standard color ink and white paper	Premium color ink and white paper
5" x 8" (12.7 x 20.32 cm)	24 - 828	24 - 776	72 - 600	24 - 828
5.06" x 7.81" (12.85 x 19.84 cm)	24 - 828	24 - 776	72 - 600	24 - 828
5.25" x 8" (13.34 x 20.32 cm)	24 - 828	24 - 776	72 - 600	24 - 828
5.5" x 8.5" (13.97 x 21.59 cm)	24 - 828	24 - 776	72 - 600	24 - 828
6" x 9" (15.24 x 22.86 cm)	24 - 828	24 - 776	72 - 600	24 - 828

Large Trim Sizes				
6.14" x 9.21" (15.6 x 23.39 cm)	24 - 828	24 - 776	72 - 600	24 - 828
6.69" x 9.61" (16.99 x 24.41 cm)	24 - 828	24 - 776	72 - 600	24 - 828
7" x 10" x (17.78 x 25.4 cm)	24 - 828	24 - 776	72 - 600	24 - 828
7.44" x 9.69" (18.9 x 24.61 cm)	24 - 828	24 - 776	72 - 600	24 - 828
7.5" x 9.25" (19.05 x 23.5 cm)	24 - 828	24 - 776	72 - 600	24 - 828
8" x 10" (20.32 x 25.4 cm)	24 - 828	24 - 776	72 - 600	24 - 828
8.25" x 6" (20.96 x 15.24 cm)	24 - 800	24 - 750	72 - 600	24 - 800
8.25" x 8.25" (20.96 x 20.96 cm)	24 - 800	24 - 750	72 - 600	24 - 800
8.5" x 8.5" (21.59 x 21.59 cm)	24 - 590	24 - 550	72 - 600	24 - 590
8.5" x 11" (21.59 x 27.94 cm)	24 - 590	24 - 550	72 - 600	24 - 590
8.27" x 11.69" (21 x 29.7 cm)	24 - 780	24 - 730	Not available	24 - 590

Hardcover				
Trim Size	Black ink and white paper	Black ink and cream paper	Standard color ink and white paper	Premium color ink and white paper
5.5" x 8.5" (13.97 x 21.59 cm)	75 - 550	75 - 550	Not available	75 - 550
6" x 9" (15.24 x 22.86 cm)	75 - 550	75 - 550	Not available	75 - 550
Large Trim Sizes				
6.14" x 9.21" (15.6 x 23.39 cm)	75 - 550	75 - 550	Not available	75 - 550
7" x 10" (17.78 x 25.4 cm)	75 - 550	75 - 550	Not available	75 - 550
8.25" x 11" (20.96 x 27.94 cm)	75 - 550	75 - 550	Not available	75 - 550



POV

POV

<https://blog.reedsy.com/guide/point-of-view/>

First Person

- **Uses:** I, me, my, we, us
- **Definition:** The narrator is a character in the story, telling it from their own perspective.
- **Example:** *I opened the door and stepped into the cold night.*
- **Strengths:** Deep emotional connection, personal voice.
- **Limitations:** Can only show what the narrator knows, sees, or thinks.

Second Person

- **Uses:** You, your
- **Definition:** The narrator speaks directly to the reader as you, making the reader the character.
- **Example:** *You open the door and step into the cold night.*
- **Strengths:** Immersive, unusual, often used in experimental writing or gamebooks.
- **Limitations:** Hard to sustain; not common in traditional fiction.

Third Person Limited

- **Uses:** He, she, they, character's name
- **Definition:** The narrator is outside the story but follows the thoughts and experiences of one character closely.
- **Example:** *She opened the door and shivered at the cold.*
- **Strengths:** Balanced viewpoint—personal yet flexible.
- **Limitations:** Limited to one character's knowledge and emotions.

Third-person limited is where the narrator only knows the thoughts, feelings, and understanding of a single character at any given time — hence, the reader is “limited” to that perspective.

Third Person Omniscient

- **Uses:** He, she, they, character's name
- **Definition:** The narrator knows everything about all characters and events, including thoughts, histories, and future outcomes.
- **Example:** *She opened the door, unaware that across town, someone else was waiting.*
- **Strengths:** Expansive, godlike view—can jump between characters or events.
- **Limitations:** Can feel distant; risky if overused or confusing.

The third-person omniscient uses the same pronouns. The difference, however, is that the narrator is “all knowing,” meaning the narrator knows the thoughts and feelings of all the

characters at once and can reveal anything that is happening, has happened, or will happen in the world of the story.

Third Person Objective

- **Uses:** He, she, they, character's name
- **Definition:** The narrator reports only what is seen and heard, without inner thoughts or feelings.
- **Example:** *She opened the door and stepped outside. Her breath clouded in the air.*
- **Strengths:** Neutral, cinematic, leaves interpretation to the reader.
- **Limitations:** No access to characters' internal states.

Fourth Person

- **Uses:** We, us, our, ours, one, someone, they (used abstractly or collectively)
- **Definition:** Describes actions or experiences in a generalized, often communal or detached way. Sometimes used to express group identity, universal experiences, or philosophical distance.
- **Example:** *One opens the door and feels the weight of the world rush in.*
- **Strengths:** Abstract, thought-provoking; good for mythic, folkloric, or postmodern writing.
- **Limitations:** Impersonal, can confuse readers if not carefully handled.

Although still uncommon, the fourth-person point of view is a new narrative style that employs a first-person plural voice (“we,” “us,” “our,” and “ours”) to represent multiple characters speaking as a single narrator.

Multiple POVs

- **Definition:** The story shifts between different characters' points of view, often chapter by chapter.
- **Can be:** First person or third person (limited)
- **Example:** Chapter 1 is from Jane's perspective; Chapter 2 is from Mark's.
- **Tip:** Make sure each voice is distinct.

////////////////

Tenses & Moods

Tenses & Moods

TENSES

Present Tense

Simple Present

She runs.

Present Progressive (Continuous)

She is running.

Present Perfect

She has run.

Present Perfect Progressive

She has been running.

Past Tense

Simple Past

She ran.

Past Progressive

She was running.

Past Perfect

She had run.

Past Perfect Progressive

She had been running.

Future Tense

Simple Future

She will run.

Future Progressive

She will be running.

Future Perfect

She will have run.

Future Perfect Progressive

She will have been running.

MOODS

Indicative Mood

States facts or asks questions

She walks to school.

Imperative Mood

Gives commands or requests

Close the door.

Subjunctive Mood

Expresses wishes, hypotheticals, or conditions contrary to fact

If I were taller, I could reach it.

I suggest he arrive early.

Conditional Mood

Expresses something that would happen if a condition is met

She would travel more if she had time.

Narration Style

Narration Style

<https://nownovel.com/major-narrator-types/>

N

8 Types of Narrators

1 HETERODIEGETIC
A narrator who tells the story from **outside** or above the fictional world, like in **The Lord of the Rings**.

2 HOMODIEGETIC
A narrator who is a character within the story, e.g. Nick Carraway in **The Great Gatsby**.

3 OMNISCIENT
A narrator who knows everything that has or will happen and every characters' thoughts, e.g. **Middlemarch**.

4 LIMITED
'A narrator who tells the story through a single character's POV, e.g. **Klara in Klara and the Sun**

5 UNRELIABLE
'A narrator whose credibility has been compromised, e.g. **Nick & Amy Dunn in Gone Girl**.

6 OBJECTIVE
A narrator who purely focuses on observable actions and dialogue, like in **Hills Like White Elephants**.

7 STREAM-OF-CONSCIOUSNESS
A narrator who jumps from one thought, memory, or impression to another without pause e.g. **Mrs. Dalloway**

8 EPISTOLARY
A narrator who tells the story entirely or partially through e.g. letters, emails, or diary entries, like **Dracula**.

nownovel.com



Timeline

Timeline



Document Info

Document Info

**Required*

Document Basics

Client name	
Document title*	
Subtitle	
Starting word count	
Target word count	
Ending word count*	
Delivery days	≈
Deadline	00/00/00
Platform	<input type="checkbox"/> Website <input type="checkbox"/> Fiverr <input type="checkbox"/> Wyzant
Services	<input type="checkbox"/> Proofreading <input type="checkbox"/> Editing <input type="checkbox"/> Developmental Editing <input type="checkbox"/> Formatting <input type="checkbox"/> Vellum layout <input type="checkbox"/> InDesign layout <input type="checkbox"/> Cover design
Format	<input type="checkbox"/> Word <input type="checkbox"/> Google Docs <input type="checkbox"/> PDF <input type="checkbox"/> InDesign <input type="checkbox"/> Pages

	<input type="checkbox"/> Google Slides <input type="checkbox"/> Powerpoint <input type="checkbox"/> Other:

Style Guide

<u>Dialect</u>	<input type="checkbox"/> U.S. English <input type="checkbox"/> UK English <input type="checkbox"/> AUS English <input type="checkbox"/> Other:
<u>Style</u>	<input type="checkbox"/> CMOS <input type="checkbox"/> SMF <input type="checkbox"/> APA <input type="checkbox"/> MLA <input type="checkbox"/> AP <input type="checkbox"/> Other:
Font	Times New Roman
Size	12
Spacing	Double
Margins	1 inch
<u>Tense</u>	<input type="checkbox"/> Past <input type="checkbox"/> Present
<u>POV</u>	<input type="checkbox"/> First Person <input type="checkbox"/> Second Person <input type="checkbox"/> Third Person Omniscient <input type="checkbox"/> Third Person Limited <input type="checkbox"/> Fourth Person <input type="checkbox"/> Multiple Points of Views

Spelling	
Pronunciation	
Capitalization	
Punctuation	



Settings and Locations



Characters

Characters*

**See subtabs for more information*

MASTER Character Card

Copy this as necessary.

<u>Name:</u>	
Notes:	
Nicknames:	
Age:	
<u>Roles:</u>	
Ethnicity/species:	
<u>Personality type:</u>	
<u>Appearance:</u>	
Sound:	
Smell:	
<u>Profession:</u>	
<u>Backstory:</u>	
Movement:	

Unique qualities:	
Skills, talents, hobbies:	
Likes, dislikes:	
Friends:	
Enemies:	
Motivations:	
Fun facts:	



Quick Add



Primary



1. Character Card

Character Card

<u>Name:</u>	
Notes:	
Gender:	
Nicknames:	
Age:	
<u>Roles:</u>	
Ethnicity/species:	
<u>Personality type:</u>	
<u>Appearance:</u>	
Sound:	
Smell:	
<u>Backstory:</u>	
Movement:	
Unique qualities:	

Skills, talents, hobbies:	
Likes, dislikes:	
Friends:	
Enemies:	
Motivations:	
Fun facts:	

 Secondary



2. Character Cards

Character Card

<u>Name:</u>	
Notes:	
Gender:	
Nicknames:	
Age:	
<u>Roles:</u>	
Ethnicity/species:	
<u>Personality type:</u>	
<u>Appearance:</u>	
Sound:	
Smell:	
<u>Backstory:</u>	
Movement:	
Unique qualities:	

Skills, talents, hobbies:	
Likes, dislikes:	
Friends:	
Enemies:	
Motivations:	
Fun facts:	



Tertiary



3. Character Cards

Character Card

<u>Name:</u>	
Notes:	
Gender:	
Nicknames:	
Age:	
<u>Roles:</u>	
Ethnicity/species:	
<u>Personality type:</u>	
<u>Appearance:</u>	
Sound:	
Smell:	
<u>Backstory:</u>	
Movement:	
Unique qualities:	

Skills, talents, hobbies:	
Likes, dislikes:	
Friends:	
Enemies:	
Motivations:	
Fun facts:	



Book Parts

Book Parts*

**Reference list only*

Please indicate the parts you would like in your book. Ignore anything you feel isn't relevant.

Front Cover

See Front and Back Covers subtab

Spine

- Title
- Author name
- Publisher logo

Front matter

- Accolades
- Half-title page
- Title page
- Copyright page
- Dedication page
- Table of contents
- Map
- Epigraph
- Preface
- Foreword

Body

- Prologue
- Introduction
- Chapters/body
- THE END (on last page of body)

- Epilogue
- Conclusion
- Afterword

Back matter

- [Acknowledgments](#) (please attach)
- Also by the author
- Author contact
- About the author
- Copyright permissions
- Discussion questions
- Appendix or addendum
- Chronology or timeline
- Endnotes
- Glossary
- Index
- Bibliography/reference list
- Bonus material

Back cover

See Front and Back Covers subtab

Typical Front and Back Matter List

FRONT MATTER

- Title Page
 - Full Title
 - Author Name
- Copyright page*
 - Ensure the title, all names, dates, and ISBNs are accurate.
- Half Title
- Dedication
- Table of Contents

BODY

- Chapters

BACK MATTER

- Endnotes
- Acknowledgments
- About the Author
- About the Illustrator
-



Vellum Info

A quick note about Vellum: I always encourage self-published authors to purchase a copy of Vellum. It is \$250 (\$175-ish on Black Friday!), only available on Mac, extremely useful, and very easy to use. It generates beautiful, professional-quality books that can be uploaded to any self-publishing platform, including Amazon KDP and IngramSpark. Check it out here—<https://vellum.pub/>

For Authors

CHOOSE HERE

<p>Please indicate what you would like included in your book by checking the appropriate boxes. I will do my best to include everything you choose.</p> <p><i>For more information, visit: https://help.vellum.pub/</i></p>	<p><i>Options that are currently unavailable will be struck through.</i></p>
<p>Book style <i>https://help.vellum.pub/styles/</i></p>	<p><input type="checkbox"/> Option 1 <input type="checkbox"/> Option 2</p>
<p>Font <i>Fonts will be determined by the layout artist. Please indicate if you have a strong preference.</i></p>	<p><input type="checkbox"/> Athelas <input type="checkbox"/> Baskerville <input type="checkbox"/> Cochin <input type="checkbox"/> Crimson Pro <input type="checkbox"/> Crimson Text <input type="checkbox"/> EB Garamond <input type="checkbox"/> Fanwood <input type="checkbox"/> Hoefler Text <input type="checkbox"/> Iowan Old Style <input type="checkbox"/> Palatino <input type="checkbox"/> Stix Two Text <input type="checkbox"/> Times New Roman</p>
<p>Chapter heading pages</p>	
<p>Chapter numbers <i>https://help.vellum.pub/headings/</i></p>	<p><input type="checkbox"/> Chapter numbers <input type="checkbox"/> Numerals <input type="checkbox"/> Spelled out <input type="checkbox"/> No chapter numbers</p>
<p>Chapter titles <i>https://help.vellum.pub/headings/</i></p>	<p><input type="checkbox"/> Chapter titles <input type="checkbox"/> No chapter titles</p>
<p>Chapter heading images <i>Small image near chapter title and/or number. https://help.vellum.pub/headings/</i></p>	<p><input type="checkbox"/> Chapter heading images <input type="checkbox"/> Same image for each chapter</p>

