

Authors As Proofreaders

"I