	<input type="checkbox"/> Different images tailored to each chapter <input type="checkbox"/> No chapter heading image
<p>Chapter heading background <i>Half- or full-page spread at the beginning of each chapter.</i> https://help.vellum.pub/styles/background-border/</p>	<input type="checkbox"/> Chapter heading background <ul style="list-style-type: none"> <input type="checkbox"/> Blank <input type="checkbox"/> Smudged <input type="checkbox"/> Flourished <input type="checkbox"/> Floral <input type="checkbox"/> Smoke <input type="checkbox"/> Mechanical <input type="checkbox"/> Full moon <input type="checkbox"/> Black <input type="checkbox"/> Other: <input type="checkbox"/> No chapter heading background
<p>Body Pages</p>	
<p>Page background (every page) <i>Please note: page border options are not preset in Vellum; they must be added manually, so there are no standard options.</i> https://help.vellum.pub/styles/background-border/</p>	<input type="checkbox"/> Page background <ul style="list-style-type: none"> <input type="checkbox"/> Please give me a rough idea of what you would like the page background to look like: <input type="checkbox"/> No page background
<p>Page border (every page) https://help.vellum.pub/styles/background-border/</p>	<input type="checkbox"/> Outside page borders <ul style="list-style-type: none"> <input type="checkbox"/> Please give me a rough idea of what you would like the page border to look like: <input type="checkbox"/> No page borders
<p>Header https://help.vellum.pub/styles/header-footer/</p>	<input type="checkbox"/> Blank <input type="checkbox"/> Author/title <ul style="list-style-type: none"> <input type="checkbox"/> Justified to outside edge <input type="checkbox"/> Centered <input type="checkbox"/> Page number <ul style="list-style-type: none"> <input type="checkbox"/> Justified to outside edge <input type="checkbox"/> Centered
<p>Footer https://help.vellum.pub/styles/header-footer/</p>	<input type="checkbox"/> Blank <input type="checkbox"/> Page number <ul style="list-style-type: none"> <input type="checkbox"/> Justified to outside edge <input type="checkbox"/> Centered

<p>Ornamental chapter breaks https://help.vellum.pub/styles/ornamental-break/</p>	<ul style="list-style-type: none"><input type="checkbox"/> Three asterisks<input type="checkbox"/> Double flourish<input type="checkbox"/> Straight line<input type="checkbox"/> Decorative line<input type="checkbox"/> Snowflake<input type="checkbox"/> Small plant<input type="checkbox"/> Ornamental icon<input type="checkbox"/> Other:
<p>TOC</p>	<ul style="list-style-type: none"><input type="checkbox"/> Print<input type="checkbox"/> ebook

Feature overview

Underlined text links to Vellum website for more information.

Vellum allows you to configure the following style features:

Heading

The title of each chapter

First Paragraph

The very first paragraph in each chapter

Paragraph After Break

Paragraphs that begin a new scene

Header and Footer

Content at the top and bottom of each page in print

Background and Border

Imagery that can appear behind text or in margins

Body

Options that affect the main content your book

These style features control how specific Text Features appear in your book:

Ornamental Break

An image that appears between scenes

Block Quotation

Format for quotations used in chapters

Verse

The appearance of lyrics or poetry used in your book

Text Conversation

Options for styling text messages sent between characters

Written Note

Font choices for the Written Notes included in your book

Photograph

Border options for Inline Images set to Photograph

Portrait

Shape options for Inline Images set to Portrait

Caption

The appearance of Inline Image captions

For editors

Vellum and Emojis

Importing a manuscript with emojis into Vellum:

<https://blog.vellum.pub/2024/10/emojis-in-vellum-your-questions-answered/>

Image sizes

Chapter images:

575x285 px

Chapter backgrounds:

- Right page, full bleed
 - 1838x2775 px
- Spread, full bleed
 - 3675x2775 px

Ornamental breaks:

575x289 px

Author photos:

5x7 300 dpi

Vellum trim sizes

US / UK

International

Popular Trim Sizes

5 × 8

5.25 × 8

5.5 × 8.5

6 × 9

Additional Trim Sizes

5.06 × 7.81

5.5 × 8.25

6.14 × 9.21

Mass Market Paperbacks

4 × 6

4.12 × 6.75

4.25 × 7

4.37 × 7

Full Size

7 × 10

8 × 10

8.25 × 11

8.5 × 11

Large Print

5.5 × 8.5
LARGE PRINT

6 × 9
LARGE PRINT

6.14 × 9.21
LARGE PRINT

7 × 10
LARGE PRINT



Covers

Front and Back Covers*

**Create subtabs for all longer front- and back-cover content*

Pease indicate what you would like on your covers. Ignore anything you feel isn't relevant to your book.

Front cover

- Title
- Subtitle
- Author name
- Illustrator name
- Testimonials
- Logline
- Original illustration
- Publisher logo
- Other _____

Back cover

- Subtitle
- Testimonials
- Logline
- Original illustration
- Blurb
- Author bio
- Author photo
- Publisher logo
- ISBN
- Other _____

Spine

- Title
- Subtitle
- Author name
- Illustrator name
- Original illustration
- Publisher logo
- Other _____

Dust jacket flaps (hardcover)

- Subtitle
- Testimonials
- Logline
- Original illustration
- Blurb
- Author bio
- Author photo
- Publisher logo
- Other _____

Cover design

Please follow the prompts below.

Please indicate the feel you would like your cover to have.
I would like my cover to be ...
Please include three links to book covers you love below.
Example: https://a.co/d/2T9oXVt (one of the covers I have designed!)
Link 1:
Link 2:
Link 3:
Please give me any other direction you think would help as I design your cover (e.g., specific images, colors, typography).
I would like ...

Dummy ISBNs

Use for the Ingram Spark cover template generator.

978-1-23456-789-7

978-1-62818-079-4

978-1-93707-583-5

978-1-55019-251-3

978-1-09415-014-7

978-1-71892-862-6



Book Blurb

Book Blurb:

Paste the entire blurb text here. Keep it to 150–250 words.

Cover Design Checklist

Cover Design Checklist

- Open the appropriate cover design template in InDesign or generate a new one on Ingram Spark: <https://myaccount.ingramspark.com/Tools/CoverTemplateGenerator>
 - Softcover: Softcover_Front_Back_Spine_Template_8.5x5.5
 - Hardcover: Hardcover_Dust Jacket_Template_8.5x5.5
 - E-book: Ebook_Front Cover_Template_8.5x5.5

- Save as in the client folder with the following naming conventions:
 - 1_Softcover_Lastname_TITLE_date
 - 2_Hardcover_Lastname_TITLE_date
 - 3_Ebook_Lastname_TITLE_date

IngramSpark

When you upload a book cover with IngramSpark, there are several file requirements to keep in mind.

- File Requirements for Book Covers
- Must be uploaded as a separate PDF from the interior
- Barcodes are mandatory on all covers; 100% black only and placed on a white box/background
- Resolution: 300ppi
- Printed Line Screen: 175 visual equivalent
- Color Space: CMYK
- Bleed: 0.125” (3mm) on all four sides except hardcover files, which require a 0.625” (16mm) wrap
- Type safety: 0.25” (6mm) minimum on all sides
- Spine Type Safety:
 - For page counts below 48, spine text is not available
 - Spines 0.35” and larger – 0.0625” (2mm) left/right sides
 - Spines smaller than 0.35” – 0.03125” (1mm) left/right sides
- Text that is 24 pt. or below, please use 100% black only
- All spot colors with/without transparencies must be converted to CMYK

- For images above (threshold): Set this value higher than the required resolution, such as 450 ppi. This ensures that only images with an unnecessarily high resolution are downsampled, preserving the quality of images that are already near the target 300 ppi.
- To (target resolution): Set the downsampling target to 300 ppi. This is IngramSpark's recommended resolution for color and grayscale images.

- Compression: Using Automatic (JPEG) compression with a high-quality setting is standard for color and grayscale images.
- Monochrome images: For pure black and white line art, the recommended setting is much higher, at 600 ppi or even 1200 ppi for images above 1800 ppi.

Full cover artwork dimensions

To create the full wraparound cover art for a 5.5" x 8.5" softcover, you will need to combine the front cover, spine, and back cover. The dimensions with the required bleed are calculated as follows:

- Front cover: 5.625" wide x 8.75" high
- Back cover: 5.625" wide x 8.75" high
- Spine: The spine width is based on your page count and paper type. It is added to the cover dimensions.
- Total height: 8.75" (8.5" trim + 0.125" top bleed + 0.125" bottom bleed).
- Total width: (5.625" back cover + spine width + 5.625" front cover).

OVER : QUICK REFERENCE The following are recommendations and specifications that you should know when laying out cover for all book types. Resolution: Color Space: LPI (lines per inch): Required file format: PDF producer: Bleed: Type Safety: Spine Type Safety: Duplex Inside Spine Safety: Accepted Submission Methods: File naming: 18 300 ppi CMYK 180 PDF (.pdf) file on LS cover template (template dimensions vary by trim size) SIMPLEX: 1-page PDF DUPLEX: 2-page PDF (Perfect Bound ONLY, limited trim sizes) Acrobat Distiller–PDF/X-1a:2001, PDF/X-3:2002 Export from InDesign–PDF/X-1a:2001, PDF/X-3:2002 0.125" (3 mm) all sides 0.25" (6 mm) recommended minimum on all sides (LS templates will allow down to 0.125" (3 mm) safety) 0.0625" (2 mm) left/right sides for spines 0.35" and larger 0.03125" (1 mm) left/right sides for spines smaller than 0.35" NO spine text allowed for Perfect Bound books with page counts below 48. spine width must be left blank + additional 0.0625" (2mm) on each side of the spine *LS reserves the right to place a white "no-ink" area over the inside spine + additional 0.0625" area on each side of the spine web upload for files up to 1.5 GB (zip/stuff compression accepted) isbn_cov.pdf or isbncov.pdf isbn_cvr.pdf or isbncvr.pdf isbn_jacket.pdf or isbnjacket.pdf isbn_jkt.pdf or [isbnjkt.pdf](#)

PDF COMPLIANCE: Files must be PDF/X-1a:2001 or PDF/X-3:2002 compliant. The **PDF/X-1a:2001 setting is found in the Professional versions of Adobe Acrobat 6** or above (listed as PDF/X-1a in Acrobat 6 Professional). **The PDF/X-3:2002 setting is found in the Professional versions of Adobe Acrobat 7** or above.

Output>convert to destination>WORKING CMYK

<https://creativepro.com/choosing-the-right-pdf-preset/>

PDF/X-1a:2001 compatibility with Adobe 6

PDF/X-3:2002 compatibility with Adobe 7

<https://help.bookvault.app/what-is-pdf/x-1a2001-and-pdf/x-32002>

If you see faint white lines on the PDF file, turn off “Smooth line art” in Acrobat's viewing preferences.

Acrobat > Preferences > Page Display > Rendering > Uncheck "Smooth line art."

Faint white boxes around images in a PDF/X-3:2002 file are often a visual artifact from the [flattening process](#) required by the PDF/X-3 standard, but they can also appear due to [transparency flattening settings](#) or display issues in some PDF viewers. To resolve this, ensure transparency is fully flattened with a high-resolution flattener preset during PDF export, turn off "[Smooth Line Art](#)" in your PDF viewer's preferences, or consider adjusting the image resolution and export settings, as these lines usually do not print.

To fix the "PDF contains ICC color profiles" error from IngramSpark, you must create a PDF without embedded color profiles by converting colors to a specific destination CMYK profile (like U.S. Web Coated (SWOP) v2) and embedding that profile, or by using a PDF preset like PDF/X-1a:2001 during export, which strips out ICC profiles. The key is to ensure your colors are properly converted to CMYK and that no separate ICC profiles are included in the final PDF.

For Color Books (Interiors & Covers):

Convert to Destination Profile: In your design software (e.g., Adobe InDesign), go to Edit > Convert to Profile.

Select Destination: Choose the appropriate CMYK destination profile, such as U.S. Web Coated (SWOP) V2.

Remove Profiles: Ensure that your software is set to convert colors to this destination CMYK profile and remove any embedded ICC profiles from the document.

For Black & White Books:

1. Convert to Grayscale: For any black and white content, convert all colors to grayscale to remove color profiles.
2. Verify CMYK: For any actual black (not grayscale), ensure the black ink percentage is correctly specified within CMYK settings and that the total ink coverage does not exceed the recommended limit (often 240%) to avoid rejection.

During PDF Export (e.g., from InDesign):

Use a Preset:

When exporting to PDF, select a preset that automatically handles color space conversions and removes color profiles.

PDF/X-1a:2001:

This standard is designed to strip out color profiles and will often resolve the issue.

Output Settings:

In the export dialog, go to the "Output" section and select "Convert to Destination" from the color conversion dropdown.



Front Matter

Front Matter*

**Create subtabs for long front-matter content.*

Shorter, miscellaneous front matter:



Copyright Page

Copyright Page*

**Use 10pt point font*

Fiction:

BOOK TITLE

Copyright © YEAR by AUTHOR NAME

Printed in the USA

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher, except in the case of brief quotations used in critical articles or reviews.

This is a work of fiction. Names, characters, places, and incidents are either the product of the author’s imagination or are used fictitiously. Any resemblance to actual persons, living or dead, events, or locales is entirely coincidental.

Ebook ISBN: XXX-X-XXXXXX-XXX-X

Paperback ISBN: XXX-X-XXXXXX-XXX-X

Hardcover ISBN: XXX-X-XXXXXX-XXX-X

Cover design by DESIGNER NAME

Cover art by ARTIST NAME

IMPRINT NAME

IMPRINT CONTACT INFO

Non-fiction:

BOOK TITLE

Copyright © [YEAR] by [AUTHOR NAME]

Printed in the United States of America

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher, except in the case of brief quotations used in reviews, articles, or educational settings.

This book is intended for educational and informational purposes only. While every effort has been made to ensure accuracy, the author and publisher make no guarantees regarding the completeness or applicability of the content.

The reader assumes all responsibility for how the material is used.

Ebook ISBN: XXX-X-XXXXXX-XXX-X

Paperback ISBN: XXX-X-XXXXXX-XXX-X

Hardcover ISBN: XXX-X-XXXXXX-XXX-X

Cover design by [DESIGNER NAME]

Cover art by [ARTIST NAME]

[IMPRINT NAME]

[IMPRINT CONTACT INFO]

Non-fiction music instruction:

BOOK TITLE

Copyright © [YEAR] by [AUTHOR NAME]

Printed in the United States of America

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher, except in the case of brief quotations used in reviews, scholarly articles, or educational settings.

This book is intended for educational and informational purposes only. It is not a substitute for professional music instruction, mentorship, or training. The author and publisher have made every effort to ensure accuracy and clarity, but they assume no responsibility for the use or misuse of the techniques or concepts presented herein. Readers are encouraged to consult qualified instructors as needed.

Ebook ISBN: XXX-X-XXXXXX-XXX-X

Paperback ISBN: XXX-X-XXXXXX-XXX-X

Hardcover ISBN: XXX-X-XXXXXX-XXX-X

Cover design by [DESIGNER NAME]

Cover art by [ARTIST NAME]

[IMPRINT NAME]

[IMPRINT CONTACT INFO]

Generative AI use:

Refer to the Additional Information tab for details on AI copyright and disclosure.

BOOK TITLE

Copyright © YEAR by AUTHOR NAME

Printed in the USA

All rights reserved. Generative artificial intelligence (AI) tools were utilized to draft the first version of this work.

The final version reflects significant expressive revision, rewriting, and editorial development by both the author and editor, reflecting distinctive human creativity, authorship, and judgment. All text with substantial human authorship is subject to copyright. As such, no part of this book with substantial human authorship may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher, except in the case of brief quotations used in critical articles or reviews.

This is a work of fiction. Names, characters, places, and incidents are either the product of the author’s imagination or are used fictitiously. Any resemblance to actual persons, living or dead, events, or locales is entirely coincidental.

Ebook ISBN: XXX-X-XXXXXX-XXX-X

Paperback ISBN: XXX-X-XXXXXX-XXX-X

Hardcover ISBN: XXX-X-XXXXXX-XXX-X

Cover design by DESIGNER NAME

Cover art by ARTIST NAME

IMPRINT NAME

IMPRINT CONTACT INFO

AI Copyright

AI Copyright

<https://www.copyright.gov/ai/Copyright-and-Artificial-Intelligence-Part-2-Copyrightability-Report.pdf>

<https://www.copyright.gov/newsnet/2025/1060.html>

*“It concludes that the outputs of generative AI can be protected by copyright only where a **human author has determined sufficient expressive elements**. This can include situations where a **human-authored work is perceptible in an AI output**, or a **human makes creative arrangements or modifications of the output**, but not the mere provision of prompts. The Office confirms that the use of AI to assist in the process of creation or the inclusion of AI-generated material in a larger human-generated work does not bar copyrightability.”*

Key Points:

- 1. AI-generated material alone is not copyrightable.**
In 2023 and 2024, the U.S. Copyright Office clarified that content generated entirely by AI (with no meaningful human authorship) is not eligible for copyright protection.
- 2. Substantial human revision or creative input *can* be copyrighted.**
If the author or editor has **revised, arranged, added to, or curated the AI-generated material in a creative way**, those contributions may qualify as protectable authorship.
- 3. Registration requires disclosure.**
If you're applying for a copyright, you **must disclose** that AI was involved in generating parts of the content and **describe the human contributions**. The Copyright Office will register the copyright **only for the parts that reflect human authorship**.

Example of What's Copyrightable:

If you:

- Generated a rough draft with AI,
- Rewrote passages,
- Edited for tone, style, and voice,
- Reorganized the structure, and
- Added original material (such as dialogue, descriptions, or plot elements),

Then your contributions could **form a valid basis for copyright**, even though the starting point was AI-generated.

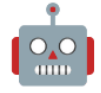
What's Not Copyrightable:

- Raw output from ChatGPT, Midjourney, or any other AI without human input beyond a prompt.
 - Light editing (e.g., spelling or grammar) of AI text.
-

Tip:

If you're publishing such a book, keep records of your editing and additions. If filing for copyright, clearly note:

“The initial draft was generated by AI; the final work includes substantial human-authored text, structure, and editorial contributions.”



AI Disclosures

AI Disclosure for Manuscripts

<https://www.copyright.gov/ai/Copyright-and-Artificial-Intelligence-Part-2-Copyrightability-Report.pdf>

<https://www.copyright.gov/newsnet/2025/1060.html>

1. No AI Use

No generative artificial intelligence (AI) was used in the writing of this work.

This book was created entirely by human authors and editors without the use of artificial intelligence tools. This does include the use of spelling and grammar aids, such as Grammarly or PerfectIt.

2. Assisted AI Use

Generative artificial intelligence (AI) tools were utilized to aid in the ideation and planning of this work. All written content was authored and edited by humans.

3. Generated AI Use with Substantial Human Revision

Generative artificial intelligence (AI) tools were utilized to draft the first version of this work. The final version reflects significant expressive revision, rewriting, and editorial development by both the author and editor, reflecting distinctive human creativity, authorship, and judgment. All text with substantial human authorship is subject to copyright.

4. Use of Specific AI Editing Tools

This book was written and edited by human authors. Automated tools such as Grammarly and PerfectIt were used for grammar, clarity, and consistency checks.



Back Matter

Back Matter

**Create subtabs for longer back-matter content.*

Shorter, miscellaneous back matter:

Author Bios

Author bios

Paste the entire author bio text here.

Acknowledgments

Acknowledgments

Paste the entire acknowledgments text here.

✓ Editing Checklist

Editing Checklist

See subtabs for more info.

Important notes

If the comment name is automatically switching to Author:

- tools>protect document>privacy>uncheck *remove personal information from this file on save*



Manuscripts

Editing Checklist*

Please note that **basic proofreading and formatting changes made in the first and second passes **might not be reflected in the track changes copy**. This prevents the track changes copy from becoming too cluttered and overwhelming, allowing the author to review important edits or rewrites more easily.*

Getting Set Up

- Set up Blueprint
 - 5_Blueprint_Last name_TITLE_date
 - Populate the [Blueprint](#) with known information
- Save the original document in the client folder as:
 - 1_Original_Unformatted_Last name_TITLE_date
- FILE>NEW FROM TEMPLATE
 - Select SMF_Template_Formatted_Original_Last Name_TITLE_date
 - Copy and paste text from 1 into this document and save another original copy as:
 - 2_Original_Formatted_Last name_TITLE_date

First pass

- In 2_Original_Formatted_Last name_TITLE_date copy:
 - Format into style
- Run:
 - DocAlyse
 - Save DocAlyse_1 in client folder to compare to later results (DocAlyse_2, 3 ...)
- Set up your [FRedit](#) list with the global punctuation and style conventions from your style guide and the results from [Macros](#)
- Run FRedit on the original and adjust your FRedit list as needed based on the results.
- Review the [FRedit](#) highlights and rectify
- Save a new copy in the client folder as:
 - 3_Clean Copy_Lastname_TITLE_date (see Document Workflow)
- Add the [first comment](#) with the checklist
- Note word count
- Set the proofing language
- Then begin (see [Passes](#))
 - Second pass: read**
 - Third pass: edit**
 - Final pass: double check**
 - Final checks: finish**

Document Workflow

You should now have these copies:

- 1_Original_Unformatted_Surname_TITLE_date
- 2_Original_Formatted_Surname_TITLE_date
- 3_CleanCopy_Surname_TITLE_date (*current working document*)
- 5_Blueprint_Surname_TITLE_date

When comparing documents at the end of editing, you will use:

- 2_Original_Formatted_Surname_TITLE_date
- 3_CleanCopy_Surname_TITLE_date

To get:

- 4_TrackChanges_Surname_TITLE_date

If importing into Vellum, create one final clean copy without comments:

- 6_CleanCopy_NoComments_Surname_TITLE_date

Save all files to send to the client in:

- Work>Editing>Platform>Client>Document folder

WHEN COMPLETE, send all documents to the client:*

**Word documents must be uploaded to a message. Google Docs can be sent with a link.*

- 1_Original_Unformatted_Surname_TITLE_date
- 2_Original_Formatted_Surname_TITLE_date
- 3_CleanCopy_Comments_Surname_TITLE_date
- 4_TrackChanges_Surname_TITLE_date
- 5_Blueprint_Surname_TITLE_date

Vellum only:

- 6_CleanCopy_NoComments_Surname_TITLE_date

Charge client, and move to:

- 1_DONE & CHARGED folder

Passes

**Please note that not all documents require every step.*

First pass: *format, run macros*

- Populate [style guide](#) and editing checklist
- Add client brief to [Editor's Notes](#) tab
- Run initial [Macros](#)
- Set up your [FRedit](#) list
- Run [FRedit](#) on Original of the manuscript
- Adjust your [FRedit](#) list as needed
- Create final clean copy version (see [Getting Set Up](#))
- Run updated [FRedit](#) list on working document and save highlights
- Review [FRedit](#) highlights and correct any errors

Second pass: *read*

- Beta read
- Light proofreading
- Fill in additional [Blueprint](#) info

Third pass: *edit*

- Perfect formatting
- Edit
- Grammarly (changes now tracked)
- [PerfectIt](#) (changes now tracked)
 - CMOS
 - Consistency
- [ProWritingAid](#) (changes now tracked)
- [Searches](#)

- Rewrites
- Ensure paragraphs are of appropriate length
- Add pending comments, making sure to address anything that might alter the author's intended meaning or voice.

Final pass: *double check*

- Ensure computer and software are all up-to-date
- Quit all programs, restart computer, and reopen document
- Cycle through comments and delete unnecessary ones
- Run Analysis [Macros](#) again
- Grammarly
- [PerfectIt](#)
 - CMOS
 - Consistency
- [ProWritingAid](#)
- Search for double spaces
- [Client-specific searches](#)
- Rectify any introduced errors
- Format scan

Final checks: *finish*

- Double-check the [client brief](#)
- Indicate ending word count
- Create a tracked changes copy (see [document workflow](#))
- Complete [Editor Notes](#) tab
- Send all documents to client (see [document workflow](#))



Longer Docs

Editing Checklist for Longer Documents*

Please note that **basic proofreading and formatting changes made in the first and second passes **might not be reflected in the track changes copy**. This prevents the track changes copy from becoming too cluttered and overwhelming, allowing the author to review important edits or rewrites more easily.*

Getting Set Up

- Set up Blueprint
 - 5_Blueprint_Last name_TITLE_date
 - Populate the [Blueprint](#) with known information
- Save the original document in the client folder as:
 - 1_Original_Unformatted_Last name_TITLE_date
- FILE>NEW FROM TEMPLATE
 - Select SMF_Template_Formatted_Original_Last Name_TITLE_date
 - Copy and paste text from 1 into this document and save another original copy as:
 - 2_Original_Formatted_Last name_TITLE_date

First pass

- In 2_Original_Formatted_Last name_TITLE_date copy:
 - Format into style
- ~~For longer documents~~
 - ~~Run:~~
 - ~~DocAlyse~~
 - ~~Save DocAlyse_1 in client folder to compare to later results (DocAlyse_2,3...)~~
 - ~~Set up your FRedit list with the global punctuation and style conventions from your style guide and the results from Macros~~
 - ~~Run FRedit on the original and adjust your FRedit list as needed based on the results.~~
 - ~~Review the FRedit highlights and rectify~~
- Save a new copy in the client folder as:
 - 3_Clean Copy_Lastname_TITLE_date (see Document Workflow)
- Add the [first comment](#) with the checklist
- Note word count
- Set the proofing language
- Then begin (see [Passes](#))
 - Second pass: read**
 - Third pass: edit**
 - Final pass: double check**
 - Final checks: finish**

Document Workflow

You should now have these copies:

- 1_Original_Unformatted_Last name_TITLE_date
- 2_Original_Formatted_Last name_TITLE_date
- 3_Clean Copy_Last name_TITLE_date (*current working document*)
- 5_Blueprint_Last name_TITLE_date

When comparing documents at the end of editing, you will use:

- 2_Original_Formatted_Last name_TITLE_date
- 3_Clean Copy_Last name_TITLE_date

To get:

- 4_Tracked Changes_Last name_TITLE_date

Save all files to send to the client in:

- Work>Editing>Platform>Client>Document folder

WHEN COMPLETE, send all documents to the client:*

**Word documents must be uploaded to a message. Google Docs can be sent with a link.*

- 1_Original_Unformatted_Last name_TITLE_date
- 2_Original_Formatted_Last name_TITLE_date
- 3_Clean Copy_Last name_TITLE_date
- 4_Tracked Changes_Last name_TITLE_date
- 5_Blueprint_Last name_TITLE_date

Charge client, and move to:

- 1_DONE & CHARGED folder

Passes

**Please note that not all documents require every step.*

First pass: *format, run macros*

- Populate [style guide](#) and editing checklist
- Add client brief to [Editor's Notes](#) tab
- Run initial [Macros](#)
- Set up your [FRedit](#) list
- Run [FRedit](#) on Original of the manuscript
- Adjust your [FRedit](#) list as needed
- Create final clean copy version (see [Getting Set Up](#))
- Run updated [FRedit](#) list on working document and save highlights
- Review [FRedit](#) highlights and correct any errors

Second pass: *read*

- Beta read
- Light proofreading
- Fill in additional [Blueprint info](#)

Third pass: *edit*

- Perfect formatting
- Edit
- Grammarly (changes now tracked)
- [PerfectIt](#) (changes now tracked)
 - CMOS
 - Consistency

- [ProWritingAid](#) (changes now tracked)
- [Searches](#)
- Rewrites
- Ensure paragraphs are of appropriate length
- Add pending comments

Final pass: *double check*

- Ensure computer and software are all up-to-date
- Quit all programs, restart computer, and reopen document
- Run Analysis [Macros](#) again
- Grammarly
- [PerfectIt](#)
 - CMOS
 - Consistency
- [ProWritingAid](#)
- Search for double spaces
- Rectify any introduced errors
- Format scan

Final checks: *finish*

- Double-check the [client brief](#)
- Indicate ending word count
- Create a tracked changes copy (see [document workflow](#))
- Complete [Editor Notes](#) tab
- Send all documents to client (see [document workflow](#))



First Comment

Please note: I never use AI in my editing beyond basic spelling, grammar, and punctuation checks in Grammarly or ProWritingAid. See your Blueprint for more info.

Style:

Dialect: U.S. English

Starting word count:

Target word count:

Ending word count:

Satisfied requirements: Y/N

Please address any highlighted areas or comments and resolve them before submission.

I focused on:

Client brief

Double spaces

Proofing language

Paragraph length

Like/such as

Which/that

Curly/straight quotes

Clarity, concision, flow

Grammar and punctuation

Typos

Dialect spelling

Capitalization

Numbers (one–nine, 10...)

Acronyms and abbreviations

Sentence fragments

Misplaced/dangling modifiers

Verb agreement and tense

Parallelism

Contractions

Informal/biased language

Passive/active voice

Word count

Comments to the author

Final spell check

Searches

Searches

Client-specific list:

-

General list:

- | | | |
|---|---|---|
| <input type="checkbox"/> Double spaces | <input type="checkbox"/> Ellipses | <input type="checkbox"/> Like |
| <input type="checkbox"/> Quotation Marks | <input type="checkbox"/> That | <input type="checkbox"/> such as |
| <input type="checkbox"/> Apostrophes
(contractions) | <input type="checkbox"/> Which | <input type="checkbox"/> as if |
| <input type="checkbox"/> Lay/lie/laid/lying | <input type="checkbox"/> Hard (difficult) | <input type="checkbox"/> Obsessed |
| <input type="checkbox"/> Subsequently | <input type="checkbox"/> Farther | <input type="checkbox"/> Master |
| <input type="checkbox"/> Consequently | <input type="checkbox"/> Further | <input type="checkbox"/> 'words |
| <input type="checkbox"/> Crazy | <input type="checkbox"/> Hung (thing) | <input type="checkbox"/> 'em |
| <input type="checkbox"/> Insane | <input type="checkbox"/> Hanged (person) | <input type="checkbox"/> 'cause |
| <input type="checkbox"/> Gray (U.S.) | <input type="checkbox"/> UK English: | <input type="checkbox"/> 'til |
| <input type="checkbox"/> Grey (UK) | <input type="checkbox"/> Z | <input type="checkbox"/> 'twas |
| <input type="checkbox"/> All right (preferred) | <input type="checkbox"/> OR | <input type="checkbox"/> 'round |
| <input type="checkbox"/> Alright (ok, but not
preferred) | <input type="checkbox"/> ER | <input type="checkbox"/> 'cept |
| <input type="checkbox"/> Among (common,
U.S. English) | <input type="checkbox"/> SE | <input type="checkbox"/> 'm |
| <input type="checkbox"/> Amongst
(uncommon,
archaic, UK
English) | <input type="checkbox"/> WARD | <input type="checkbox"/> 'll |
| <input type="checkbox"/> Till (informal,
spoken, dialogue) | <input type="checkbox"/> Forward | <input type="checkbox"/> 've |
| <input type="checkbox"/> Until (formal,
written, narration) | <input type="checkbox"/> Toward | <input type="checkbox"/> 'd |
| | <input type="checkbox"/> Upward | <input type="checkbox"/> Mantle
(cloak) |
| | <input type="checkbox"/> Downward | <input type="checkbox"/> Mantel
(fireplace
shelf) |
| | <input type="checkbox"/> Inward | |
| | <input type="checkbox"/> Outward | |
| | <input type="checkbox"/> Backward | |
| | <input type="checkbox"/> Dumb | |
| | <input type="checkbox"/> Blind | |

Words to pay special attention to:

- | | | |
|----------------|--------------|----------|
| • Consequently | • Compliment | • Affect |
| • Subsequently | • Complement | • Effect |

- it's
- Its
- Through
- Threw
- Lose/loose
- Supposed to/suppose to
- Each other (correct)
- Eachother (incorrect)
- All together (together)
- Altogether (completely)
- Everyday
- Every day
- Never mind (two words)
- Pay no nevermind
- (only acceptable usage with one word)
- Supposed to (correct)
- Suppose to (incorrect)
- First (correct)
- Firstly (incorrect)

Exclusionary Terms + Recommended Replacements

Racial / Ethnic / Cultural Bias

- blacklist → blocklist, denylist
- whitelist → allowlist, safelist
- black hat → malicious, harmful
- brown bag session → lunch-and-learn, training session
- cakewalk → easy task
- master / slave → primary / secondary, main / replica
- peanut gallery → audience, observers
- powwow → meeting, check-in, huddle
- spirit animal → inspiration, role model
- tribe (non-literal) → group, team, community
- ghetto → rundown area, under-resourced area
- grandfathered in → exempted, legacy status
- first-world / third-world → high-income / low-income countries
- gypped → cheated, swindled
- paddy wagon → police van
- exotic (for people) → distinctive, individual
- oriental → Asian
- Eskimo → Inuit, Yupik
- Hispanic (when outdated) → Latino/a/e, Latine, Latinx (context-specific)
- minority (generalized) → specific group name (“Black communities,” “Latino residents”)

Ableist / Disability Bias

- sanity check → review, double-check

- tone-deaf → unresponsive, unaware
- blind spot → oversight
- crippled → severely limited, restricted
- handicapped → person with a disability
- crazy / insane → irrational, extreme, chaotic
- nuts → unreasonable, wild
- lame → weak, unconvincing
- idiot / idiotic → uninformed, misguided
- dumb / dumbed-down → simplified, basic
- blind leading the blind → inexperienced leadership
- deaf to → ignoring, unresponsive
- the disabled → people with disabilities
- wheelchair-bound → wheelchair user
- suffers from → lives with, has
- victim of → person affected by
- committed suicide → died by suicide

Gender Bias / Sexism

- manpower → workforce, staff
- man-hours → labor hours, staff hours
- man-made → artificial, manufactured
- you guys → everyone, folks, you all
- girls (for adult women) → women
- females (as noun) → women
- girly → feminine, pink-themed (if literal)
- sissy → timid, hesitant
- he/she → they
- housekeeping (in meetings) → reminders, logistics
- rule of thumb → general guideline

Ageism

- old people → older adults, seniors
- elderly → older adults
- senile → cognitively impaired (clinical), experiencing memory decline
- grandma test → clarity test, simplicity test

- young and energetic → motivated, enthusiastic
- recent graduate → applicant with a new degree

Sexual Orientation / Gender Identity

- transgendered → transgender
- preferred pronouns → pronouns

Socioeconomic / Class Bias

- unskilled → entry-level, developing skills
- low-skilled → foundational skills, early-career
- top-tier school → accredited institution, relevant degree
- digital native → tech-comfortable, tech-experienced

Immigration / Nationality Bias

- native English speaker → fluent in English
- non-native speaker → multilingual speaker
- illegal alien → undocumented person
- illegal immigrant → undocumented immigrant

General Othering / Dehumanizing

- normal person → non-disabled person, neurotypical person (context-specific), typical experience

Macros

Find and Replace

All CAPS words wildcard search (This will pick up TOC and chapter titles)

- Press Ctrl + H to open Find and Replace.
- Click More
- Check Use wildcards.
- In the Find what box, enter:
 <[A-Z]{2,}>
 < and > mark whole words.
 [A-Z]{2,} finds words of 2 or more uppercase letters.
- Click Format → Font → All caps, or set Match case.
- Click Find Next or Find All in the document.

Note: [A-Z]{2,} only works in some versions of Word. If {2,} doesn't work, try using:

<[A-Z][A-Z]*>

This means: match words that start and continue with all capital letters.

Ordinal number wild card search

Advanced search, enable wild cards
([0-9]{1,})([a-z]{2,})

Prime symbols

To quickly search for straight apostrophes (') or quotes (") in Microsoft Word, use the Find and Replace dialog (Ctrl+H), enable the "Use wildcards" option, then search for

- ^039 for straight apostrophes and
- ^034 for straight double quotes.

These special codes, which correspond to the ASCII character codes for the straight marks, will isolate them without matching the automatically generated curly quotes.

Non-breaking space

(show hidden formatting before searching)

To find non-breaking spaces in Microsoft Word, press Ctrl+H to open the Find and Replace dialog box, then in the "Find what" field, enter the special code

- ^s or a non-breaking space character copied from the Special menu.

You can then replace them with a regular space by typing a space in the "Replace with" field, or simply delete them by leaving that field blank.

Word often inserts non-breaking spaces after colons and before and after an italicized word.

 Look Out For

Look Out For

Standard list

- Typos and spelling mistakes, especially ones that will not appear as errors
- Dialect-specific spelling, grammar, and punctuation issues
- Proper use of quotation marks
- Proper comma usage (e.g., comma splices, use of serial/Oxford commas)
- Proper usage of hyphens, en dashes, and em dashes according to style guide and/or dialect
- Proper use of all other punctuation:
 - periods
 - commas
 - quotation marks
 - semicolons
 - colons
 - dashes
 - apostrophes
 - ellipses
 - parentheses
 - comma splices
 - Oxford comma
- Proper capitalization of common vs. proper nouns, job titles, etc.
- Proper use of numbers (i.e., as numerals or written out in full)
- Proper use of acronyms and abbreviations
- Proper use of which and that
- Sentence fragments and misplaced modifiers
- Verb agreement and parallelism
- Verb tense switching
- Use of contractions and other informal, biased, or inappropriate language
- Use of passive vs. active voice
- Overly complex language and excessive wordiness

Lay, Lie

Lay vs. Lie Chart

Life in the Realm of Fantasy

Infinitive	Definition	Present	Past	Past Participle	Present Participle
to lay	to put or place	lay(s)	laid	laid	laying something down
to lie	to rest or recline	lie(s)	lay	lain	lying

Farther/Further

- People use both further and farther to mean “more distant.”
- However, American English speakers favor farther for physical distances and further for figurative distances.

Part of the confusion between farther and further lies in the fact that these words can be adverbs, adjectives, or verbs, and the differences within each part of speech.

Adverb: both words mean “more distance,” but only further can also mean, “additionally” (short for furthermore).

Adjective: both words work as the comparative form of far, but only further can also mean “additional.”

Verb: as a verb, further means “to advance” or “to progress;” farther cannot be used as a verb.

Hung/Hanged

- "Hung" is the past tense of the verb "hang" when referring to suspending something, like a picture or clothes.
- "Hanged" is used when referring to killing someone by hanging them, such as in an execution or suicide.

All together/altogether

- Altogether means “completely,” “all things considered,” or “on the whole.”
- All together means “everyone together” or “everything together.”

Every day/everyday

- Everyday is an adjective we use to describe something that’s seen or used every day. It means “ordinary” or “typical.”
- Every day is a phrase that simply means “each day.”

Young ’uns (most common and correct)

- Young’uns

- Youngins

Discrete/discreet

- Discrete means separate or distinct, while discreet means careful and unobtrusive, often in speech or actions to avoid notice or embarrassment.
- Essentially, "discrete" is about separation, and "discreet" is about caution.

While

When to use a comma with “while”

If you're using “while” to mean “during the time that,” you don't need a comma.

Example: “While” meaning “during the time that” Please don't distract me while I'm working.

If you're using “while” to mean “although” or “whereas,” you need a comma.

Example: “While” meaning “whereas”

Some people enjoy traveling, while others prefer to stay home.

"If you are writing to a visitor, you will need to be professional and formal, while still remaining friendly and approachable."

The comma before "while" is not necessary here.

That's because "while still remaining friendly and approachable" is a restrictive phrase (essential to the meaning of the sentence), not an aside or nonessential clause.

Corrected version (no comma):

"If you are writing to a visitor, you will need to be professional and formal while still remaining friendly and approachable."

Removing the comma makes the sentence smoother and grammatically correct. Let me know if you'd like alternatives for tone or emphasis!

You said:

The word “while” has a couple of different meanings. Depending on which meaning you intend, you may or may not need a comma before “while.”

If you're using “while” to mean “during the time that,” you don't need a comma.

Example: “While” meaning “during the time that”

Please don't distract me while I'm working.

If you're using “while” to mean “although” or “whereas,” you need a comma.

Example: “While” meaning “whereas”

Some people enjoy traveling, while others prefer to stay home.

ChatGPT said:

You're absolutely right—and thank you for bringing that up!

The word “while” can indeed function in different ways, and whether or not a comma is needed depends on its meaning in the sentence.

Let's apply that to your original sentence:

"If you are writing to a visitor, you will need to be professional and formal, while still remaining friendly and approachable."

What does “while” mean here?

In this case, “while” is best understood as meaning “at the same time as” or “even as”, which is closely related to “during the time that” or “in addition to.” It's not a full contrast (like “whereas”), so:

No comma is needed.

Correct:

"You will need to be professional and formal while still remaining friendly and approachable."

If the sentence were more clearly showing contrast (like “on the other hand” or “although”), then a comma would be appropriate:

"Some staff members are formal, while others take a more relaxed tone."  (Contrast = comma)

So your instinct is spot-on: punctuation around “while” depends entirely on whether it's being used as a time reference or to signal contrast.

Then, and Then

"Then" on its own

As an adverb of time: It often means "at that time" or "next".

Example: "First, boil the water, then add the pasta."

Example: "We'll meet tomorrow, until then, review today's meeting notes."

As a conjunction: "Then" can connect two clauses, implying sequence or consequence.

Example: "We went to the store, then Barbara called us."

Note: Some grammarians consider "then" not a coordinating conjunction like "and," "but," or "or". However, this usage is widespread and accepted, even in professional writing.

"And then"

As a conjunction: "And then" is often used as a conjunction, with "and" as the coordinating conjunction and "then" as an adverb of time.

Example: "Mom took us to the movies, and then we got ice cream!"

Example: "The article was edited, and then published."

Emphasis and Clarity: "And" can clarify the sequence or sound more natural, especially when "then" means "next" or "after that".

Key considerations

Formal vs. Informal Contexts: In academic or formal writing, "and then" is often preferred for clarity and adherence to traditional grammar rules. In informal settings, "then" alone is often sufficient and commonly used.

Comma Usage: When "then" is used as a conjunction (without "and") between two independent clauses, a comma before it is generally required. If joining an independent clause to a subordinate clause with "then," a comma is not usually needed.

Consistency: Maintain consistency within your writing to maintain a clear and coherent tone.

Meetup

Refers to a specific event or gathering, often organized online. It's a noun, similar to "meeting" or "gathering".

Example: "I'm going to a meetup for local writers tonight."

"Meet up" (phrasal verb):

Indicates the action of meeting or getting together with someone.

Example: "Let's meet up for coffee tomorrow."

"Meet-up" (noun, sometimes):

While "meetup" is generally preferred as a noun, "meet-up" is sometimes used, especially when it's acting as an adjective before another noun, like in "meet-up group".

Example: "We're part of a local meet-up group for hiking enthusiasts."

In essence:

Meetup: A specific gathering, like a social event or organized meeting.

Meet up: The act of getting together with someone.

Meet-up: Less common, but can be used as a noun or adjective in certain contexts.

Like, Such as, As if

(change in narration but not dialog if unnatural sounding)

<https://proofed.com/writing-tips/word-choice-like-vs-such-as/>

Quick test:

If you mean “similar to,” use **LIKE**.

If you mean “for example,” use **SUCH AS**.

If you are describing something imagined, felt, or not real, use **AS IF**.

Like (similar to)

Use “like” to show **similarity or comparison** (e.g., similes and metaphors).

She runs like the wind.

Or “like” is used to compare things with similar characteristics as a way to describe what you’re talking about (**use “like” if you can replace it with “similar to”**).

I want to live somewhere warm, like (similar to) Hawaii or Florida.

Such as (for example)

Use “such as” to introduce **specific examples of a category**.

She enjoys tropical fruits, such as (for example) mangoes and pineapples.

As if (hypothetical)

Use as if to describe **hypothetical or imaginary situations** (often with the **subjunctive mood**).

He looked at me as if ~~like~~ I had insulted him.

Differences

Between “Like” and “Such As”

Both of these adverbs are used to introduce examples and lists in English.

“Like” is commonly used to compare things with similar characteristics as a way to describe what you’re talking about:

I want to live somewhere warm, like Hawaii or Florida.

“Such as” is used to talk about specific examples belonging to a group:

Vegetables, such as carrots, green beans, and broccoli, are good for heart health.

Although the two are similar and frequently used interchangeably, they don't exactly mean the same thing.

While “like” makes comparisons that aren't inclusive, examples listed after “such as” are inclusive to a specific group or category:

I want to do something creative, like paint a picture or write a song.

I want to do something creative, such as paint a picture or write a song.

By using “like,” the first sentence implies that the speaker wants to do something similar to painting or songwriting, but not necessarily one of those two activities. Those activities serve to provide more information about what the speaker means by “something creative.”

The “such as” statement includes painting and songwriting in the speaker's choices, indicating that the speaker is considering actually doing one of those two things.

Use such as if:

You are giving specific examples from a general category.

Example: I love citrus fruits such as oranges and lemons.

The phrase introduces part of a complete list.

Example: She packed essentials such as sunscreen, a hat, and sunglasses.

You could naturally say “for example” in its place.

Test: “I love citrus fruits, for example, oranges and lemons.” → 

Keep like if:

You're making a comparison or showing similarity, not listing examples.

Example: He swims like a fish.

You're describing a general resemblance, not specifying items.

Example: They built houses like those in the Alps.

Appositives vs. parenthetical

Appositive Phrase

An appositive is a noun or noun phrase that renames or further identifies another noun right beside it.

Purpose: It adds clarity or detail to the noun it follows.

Punctuation: It is usually set off by commas (if nonrestrictive), but not always.

Example:

My sister, a talented musician, lives in Seattle.

→ “a talented musician” renames “my sister.”

If the appositive is restrictive (essential to the meaning), no commas are used:

The poet Robert Frost lived in New England.

Parenthetical Information

Parenthetical information is any extra nonessential material added to a sentence that could be removed without altering the core meaning.

Purpose: It offers an aside, clarification, or commentary.

Punctuation: Typically enclosed in commas, parentheses, or em dashes.

Example:

She moved to Paris, which had always been her dream, to study fashion.

→ The phrase adds background but isn't grammatically essential.

Parentheticals are not limited to noun phrases—they can be adjectives, clauses, or even interjections:

The movie—which, by the way, was three hours long—dragged on forever.

Key Difference

Appositive: Always a noun or noun phrase that renames another noun.

Parenthetical: Can be any grammatical unit (phrase, clause, word) offering additional, nonessential information.

Hyphens

Hyphenate compound modifiers before a noun; leave them open after a linking verb (was, seemed, became).

Her eyes were **razor sharp**.

Her eyes, still **razor-sharp**, were glancing around the room.

Erica, our **razor-sharp**, back-office head, was here to give a speech.

700 PerfectIt Results

PerfectIt Results



ProWritingAid Results

ProWritingAid Results



Macros

Macros

<https://www.wordmacrotools.com/macro-menu/>

Keyboard shortcuts:

- MerriamFetch: Cmd+Ctrl+M
- ThesaurusFetch: Cmd+Ctrl+T
- GoogleFetch: Cmd+G
- TOCUpdate: Ctrl+T
- CaseThisWord: Opt+Ctrl+C



FRedit

FRedit

Organize your list with explanations: To help you remember what an entry does or to organize a group of entries, you can insert explanatory text. In the FSO_FRedit_list, note the line | changes for exercise #1. The vertical bar is the very first character on the line, signalling to FRedit to ignore this line. You can also use this method to annotate an individual entry:

| changes a nonbreaking space to a regular space

^s|^32

Highlight certain edits: You can tell FRedit to apply highlighting to specific edits that you want to review in context while you are editing. The highlighting will catch your attention as you are working. To do this, in your FRedit list, apply highlighting to the entire line:

CO2|carbon dioxide

You can also have FRedit highlight specific words in a document, such as easily confused words like ‘lead’, which authors often write when they mean ‘led’. To do that, place the confusable word on both sides of the vertical bar and highlight the entire line.

lead|lead

A note about the font of your FRedit list: To avoid FRedit making any changes to the font size or type, set the text in your FRedit list and document to the Normal style with no overriding font size and type settings, e.g., do not use Normal + Times New Roman, 10 pt; only use Normal, as displayed in the Styles Pane. But Normal + Strikethrough (or Normal + Red) is OK.

1 DocAlyse One

DocAlyse One

Paste here

2 DocAlyse Two

DocAlyse Two

Paste here

🕶️ Styles

Styles

See subtabs for more info



AP

AP

<https://www.apstylebook.com/>

Introduction

Associated Press style provides guidelines for news writing. Many newspapers, magazines and public relations offices across the United States use AP style. Although some publications such as the New York Times have developed their own style guidelines, a basic knowledge of AP style is considered essential to those who want to work in print journalism.

This Web page is intended to provide an introduction to AP style and a summary of some AP style rules; however, the Associated Press Stylebook includes more than 5,000 entries – far more than can be covered here. For a complete guide to AP style, writers should consult the most recent edition of the Associated Press Stylebook or visit the AP Stylebook website.

Purpose

The content of newspapers and other mass media is typically the result of many different writers and editors working together. AP style provides consistent guidelines for such publications in terms of grammar, spelling, punctuation and language usage. Some guiding principles behind AP style are:

Consistency

Clarity

Accuracy

Brevity

AP style also aims to avoid stereotypes and unintentionally offensive language.

Common Style Guidelines

The Associated Press Stylebook provides an A-Z guide to issues such as capitalization, abbreviation, punctuation, spelling, numerals and many other questions of language usage. What follows are summaries of some of the most common style rules.

Abbreviations and Acronyms

Some widely known abbreviations are required in certain situations, while others are acceptable but not required in some contexts. For example, Dr., Gov., Lt. Gov., Rep., the Rev. and Sen. are required before a person's full name when they occur outside a direct quotation. Please note, that medical and political titles only need to be used on first reference when they appear outside of a direct quote. For courtesy titles, use these on second reference or when specifically requested. Other acronyms and abbreviations are acceptable but not required (i.e. FBI, CIA, GOP). The context should govern such decisions.

As a general rule, though, you should avoid what the Associated Press Stylebook calls “alphabet soup.” Consult the Associated Press Stylebook for specific cases.

Addresses

For numbered addresses, always use figures. Abbreviate Ave., Blvd., and St. and directional cues when used with a numbered address. Always spell out other words such as alley, drive and road. If the street name or directional cue is used without a numbered address, it should be capitalized and spelled out. If a street name is a number, spell out First through Ninth and use figures for 10th and higher. Here are some examples of correctly formatted addresses: 101 N. Grant St., Northwestern Avenue, South Ninth Street, 102 S. 10th St., 605 Woodside Drive.

Ages

For ages, always use figures. If the age is used as an adjective or as a substitute for a noun, then it should be hyphenated. Don’t use apostrophes when describing an age range. Examples: A 21-year-old student. The student is 21 years old. The girl, 8, has a brother, 11. The contest is for 18-year-olds. He is in his 20s.

Books, Periodicals, Reference Works, and Other Types of Compositions

Use quotation marks around the titles of books, songs, television shows, computer games, poems, lectures, speeches and works of art. Examples: Author Porter Shreve read from his new book, “When the White House Was Ours.” They sang “The Star-Spangled Banner” before the game.

Do not use quotations around the names of magazine, newspapers, the Bible or books that are catalogues of reference materials. Examples: The Washington Post first reported the story. He reads the Bible every morning.

Do not underline or italicize any of the above.

Dates, Months, Years, Days of the Week

For dates and years, use figures. Do not use st, nd, rd, or th with dates, and use Arabic figures. Always capitalize months. Spell out the month unless it is used with a date. When used with a date, abbreviate only the following months: Jan., Feb., Aug., Sept., Oct., Nov. and Dec.

Commas are not necessary if only a year and month are given, but commas should be used to set off a year if the date, month and year are given. Use the letter s but not an apostrophe after the figures when expressing decades or centuries. Do, however, use an apostrophe before figures expressing a decade if numerals are left out. Examples: Classes begin Aug. 25. Purdue University was founded May 6, 1869. The semester begins in January. The 1800s. The '90s.

If you refer to an event that occurred the day prior to when the article will appear, do not use the word yesterday. Instead, use the day of the week. Capitalize days of the week, but do not abbreviate. If an event occurs more than seven days before or after the current date, use the month and a figure.

Datelines

Newspapers use datelines when the information for a story is obtained outside the paper's hometown or general area of service. Datelines appear at the beginning of stories and include the name of the city in all capital letters, usually followed the state or territory in which the city is located. The Associated Press Stylebook lists 30 U.S. cities that do not need to be followed by the name of a state. See states and cities below. Examples:

DENVER – The Democratic National Convention began...

ST. PAUL, Minn. – The Republican National Convention began...

YOUNGSTOWN, Ohio – President Bush spoke to a group...

Dimensions

When writing about height, weight or other dimensions, use figures and spell out words such as feet, miles, etc. Examples: She is 5-foot-3. He wrote with a 2-inch pencil.

Miles

Use figures for any distances over 10. For any distances below 10, spell out the distance. Examples: My flight covered 1,113 miles. The airport runway is three miles long.

Names

Always use a person's first and last name the first time they are mentioned in a story. Only use last names on second reference. Do not use courtesy titles such as Mr., Mrs., Miss or Ms. unless they are part of a direct quotation or are needed to differentiate between people who have the same last name.

Numerals

Never begin a sentence with a figure, except for sentences that begin with a year. Examples: Two hundred freshmen attended. Five actors took the stage. 1776 was an important year.

Use roman numerals to describe wars and to show sequences for people. Examples: World War II, Pope John Paul II, Elizabeth II.

For ordinal numbers, spell out first through ninth and use figures for 10th and above when describing order in time or location. Examples: second base, 10th in a row. Some ordinal numbers, such as those indicating political or geographic order, should use figures in all cases. Examples: 3rd District Court, 9th ward.

For cardinal numbers, consult individual entries in the Associated Press Stylebook. If no usage is specified, spell out numbers below 10 and use figures for numbers 10 and above. Example: The man had five children and 11 grandchildren.

When referring to money, use numerals. For cents or amounts of \$1 million or more, spell the words cents, million, billion, trillion etc. Examples: \$26.52, \$100,200, \$8 million, 6 cents.

Punctuation

Use a single space after a period.

Do not use commas before a conjunction in a simple series. Example: In art class, they learned that red, yellow and blue are primary colors. His brothers are Tom, Joe, Frank and Pete. However, a comma should be used before the terminal conjunction in a complex series, if part of that series also contains a conjunction. Example: Purdue University's English Department offers doctoral majors in Literature, Second Language Studies, English Language and Linguistics, and Rhetoric and Composition.

Commas and periods go within quotation marks. Example: "I did nothing wrong," he said. She said, "Let's go to the Purdue game."

States and Cities

When the name of a state name appears in the body of a text, spell it out. State abbreviations should also be avoided in headlines where possible. States should be abbreviated when used as part of a short-form political affiliation. Examples: He was travelling to Nashville, Tenn. The peace accord was signed in Dayton, Ohio. The storm began in Indiana and moved west toward

Peoria, Ill. Updated guidance to AP style notes that state names can also be abbreviated for the following purposes:

Naming states in dateline text

Naming states in photo captions

Naming states in lists or tables

Naming states in in editor's notes and credit lines

Here is how each state is abbreviated in AP style (with the postal code abbreviations in parentheses):

State Abbreviations

Ala. (AL)	Neb. (NE)
Ariz. (AZ)	Nev. (NV)
Ark. (AR)	N.H. (NH)
Calif. (CA)	N.J. (NJ)
Colo. (CO)	N.M. (NM)
Conn. (CT)	N.Y. (NY)
Del. (DE)	N.C. (NC)
Fla. (FL)	N.D. (ND)
Ga. (GA)	Okla. (OK)
Ill. (IL)	Ore. (OR)
Ind. (IN)	Pa. (PA)
Kan. (KS)	R.I. (RI)
Ky. (KY)	S.C. (SC)
La. (LA)	S.D. (SD)
Md. (MD)	Tenn. (TN)
Mass. (MA)	Vt. (VT)
Mich. (MI)	Va. (VA)
Minn. (MN)	Wash. (WA)
Miss. (MS)	W.Va. (WV)
Mo. (MO)	Wis. (WI)
Mont. (MT)	Wyo. (WY)

You will notice that eight states are missing from this list. That is because Alaska, Hawaii, Idaho, Iowa, Maine, Ohio, Texas and Utah are never abbreviated.

AP style does not require the name of a state to accompany the names of the following 30 cities:

Cities Not Requiring State Names

AtlantaPhoenix

Baltimore Pittsburgh

Boston St. Louis
Chicago Salt Lake City
Cincinnati San Antonio
Cleveland San Diego
Dallas San Francisco
DenverSeattle
Detroit Washington
Honolulu
Houston
Indianapolis
Las Vegas
Los Angeles
Miami
Milwaukee
Minneapolis
New Orleans
New York
Oklahoma City
Philadelphia
Times

The exact time when an event has occurred or will occur is unnecessary for most stories. Of course, there are occasions when the time of day is important. In such cases, use figures, but spell out noon and midnight. Use a colon to separate hours from minutes, but do not use :00. Examples: 1 p.m., 3:30 a.m.

Titles

Generally, capitalize formal titles when they appear before a person's name, but lowercase titles if they are informal, appear without a person's name, follow a person's name or are set off before a name by commas. Also, lowercase adjectives that designate the status of a title. If a title is long, place it after the person's name, or set it off with commas before the person's name. Examples: President Bush; President-elect Obama; Sen. Harry Reid; Evan Bayh, a senator from Indiana; the senior senator from Indiana, Dick Lugar; former President George H.W. Bush; Paul Schneider, deputy secretary of homeland security.

Technological Terms

Here are the correct spelling and capitalization rules for some common technological terms:

BlackBerry, BlackBerrys

download

eBay Inc. (use eBay Inc. when the word begins a sentence)

e-book

e-book reader

e-reader

email

cellphone

Facebook

Google, Googling, Googled

hashtag

IM (IMed, IMing; for first reference, use instant messenger)

internet

iPad, iPhone, iPod (use iPad, iPhone, or iPod when the word begins a sentence)

LinkedIn

social media

smartphone

Twitter, tweet, tweeted, retweet

World Wide Web, website (see the AP's tweet about the change), Web page

webmaster

YouTube



APA

APA

<https://www.grammarly.com/blog/citations/apa-format/>

APA templates:

<https://apastyle.apa.org/style-grammar-guidelines/paper-format/sample-papers>

- Use **APA** Templates (Word/Google Docs)
 - One-inch margins
 - Time New Roman
 - 12 font
 - Double spaced
 - No space between paragraphs
 - No contractions
 - Indented paragraphs .5 inch
 - Upper right page numbers in the header
 - Professional paper: shortened title (<50 characters) flush left
 - Title centered, title case, and bold on the first page
 - Headings flush left, bold, Title case
 - References page
 - References bold and centered
 - Hanging indent .5
 - Alphabetical order

Headings

- Make your headings descriptive and concise.
- There are five levels of headings in APA Style.
- If only one level of heading is needed, use Level 1.
- If two levels of heading are needed, use Levels 1 and 2.
- Avoid having only one subsection heading within a section, just like in an outline.
- Do not label headings with numbers or letters.
- Double-space headings; do not switch to single spacing within headings.
- Do not add blank lines above or below headings, even if a heading falls at the end of a page.

	Heading Format
1	Centered, Bold, Title Case Heading Text begins as a new paragraph.
2	Flush Left, Bold, Title Case Heading Text begins as a new paragraph.
3	<i>Flush Left, Bold Italic, Title Case Heading</i> Text begins as a new paragraph.
4	→ → Indented, Bold, Title Case Heading, Ending With a Period. Text begins on the same line and continues as a regular paragraph.
5	→ → <i>Indented, Bold Italic, Title Case Heading, Ending With a Period.</i> Text begins on the same line and continues as a regular paragraph.

Colons:

Capitalize after colon: APA format

One of the tricky issues many writers deal with when it comes to colons is whether or not to capitalize the word following the colon. As with so many things in the English language,

capitalization with colons can be complex, and many times, it's more of a style issue than one of correctness.

According to APA format, the first word after the colon is capitalized only if it begins a complete sentence. Consider the examples below:

Not correct

It's been snowing for three days straight: the roads around here aren't very safe for driving.

Correct

It's been snowing for three days straight: The roads around here aren't very safe for driving.



MLA

MLA

<https://www.grammarly.com/blog/citations/mla-format/>

<https://www.scribbr.com/mla/mla-title-page/>

- Works Cited (not bold) page appears at the end of the paper, after any endnotes.
- Entries are listed in alphabetical order by the first word of each entry, usually the author's or creator's last name.
- In-text citations are parenthetical or narrative.
 - Parenthetical: include author's or creator's last name. Page number, line number, or time stamp is optional.
 - The Greek myth of Sisyphus provides the perfect analogy for humankind's struggle of living with the absurdity of life (Camus 78).
 - Narrative:
 - Camus finds the Greek myth of Sisyphus to be the perfect analogy for humankind's struggle of living with the absurdity of life (78).
- Double-spaced, including block quotations and references on the works cited page.
- Block quotes for quotations that are four lines or longer.
 - <https://www.scribbr.com/mla/block-quotes/>
 - Quotes of poetry longer than three lines
 - Quotes of prose longer than four lines
 - Always introduce block quotes in your own words. Start with a sentence or two that shows the reader why you are including the quote and how it fits into your argument. After the introductory sentence, add a colon, and then start the quote on a new line.
 - An MLA block quote is set on a new line, indented 0.5 inches, with no quotation marks.
 - The MLA in-text citation goes after the period at the end of the block quote.
 - Every source you cite should also appear in your Works Cited page.

- You can shorten block quotes by using ellipses (. . .) to indicate that you have removed some text. If you shorten a quote like this, make sure it doesn't change the author's original meaning or leave out important context.
- If you want to omit a line of poetry, you can indicate this with a line of periods approximately the same length as the line of the poem.
- Under the block quote, analyze or comment on the quoted text. Never end a paragraph with a block quote – you should always start and end in your own words.
- Abbreviations do not include periods between the letters (e.g., *US* instead of *U.S.*).
- 8½-by-11-inch paper
- 1-inch margins
- 12 pt Times New Roman
- Running head with the author's last name and the page number in the top-right corner.
- Title page is not required.
- The heading on the first page is left-justified and includes:
 - Author's name
 - Instructor's name
 - Course number
 - Due Date

MLA style rules

- MLA format uses the Oxford comma, aka the serial comma.
- Spell out numbers or fractions that can be written in one or two words (e.g., *eighty-eight*, *five million*, or *two-thirds*). Use numerals for when more than two words are needed (e.g., *101*; *2,981*; or *2 ½*). However, when these numbers are mixed together, or when numbers are discussed frequently, use numerals (e.g., *between 3 and 125 people*).
- Use numerals for items in a series (e.g., *chapter 6*, *page 12*, or *room 34*).
- Always spell out a number if it begins a sentence. Even better, try rephrasing the sentence with a different opening.

- Do not abbreviate dates. You can use either the month-day-year or day-month-year formats, but be consistent throughout the entire work.
- Use a person's full name the first time they are mentioned, unless they are commonly referred to by their surname alone, like Cervantes or Cicero. Any subsequent mentions of the person use only their surname, including particles like *de*, *O'*, or *von*.

Citations:

- Parenthetical citations are miniature or condensed citations that include only the bare minimum of information. In MLA format, they include only the author's or creator's last name, although a page number, line number, or time stamp is optional.

The Greek myth of Sisyphus provides the perfect analogy for humankind's struggle of living with the absurdity of life (Camus 78).

- Narrative citations are when you mention the author's name in the text, which makes the second mention of it in the citation redundant. In this case, parenthetical citations are necessary only if you're mentioning the page number or location.

Camus finds the Greek myth of Sisyphus to be the perfect analogy for humankind's struggle of living with the absurdity of life (78).



CMOS

CMOS

- Oxford comma
- Period inside closing quotation marks
- All other punctuation outside of closing quotation marks, unless part of the quote
- No space around all hyphens and dashes
- Spell numbers zero through nine OR zero through one hundred (author/editor preference)
- In the Chicago Manual of Style (CMOS), percentages are generally expressed using numerals and the word "percent" in non-technical contexts. For scientific or statistical writing, the percent sign (%) is used with numerals. When a percentage begins a sentence, it should be spelled out in full.
- *I flew all this way to see him, and he's being difficult?* she thought.
 - Thoughts italicized, including punctuation; dialog tag lowercase, Roman (unless proper); terminal punctuation after dialog tag (unless in middle of sentence)

Bibliography

In a Chicago Manual of Style (CMOS) manuscript formatted using Notes and Bibliography style, your references page is called a Bibliography and should follow these formatting rules:

General Formatting for the Bibliography Page

Title

- Center the word Bibliography at the top of the page.
- Do not bold, italicize, or underline it.
- Leave two blank lines after the title before the first entry.

Margins & Spacing

- Use 1-inch margins on all sides.
- Double-space between entries (optional in manuscripts, but standard).
- Single-space within entries (especially in academic papers).
- Use a hanging indent: The first line of each entry is flush left, and subsequent lines are indented by 0.5 inches.

Order

- Alphabetize entries by author's last name.
- If there is no author, alphabetize by the title (ignoring "A," "An," or "The").

Font & Size

- Use a standard, readable font such as Times New Roman, 12 pt.

- **Ellipses:**
 - "... at the beginning of a sentence." (**no space, ellipsis, space**)
 - "In the middle ... of a sentence." (**space, ellipsis, space**)
 - "At the end of a sentence with a period" (**space, ellipsis, no space, period**)
 - "At the end of a sentence with other punctuation ...?" (**space, ellipsis, no space, punctuation**)

- **Colons:**
 - When a colon is **used within a sentence**, as in the first two examples, the **first word following the colon is lowercased** unless it is a proper noun.
 - **When a colon introduces two or more sentences** (as in the third example) or when it introduces **speech in dialogue** or a **quotation or question**, the **first word following it is capitalized**.
 - The watch came with a choice of three bands: **stainless** steel, plastic, or leather.
 - They even relied on a chronological analogy: **just** as the Year II had overshadowed 1789, so the October Revolution had eclipsed that of February.
 - Yolanda faced a conundrum: **She** could finish the soup, pretending not to care that what she had thought until a moment ago was a vegetable broth was in fact made from chicken. She could feign satiety and thank the host for a good meal. Or she could use this opportunity to assert her preference for a vegan diet.

Capitalize after colon: Chicago Manual of Style

The Chicago Manual of Style has a slightly different perspective on whether to capitalize after colons. In their view, the word following a **colon** should be **capitalized** only if there are **two explanatory sentences following** the colon. Look at the examples below:

Incorrect

- Maggie wears a brimmed cap at all **times: Strong** light often gives her a headache.

Correct

- Maggie wears a brimmed cap at all **times: strong** light often gives her a headache.
- Maggie wears a brimmed cap at all **times: Strong** light often gives her a headache. She also likes the way it looks.

Never capitalize after a colon when introducing a **list**:

Both style manuals agree on one thing, though. It is never ok to capitalize the word after a colon when the word introduces a list. The following sentences illustrate this rule:

Incorrect

- Jan needed a few more items to complete her job application: **A** résumé, cover letter, and references.

Correct

- Jan needed a few more items to complete her job application: **a** résumé, cover letter, and references.

Slash/Solidus

- If the slash divides two words, there is no space.
- If it divides two phrases or sentences (or a single word from a phrase), it requires a space before and after. Please see CMOS 6.106.

Time

- 1:00 a.m.

Possessives

Singular forms

Kansas's legislature
Chicago's lakefront
Venus's atmosphere
Alexis's classmates
Darius's friends
Marx's theories
Jesus's adherents
Berlioz's works
Tacitus's Histories
Borges's library
Dickens's novels
Malraux's masterpiece
Josquin des Prez's motets

Plural forms

the Lincolns' marriage
the Williamses' new house (Williamses is the plural of Williams)
the Martinezes' daughter
dinner at the Browns' (i.e., at the Browns' place)

Abbreviations and numbers

FDR's legacy
HP Inc.'s latest offerings
Apollo 11's fiftieth anniversary

Quotes versus italics

Use *italics* for:

1. Titles of long or standalone works:

- Books → *Pride and Prejudice*
- Films → *The Godfather*
- Newspapers → *The New York Times*
- Journals → *Nature*
- Artworks → *Starry Night*
- Plays → *Hamlet*
- TV series → *Breaking Bad*
- Musical albums → *Lemonade*

- Movie titles: *The Princess Bride*

2. Foreign words (if not yet naturalized in English):

- e.g., *raison d'être*, *bildungsroman*

3. Words or phrases used as words:

- The word *justice* is often debated.
- The term *meta* has become popular.

Use “quotation marks” for:

1. Titles of shorter works or parts of a whole:

- Short stories → “The Lottery”
- Poems → “The Road Not Taken”
- Articles → “Why We Should Eat Less Sugar”

- Book chapters → “The Fall of Rome”
- Songs → “Let It Be”
- TV episodes → “The One Where They Get Married”

2. **Direct quotations:**

- She said, “I’ll be there by noon.”

3. **Scare quotes** or irony (sparingly):

- He claimed to be a “visionary,” but no one believed him.

4. **Words mentioned as words** (alternatively, italics may be used):

- She used the word “resolve” three times in her essay.

Short, stylized product phrases or slogans, not formal titles.

Quoting label text or phrases used in a descriptive or ironic tone, which fits CMOS rules for scare quotes or short-form quotations.

CMOS Backing:

CMOS 13.7–13.8 and 8.172 recommend quotation marks for:

Short expressions on signs, labels, or advertisements.

Irony, doubt, or colloquial emphasis in informal contexts.

If the tone were more formal or referencing actual product names (e.g., a hair gel called Maximum Hold as a trademark), italics might be used instead—but for label promises like “maximum hold,” quotation marks are the right choice.

Historical Documents:

Capitalize it: The Bill of Rights

Do not italicize or put it in quotation marks

This applies to other foundational U.S. documents as well, such as:

the Constitution

the Declaration of Independence

the Federalist Papers (capitalized, no italics)

These are treated as well-known, freestanding historical documents, which CMOS says should be capitalized but not italicized.

Percent

Chicago prefers the use of numerals for all numbers used as part of percentages, but use the word “percent” for humanistic copy and the “%” symbol for scientific and statistical copy:

humanistic:

10 percent (but spell out “10” if it begins the sentence)

scientific, statistical:

10%

Abbreviations:

Chicago style is USA (without periods), but we also accept both US and U.S. Other authoritative style manuals and dictionaries vary in their recommendations. Please see CMOS 10.4 and 10.32 for guidelines and discussion.

CMOS dropped the periods in “US”—first as an option (15th ed., 2003) and then as a preference (16th ed., 2010)—in order to move toward what we think is a more logical, streamlined approach to abbreviations. According to this logic, periods are omitted from abbreviations in all caps (like “US” or “NASA”) but not from abbreviations that end in a lowercase letter (like “a.m.” and “p.m.” or “etc.” or “Dr.”). These principles are outlined in CMOS 10.4.

There are exceptions to the lowercase rule—for example, periods are never used in “kg” and “Kbps” and “mph” and many other units of measure (see CMOS 10.49).

In preferring “US” to “U.S.,” it is true that CMOS not only breaks with tradition but also contravenes the recommendations in the GPO Style Manual (the guide for the US Government Publishing Office). But to follow GPO style, you must learn a different set of rules—according to which, for example, “C.P.A.” (certified public accountant) takes periods but “CPI” (consumer price index) does not. Nor does CMOS align with the journalistic recommendations of the Associated Press, according to which “U.S.” and “U.K.” take periods (except in headlines) but “EU” and “AP” do not.

Each style has its own logic and its own set of traditions, tailored to specific types of writing and specific audiences, and Chicago is no different in being different from the others.

Hyphenation

In Chicago Manual of Style (CMOS), you should hyphenate "mid-fifties" when it functions as a compound adjective—that is, when it comes before a noun:

A man in his mid-fifties walked in.

Her mid-fifties energy surprised everyone.

However, if it's used as a noun or predicate adjective, no hyphen is necessary:

He was in his mid-fifties. (CMOS allows this unhyphenated, though some still hyphenate informally.)

Italics

When italicizing internal thoughts in Chicago Manual of Style (CMOS), you should italicize the accompanying terminal punctuation (like a question mark or exclamation point) if that punctuation is an integral part of the thought itself.

"Advanced Find and Replace" feature by setting the formatting to "Italic". To do this, go to Edit > Find > Advanced Find and Replace, click "More" to expand the dialog, select the "Format" dropdown menu, choose "Font," and then select "Italic" from the font style options.

Capitalization

Professional titles

- **Capitalize titles** (civil, military, religious, and professional) **only when they immediately precede a personal name** and function as part of it (e.g., *President Lincoln, General Bradley*).
- **Lowercase titles** when they follow a name or stand alone (e.g., *Abraham Lincoln, president of the United States; the president*).

In **formal prose**, it's common to **avoid titles before full names** for civil, academic, or corporate figures. Once a person's title has been established, it doesn't need to be repeated with every mention.

Civil, military, religious, and professional titles are capitalized when they immediately precede a personal name and are thus used as part of the name (traditionally replacing the title holder's first name).

In formal prose and other generic text, titles are normally lowercased when following a name or used in place of a name (but see 8.21). For abbreviated forms, see 10.13–24.

Abraham Lincoln, president of the United States (or President Abraham Lincoln of the United States); President Lincoln; the president
General Bradley; the general

Cardinal Newman; the cardinal

Governors Ige and Brown; the governors

Although a full name may be used with a capitalized title (e.g., President Abraham Lincoln)—and though it is perfectly correct to do so—some writers choose to avoid using the title before a full name in formal prose, especially with civil, corporate, and academic titles (see 8.23, 8.28, 8.29). (For titles used in apposition to a name, see 8.22.) Note also that once a title has been given, it need not be repeated each time a person’s name is mentioned.

Elizabeth Warren, senator from Massachusetts (or Senator Elizabeth Warren of Massachusetts); Senator Warren; Warren; the senator

Regarding professional titles (e.g., “chef”) that appear before a person’s name in running copy, it’s not clear when such titles should be initial capped. In CMOS 8.20, Chicago indicates that “professional titles are capitalized when they immediately precede a personal name and are thus used as part of the name (traditionally replacing the title holder’s first name).” But in 8.31, Chicago writes, “When preceding a name, generic titles that describe a person’s role or occupation—such as philosopher or historian—are normally lowercased.” So my question is, Do you have any guidance for distinguishing between a “professional title” and “generic titles that describe a person’s role or occupation”? It would seem that this is a contradiction in Chicago, but perhaps I’m missing something? Any input on this issue would be greatly appreciated!

A. The difference between a professional title and a job description won’t always be crystal clear. If you’re unsure about a particular term not covered in CMOS, try looking up usage for someone famous and using that as your model.

For example, would you refer to “Chef Julia Child,” with a capital C in Chef, and by extension to “Chef Child”? This n-gram from Google Books suggests that this choice would be an outlier. And it’s not how Child and other professional chefs are referred to in the book *Appetite for Life*, the authorized biography of Child by Noël Riley Fitch (Anchor Books, 1999). Instead, modeling the usage in that book—which refers, for example, to “the teaching of chef Pierre Mangelotte” (181)—you’d refer to chef Julia Child or to Julia Child, the chef (but never to “Chef Child”).

Still, if you wanted to call a particular character “Chef Smith” in a novel or story, that could work well, assuming that’s how the character would be addressed by others (in the manner of a doctor or a coach; see CMOS 8.37). And there may be some real-life chefs who insist on the same—as well as some books that apply the initial capital. But lowercase for chef seems like the more appropriate choice in most cases.

Words for other types of jobs can be investigated in the same way. If your efforts fail to yield a clear choice, go with lowercase.

[Editor’s update: As one of our readers has pointed out to us, Julia Child may often be referred to as a chef, but she was not a chef in the strictest sense of that term, in which a chef is someone who has run a kitchen in a restaurant or similar organization. Such a professional would include, for example, the chef José Andrés, who is often referred to as Chef José Andrés or Chef Andrés,

where “Chef” is considered to be his title. Our advice above should have included this distinction.]

Scientific names

In Chicago style (CMOS 17th edition), scientific names follow italicization and capitalization rules from biology and taxonomy. Here's the standard formatting:

1. Italicize the Latin name

Always italicize the full scientific name:

Homo sapiens, Canis lupus, Escherichia coli

2. Capitalize only the genus

The genus name is capitalized; the species (and subspecies) names are lowercase:

Panthera leo, Panthera tigris

3. Use the full name at first mention

Spell out both genus and species the first time you mention it:

The bacterium *Escherichia coli* is common in the human gut.

4. Abbreviate the genus later

After the first mention, you can abbreviate the genus with its initial (still italicized):

E. coli is often used in laboratory experiments.

5. Family or higher taxa

Names of families, orders, classes, etc., are capitalized but not italicized:

Family *Hominidae* → Hominidae

Order *Carnivora* → Carnivora

6. Common names

Common names are roman type (not italicized) and lowercase unless proper nouns:

the gray wolf (*Canis lupus*)

the American robin (*Turdus migratorius*)

In CMOS (17th ed.), when you're writing **taxonomic ranks** like *kingdom, family, order, etc.*, the formatting follows this pattern:

Correct Chicago formatting

kingdom **Plantae**
family **Pinaceae**

Explanation

- The **rank name** (*kingdom, family, order, etc.*) is **lowercase and roman** (not italicized).
- The **taxon name** (*Plantae, Pinaceae*) is **capitalized and roman** (not italicized).
- Only **genus and species** names are italicized (*Pinus strobus*).

Examples in context

The tree belongs to family **Pinaceae**, within kingdom **Plantae**.
Order **Pinales**, class **Pinopsida**, phylum **Tracheophyta**.

Term preferences

- Adviser>Advisor



SMF Novel

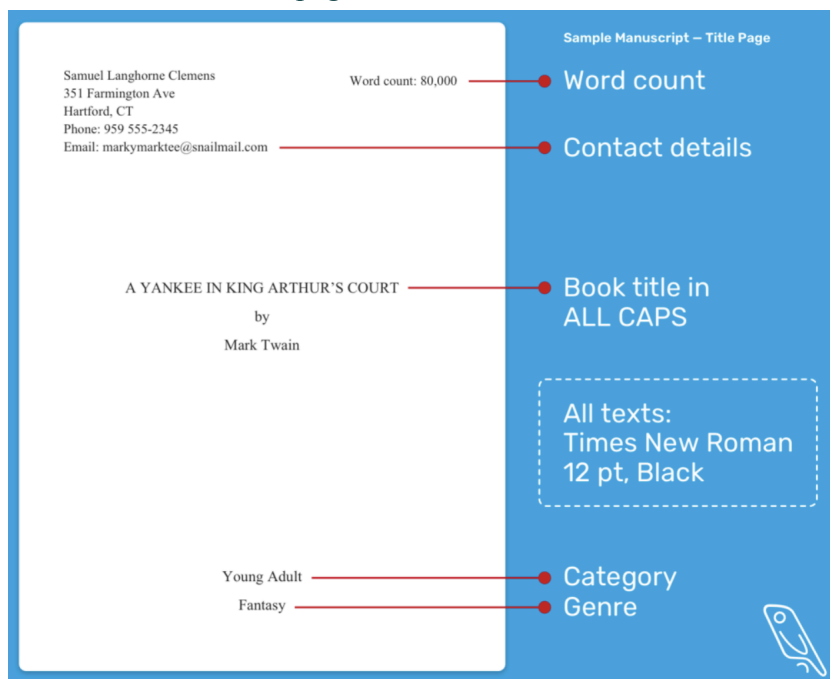
SMF

Standard Manuscript Format:

<https://blog.reedsy.com/book-manuscript-format/>

<https://help.vellum.pub/importing/>

- Manuscript file name: Lastname_TITLE_date.docx
- 1-inch margins
- Times New Roman size 12
- Double spaced
- Right-justified header: SURNAME/TITLE/KEYWORDS/PAGE #
- Create the title page



- Add page breaks before each chapter
- CHAPTER TITLES have no line space before or after, all one line, numbers are spelled out, SMF CHAPTER HEADING style (Vellum)
 - CHAPTER ONE
 - CHAPTER TWO: CHAPTER TITLE
- First line of chapter NOT indented
- Use * * * (spaced) for scene breaks in chapters (Vellum)
- Remove any empty lines (Vellum)
- Remove any other unnecessary text (Vellum)
- Add book title and author name to FILE>PROPERTIES>SUMMARY (Vellum)
- Proofread with CMOS

- End with “THE END” three returns down from the last line



SMF PB/SS

Picture Book Standard Manuscript Format

<https://blog.reedsy.com/guide/how-to-publish-a-childrens-book/childrens-book-manuscript/>

- Letter size (8.5" × 11")
- 1" (2.54 cm) margins on all sides
- Times New Roman, 12 pt, black
- Double-spaced, left-aligned
- Title page
 - Top left: name, address, email, phone
 - Top right: total word count (rounded)
 - Centered title in ALL CAPS
 - Author name underneath
 - No header on cover page
- Right-justified header: Surname / TITLE/KEYWORDS / PAGE #
- Start story three lines below title
- First line of each paragraph indented 0.5"
- No extra blank lines between paragraphs
- Start each chapter on a new page
- Chapter title centered in ALL CAPS, 12 pt
- One double space above and below chapter heading
- Art notes right justified, italicized, in brackets**
- Page numbers and spreads are left-justified and enclosed in brackets.**
- Save as Surname_TITLE_date

ALICE'S ADVENTURES IN WONDERLAND

By Lewis Carroll

CHAPTER I

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversations?"

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid) whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself, "Oh dear! Oh dear! I shall be too late!" (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually took a watch out of its

"This is my summer residence; you would not find my earth—my winter house—so convenient," said the hospitable gentleman.

There was a tumble-down shed at the back of the house, made of old soap-boxes. The gentleman opened the door, and showed Jemima in.

[The fox peers suspiciously at Jemima from a crack in the door.]

The shed was almost quite full of feathers—it was almost suffocating; but it was comfortable and very soft.

Jemima Puddle-duck was rather surprised to find such a vast quantity of feathers. But it was very comfortable; and she made a nest without any trouble at all.

Dialects

Dialects

See subtabs for more info

 U.S.

U.S. English

-Ward words

Word	British English	American English
Forward/Forwards	Forwards	Forward
Toward/Towards	Towards	Toward
Upward/Upwards	Upwards	Upward
Downward/Downwards	Downwards	Downward
Inward/Inwards	Inwards	Inward
Outward/Outwards	Outwards	Outward
Backward/Backwards	Backwards	Backward

- Among (not amongst)

Minced oaths

A minced oath is a euphemistic expression formed by deliberately misspelling, mispronouncing, or replacing a part of a profane, blasphemous, or taboo word or phrase to reduce the original term's objectionable characteristics. An example is "gosh" for "God."

Spelling of minced oaths in U.S. English:

- Dagnabit

Burned vs. Burnt

Burned and burnt are two different spellings of the past tense of the verb "burn," used to refer to the act of undergoing combustion and the act of injuring someone or damaging something by heat or fire.

The spelling tends to vary based on whether you're using UK or US English:

In UK English, both "burned" and "burnt" are commonly used for both the verb and adjective sense of the word.

In US English, “burned” is standard as a verb, but both “burned” and “burnt” can be used as adjectives.



UK

UK English

<https://www.oed.com/?tl=true>

-Ward words

Word	British English	American English
Forward/Forwards	Forwards	Forward
Toward/Towards	Towards	Toward
Upward/Upwards	Upwards	Upward
Downward/Downwards	Downwards	Downward
Inward/Inwards	Inwards	Inward
Outward/Outwards	Outwards	Outward
Backward/Backwards	Backwards	Backward

- Amongst (not among)

Minced oaths

A minced oath is a euphemistic expression formed by deliberately misspelling, mispronouncing, or replacing a part of a profane, blasphemous, or taboo word or phrase to reduce the original term's objectionable characteristics. An example is "gosh" for "God."

Spelling of minced oaths in UK English:

- Bloody
- Blooming
- Blimey

Burned vs. Burnt

Burned and burnt are two different spellings of the past tense of the verb "burn," used to refer to the act of undergoing combustion and the act of injuring someone or damaging something by heat or fire.

The spelling tends to vary based on whether you're using UK or US English:

In UK English, both “burned” and “burnt” are commonly used for both the verb and adjective sense of the word.

In US English, “burned” is standard as a verb, but both “burned” and “burnt” can be used as adjectives.



AUS

AUS English

Word	British English	American English
Forward/Forwards	Forwards	Forward
Toward/Towards	Towards	Toward
Upward/Upwards	Upwards	Upward
Downward/Downwards	Downwards	Downward
Inward/Inwards	Inwards	Inward
Outward/Outwards	Outwards	Outward
Backward/Backwards	Backwards	Backward



Word List

UK, US, AUS Word List

<https://www.scribbr.com/category/us-vs-uk/>

<https://www.oed.com/?tl=true>

- Burnt (adjective and verb)

US	UK	Australia
Burnt (adjective)	Burnt (adjective)	
Burned (past tense)	Burnt (past tense)	
analyze	analyse	analyse
apologize	apologise	apologise
capitalize	capitalise	capitalise
categorize	categorise	categorise
characterize	characterise	characterise
colonize	colonise	colonise

endeavor

endeavour

endeavour

enroll

enrol

enrol

fulfill

fulfil

fulfil

globalize

globalise

globalise

honor

honour

honour

hypothesize

hypothesise

hypothesise

inquire

enquire

enquire

install

instal

install

legalize

legalise

legalise

maneuver

manoeuvre

manoeuvre

maximize

maximise

maximise

minimize

minimise

minimise

mold

mould

mould

neutralize

neutralise

neutralise

optimize

optimise

optimise

paralyze

paralyse

paralyse

plow

plough

plough

privatize

privatise

privatise

randomize

randomise

randomise

realize

realise

realise

recognize

recognise

recognise

US

UK

Australia

cancelled

cancelled

cancelled

channeled

channelled

channelled

labeled

labelled

labelled

modeled

modelled

modelled

traveled

travelled

travelled

US

UK

Australia

acknowledgment

acknowledgement

acknowledgment or
acknowledgement

aluminum

aluminium

aluminium

artifact

artefact

artefact

behavior

behaviour

behaviour

caliber

calibre

calibre

center

centre

centre

color

colour

colour

cooperation

co-operation

cooperation or
co-operation

councilor

councillor

councillor

counselor

counsellor

counsellor

defense

defence

defence

estrogen

oestrogen

oestrogen

fetus

foetus

foetus

fiber

fibre

fibre

flavor

flavour

flavour

humor

humour

humour

judgment

judgement

judgement

labor

labour

labour

leukemia

leukaemia

leukaemia

license

licence

licence

liter

litre

litre

meter

metre

metre

neighbor

neighbour

neighbour

organization

organisation

organisation

paleontology

palaeontology

palaeontology

program

programme (but program if
computer-related)

program

sulfur

sulphur

sulphur

theater

theatre

theatre

tire

tyre

tyre

vapor

vapour

vapour

US

UK

Australia

aging

ageing

ageing

favorite

favourite

favourite

gray

grey

grey

livable

liveable

livable

movable

moveable

moveable

orthopedic

orthopaedic

orthopaedic

salable

saleable

saleable

skeptical

sceptical

sceptical

somber

sombre

sombre

Audiobook Edit

Audiobook Edit

I listened for:

- Misread Words** – Any word that's different from the script.
- Omitted Words** – Words or phrases skipped by accident.
- Added Words** – Extra words the narrator inserted.
- Mispronunciations** – Incorrect pronunciations (names, places, jargon).
- Pacing Issues** – Sections read too fast, too slow, or with awkward pauses.
- Stumbles/Repeats** – Any stutter, false start, or repeated phrase.
- Mouth Clicks & Noises** – Distracting clicks, pops, lip smacks, breathing.
- Background Noises** – Distant sounds, thumps, cars, pets, etc.
- Tone/Emotion Errors** – Lines read with the wrong mood or emphasis.
- Volume Inconsistencies** – Sudden volume jumps or dips.
- Long Gaps of Silence** – Unintended long pauses between sentences.
- Technical Glitches** – Glitches, static, or digital distortions.
- Chapter Intros/Outros** – Correct reading of chapter numbers/titles.
- Pronoun/Name Mix-ups** – Switching “he” for “she,” or name errors.
- Continuity Mistakes** – Character voice changes mid-speech (if voiced).

Corrections needed:

(Timestamp: issue)



Additional Resources

Additional Resources

These links appear throughout the document as hyperlinks or are extras with useful information.

ISBNs

Bowker

Bowker is the industry standard for ISBNs. Books with ISBNs from Bowker can be sold anywhere.

A separate ISBN is required for each format of your book, including hardcover, softcover, e-book, and audiobook.

<https://www.myidentifiers.com/identify-protect-your-book/isbn/buy-isbn>

Amazon ISBNs

Books with a free Amazon ISBN can only be sold through Amazon. It's free, but I recommend against this.

https://kdp.amazon.com/en_US/help/topic/G201834170

ISBN Quick Guide

<https://kindlepreneur.com/how-to-get-isbn/>

ISBN Barcode Generator

(Export as PNG)

<https://isbndirect.com/isbn-barcode-generator/>

U.S. Copyright

The standard application works for most single books with a single author. Batching requires another application.

<https://www.copyright.gov/registration/literary-works/>

Trim size

<https://www.ingramspark.com/blog/picking-a-popular-trim-size-for-your-book>

Page count

https://kdp.amazon.com/en_US/help/topic/G201834180

Tense

<https://www.louiseharnbyproofreader.com/blog/tenses-in-fiction-writing-present-past-past-perfect-and-habitual-past>

POV

<https://blog.reedsy.com/guide/point-of-view/>

Narration style

<https://nownovel.com/major-narrator-types/>

Dedications

<https://kindlepreneur.com/dedication-page/>

Author bios

<https://blog.reedsy.com/author-bio/>

Forewords

<https://kindlepreneur.com/how-to-write-a-foreword-for-a-book/>

Age ranges and genres

<https://www.query101.blog/blog/knowing-your-age-range-and-genre>

<https://blog.reedsy.com/book-genres/>

BISAC codes

<https://www.bisg.org/complete-bisac-subject-headings-list>

Amazon's AI policies

https://kdp.amazon.com/en_US/help/topic/G200672390#aicontent

AI Copyright

<https://www.copyright.gov/ai/Copyright-and-Artificial-Intelligence-Part-2-Copyrightability-Report.pdf>

<https://www.copyright.gov/newsnet/2025/1060.html>

Blurbs

<https://www.masterclass.com/articles/how-to-write-a-back-cover-blurb-that-sells>

Loglines

<https://nathanbransford.com/blog/2023/05/how-to-write-killer-one-sentence-pitch-logline-novels-memoirs>

Acknowledgments

<https://kindlepreneur.com/acknowledgments-page/>

Keywords

<https://kindlepreneur.com/how-to-choose-the-best-kindle-ebook-kdp-category/?affiliate=thecreativepenn>

Standard manuscript format

<https://blog.reedsy.com/book-manuscript-format/#:~:text=A%20manuscript%20format%20should%20feature,page%20numbers%2C%20and%20a%20header.>

Picture book standard manuscript format

<https://blog.reedsy.com/guide/how-to-publish-a-childrens-book/childrens-book-manuscript/>

Shunn modern manuscript format

<https://www.shunn.net/format/story/>

Short story submission cover letter

<https://www.writingclasses.com/toolbox/ask-writer/when-sending-out-submissions-what-do-i-write-in-a-cover-letter>

<https://www.freelancewriting.com/query-letters/cover-letters-for-short-stories/>

Parts of a book

<https://blog.reedsy.com/guide/parts-of-a-book/>

Novel Length

<https://reedsy.com/studio/resources/how-many-words-in-a-novel>

Covers

<https://blog.reedsy.com/guide/book-design/elements-of-a-book-cover/>

<https://kindlepreneur.com/format-for-ingramspark/>

<https://kdp.amazon.com/cover-calculator>

Multi-page cover

<https://www.youtube.com/watch?v=FXE038yJR34>

ID Color Conversion

https://youtu.be/UbE5ZzwZVFI?si=0_uWDb68I1niw-Jd

Ingram Spark User Guide

<https://www.ingramspark.com/hubfs/downloads/user-guide.pdf>

Cover File Creation Guide

<https://www.ingramspark.com/hubfs/downloads/file-creation-guide.pdf>

Print Cover Calculator and Templates

https://kdp.amazon.com/en_US/cover-calculator

Adobe PDF Presets

<https://creativepro.com/choosing-the-right-pdf-preset/>

Deposit Photos

<https://depositphotos.com/home.html>

Adobe Stock

<https://stock.adobe.com/>

Pexels

<https://www.pexels.com/>

Adobe Fonts

<https://fonts.adobe.com/>

Palette Generator

<https://www.canva.com/colors/color-palette-generator/>

Adobe Color

<https://color.adobe.com/>

Coolors

<https://coolors.co/>

Slugs

https://youtu.be/3po9t7QCfUw?si=_BJcozwvEowGJG5Y

Book style guides

<https://blog.lulu.com/writing-style-guide-for-your-book/>

English dialects

<https://www.britannica.com/topic/English-language/Australian-and-New-Zealand-English>

Styles

https://owl.purdue.edu/owl/avoiding_plagiarism/guide_overview%20.html

Characters

<https://blog.reedsy.com/types-of-characters/>

<https://www.masterclass.com/articles/guide-to-all-the-types-of-characters-in-literature>

<https://www.writingmastery.com/blog/how-to-name-your-characters-tips-for-choosing-character-names>

<https://prowritingaid.com/inspiration-decks/character-traits>

<https://jerryjenkins.com/character-profile/>

<https://www.britannica.com/dictionary/eb/3000-words/topic/jobs-professions>

<https://www.masterclass.com/articles/how-to-write-compelling-character-backstories>

Settings

<https://arielesieling.com/blog/2021/how-to-name-a-city>

<https://indiestoday.com/setting-guide/>

<https://blog.reedsy.com/setting-of-a-story/>

Vellum

<https://help.vellum.pub/tutorial/>

<https://help.vellum.pub/importing/>

Macros

<https://www.wordmacrotools.com/macro-menu/>

<https://www.archivepub.co.uk/book.html>

Screenplays

<https://www.finaldraft.com/learn/how-to-format-a-screenplay/>

Editing Tools

Editing Tools

- CMOS online
 - <https://www.chicagomanualofstyle.org/home.html>
- Grammarly
 - <https://app.grammarly.com/>
- PerfectIt cloud
 - <https://store.perfectit.com/>
- Editorial Freelancers Association
 - <https://community.the-efa.org/login>
- Microsoft Word 365
 - <https://account.microsoft.com/services/microsoft365/details>
- Google Workspace
 - <https://admin.google.com/>
- Adobe Suite
 - <https://account.adobe.com/>
- Notion
 - <https://www.notion.com/product>
- [Brain.fm](https://www.brain.fm/)
 - www.brain.fm/
- Canva
 - canva.com



Short Story Cover Letter

Short Story Cover Letter

Template

Editor's Name
Publication's Title
Publication's Address/Email Address

Dear [EDITOR'S NAME],

Please consider my [2,500-word], previously unpublished short story manuscript, ["STORY TITLE,"] for publication with [PUBLICATION NAME]. I have formatted my story in Standard Manuscript Format using Microsoft Word. Please find it attached.

[I have studied creative writing as an undergraduate at Fancy University and at the Continuing Education Workshop, where my fiction won the New Writer's Award.]

Thank you for your consideration.

Sincerely,
[YOUR NAME]

Checklist:

- Ensure it is:
 - short and brief.
 - professional and positive.
 - perfectly proofread with no errors.
 - addressed to the publication editor/s.
- Include:
 - the story title and word count.
 - relevant educational background (optional).
 - relevant work history (optional).
 - previous publications or awards (optional).
 - affiliations with publication or editor (optional).



Screenplays

Screenplays

<https://www.finaldraft.com/learn/how-to-format-a-screenplay/>

Getting Started

- This guide focuses on feature film scripts; TV scripts use the same basics with added details.
- Screenplay formatting follows generally accepted guidelines, not rigid rules.

Title Page

- Includes the title, writer's name, and contact details.
- Optional: Writers Guild registration number and creative title design.

Page Margins

- Top: 1 inch
- Bottom/right: may vary up to ¼ inch
- Left: 1½ inches for binding
- Font and Page Numbers
- Font: 12-point Courier
- Page number: top right, half-inch from the top (except on page one).

Scene Headings

- INT. or EXT. (interior or exterior)
- Location
- Time of day (DAY, NIGHT, etc.)
- Example: EXT. KEVIN'S HOUSE – DAY
- Be specific: INT. BATHROOM, KEVIN'S HOUSE – MORNING

Action and Dialogue

- Begin each scene with a short action description.
- Use ALL CAPS sparingly to emphasize props, sounds, or movements.
- Dialogue is indented; character names (character cues) appear above it.
- If dialogue continues to the next page, Final Draft adds (MORE) and (CONT'D) automatically.
- Parentheticals (within parentheses) guide delivery or clarify who is being addressed.
- Use (O.S.) for off-screen speech and (V.O.) for voice-over.

Transitions

- Usually unnecessary; scenes flow naturally.
- Optional stylistic transitions (e.g., SMASH CUT, FADE TO BLACK) align flush right.

Keyboard Shortcuts

You can use the Tab key to cycle through parts of an element (like a scene heading) and the Enter key to jump between standard elements like scene heading to action. For more direct element changes, use Cmd + Option + [number] on Mac or Ctrl + Shift + [number] on Windows to

reformat a paragraph to a specific element by its number, as shown in this Final Draft 12 Cheat Sheet.

Using Tab and Enter

Tab: Moves between parts of an element. For a scene heading, it goes from the Part 1 (e.g., INT.) to Part 2 (e.g., LOCATION) and Part 3 (e.g., TIME OF DAY). You can also use Tab to go from a dialogue line to a character cue.

Enter: Moves to the next logical element. By default, pressing Enter after a scene heading will create a new Action element. Pressing Enter after a Character element will move to Dialogue, and after Dialogue will move to Action.

Using Command/Control + Number

These shortcuts change the element type of the current paragraph.

On Mac: Press Command + Option + [Number].

On Windows: Press Control + Shift + [Number].

Element

Mac Shortcut

Windows Shortcut

General

⌘ + ⌥ + 0

Ctrl + Shift + 0

Scene Heading

⌘ + ⌥ + 1

Ctrl + Shift + 1

Action

⌘ + ⌥ + 2

Ctrl + Shift + 2

Character

⌘ + ⌥ + 3

Ctrl + Shift + 3

Parenthetical

⌘ + ⌥ + 4

Ctrl + Shift + 4

Dialogue

⌘ + ⌥ + 5

Ctrl + Shift + 5

Transition

⌘ + ⌥ + 6

Ctrl + Shift + 6

Other useful shortcuts

⌘ + D (Mac) / Ctrl + D (Windows): Toggles on/off Dual Dialogue.

⌘ + T (Mac) / Ctrl + T (Windows): Adds a new scene heading in the Scene View.

⌘ + K (Mac) / Ctrl + K (Windows): Converts the selected text to ALL CAPS.



Services

Services at Pursuit Press

Ideally, a document should progress through all four tiers of editing in sequence. Professionals should complete all tiers, but if budget is a considerable factor, steps one and four can often be completed by trusted family, friends, or colleagues. Additionally, style formatting and Vellum layout can easily be done by the author. Nevertheless, a professional will consistently deliver the cleanest copy and the most visually appealing results.

Editing

1. Beta read: *step one*

- ***\$0.01 per word.***
- ***Turn-around time is approximately 15 days.***
- Also known as a reader review, reader report, narrative assessment, or manuscript critique.
- Includes honest, big-picture reactions from a reader's (or editor's!) perspective.
- Discover what's working and what's not—before you revise.
- Ideal for identifying pacing issues, confusing plot points, or underdeveloped characters.
- Beta reads do not include any editing services.
- Includes detailed Book Blueprint and Aeon Timeline PDF.

2. Structural edit: *step two*

- ***\$0.05 per word.***
- ***Turn-around time is approximately 40 days.***
- Also known as a developmental edit, substantive edit, big-picture edit, or editorial assessment.
- Should be completed after a beta read.
- Deep structural revisions to plot, pacing, character arcs, and world-building.
- Includes detailed margin comments, document restructuring, formatting, and revision guidance.
- Ideal for early drafts or manuscripts that require direction and clarity.
- Includes detailed Book Blueprint and Aeon Timeline PDF.

3. Content edit: *step three*

- ***\$0.04 per word.***
- ***Turn-around time is approximately 30 days.***
- Also known as a copy edit, line edit, stylistic edit, or mechanical edit.
- Should be completed after a beta read and structural edit.
- Includes sentence-level editing for clarity, flow, tone, grammar, spelling, and punctuation.
- Fixes awkward phrasing, redundancies, inconsistencies, and formatting errors.
- Ideal for documents or manuscripts that have already been reviewed by a few sets of eyes.
- Includes detailed Book Blueprint and Aeon Timeline PDF.

4. Proofread: *step four*

- ***\$0.03 per word.***
- ***Turn-around time is approximately 20 days.***
- Also known as a final polish, final pass, proofing pass, error check, or quality check.
- Should be completed after a beta read, structural edit, content edit, and Vellum layout.

- Includes a meticulous pass for typos, grammar, punctuation, and formatting errors.
- Ideal as the last editing step before publishing or submitting.

5. Total Edit: *includes editing steps one through four*

- *\$0.08 per word.*
- *Turn-around time is approximately 50 days.*
- Also known as a full-service edit, a comprehensive edit, or a complete manuscript package.
- Includes beta read, structural edit, content edit, proofreading, and formatting.
- Includes discount for bundled services.
- Start-to-finish guidance with professional feedback, in-depth revisions, sentence-level refinement, and a final polish.
- Ideal for authors seeking early-draft to publication-ready services.
- Includes detailed Book Blueprint and Aeon Timeline PDF.

Formatting and Design

1. Formatting (Word, Google Docs)

- *Formatting is included with all services at no additional charge.*
- Can be completed during steps two, three, or four of the editing process.
- Formatting services are currently available for Word and Google Docs.
- Includes formatting for standard styles such as CMOS, SMF, APA, MLA, and AP.
- Ideal for academic or creative documents that must strictly adhere to a style.

2. Interior Layout (Vellum)

- *\$100 flat fee for any book.*
- *Turn-around time is approximately 5 days.*
- Should be completed between steps three and four of the editing process.
- Professional typesetting and layout for print and digital publications completed in Vellum.
- Ensures consistent margins, spacing, headers/footers, and chapter styling.
- Creates polished PDF and EPUB files ready to upload to KDP and IngramSpark.
- Designed to give readers a smooth, professional reading experience.

3. Cover Design (InDesign)

- *\$200 flat fee for any book.*
- *Turn-around time is approximately 5 days.*
- The final step of the editing and design process.
- Custom front, back, and spine designs tailored to your genre and audience.
- Incorporates typography, imagery, and branding that align with your book's vision.
- All work is completed in Adobe InDesign, Photoshop, and Illustrator. AI is never used.
- Includes hardcover (dust jacket and/or case laminate) and softcover designs for print, and a digital cover for ebooks.
- Revisions included to ensure your cover meets market and distributor requirements.

4. Total Design (Vellum, InDesign)

- *\$250 flat fee for any book.*
- *Turn-around time is approximately 7 days.*
- Also known as a full design suite, complete book design, or professional publishing package.
- Revisions included to ensure your book meets market and distributor requirements.
- Includes manuscript formatting, interior layout with Vellum, and cover design with InDesign.
- Get a custom-designed cover that captures your book's essence and audience appeal.
- Ideal for authors who want a single, streamlined package that takes their manuscript from edited document to bookstore-ready publication.
- Includes PDF and EPUB files ready for KDP, IngramSpark, and other distributors.
- Editing services are not included in this package.

Complete Packages

1. Cover-to-Cover

- *\$0.08 per word.*
- *\$125 flat fee for any book.*
- *Turn-around time is approximately 60 days.*
- Also known as a full publishing suite, complete editorial and design package, or book-from-scratch service.
- Includes every stage of editing—beta read, structural edit, content edit, and proofreading—plus professional formatting, interior layout in Vellum, custom cover design in InDesign, and Amazon KDP and IngramSpark self-publishing guidance.
- From your first draft to a polished, bookstore-ready book, this service provides comprehensive guidance and production every step of the way.
- Ideal for authors seeking a comprehensive package that encompasses both editing and design.
- Deliverables include a thoroughly revised manuscript, polished PDF and EPUB interior files and polished cover files ready for distributor upload, a detailed Book Blueprint in Google Docs, and an Aeon Timeline PDF.
- Revisions are included at each stage to ensure both text and design meet professional and market standards.

Fiverr Gigs

Fiverr Gigs

Novel or Nonfiction Book

1. beta read
2. structural edit
3. content edit
4. proofread
5. total edit
6. Vellum layout
7. cover Design
8. total design
9. cover-to-cover

Picture book

1. beta read
2. structural edit
3. content edit
4. proofread
5. total edit

Document

1. proofread
2. total Edit

Sensitive Letter

1. proofread
2. total edit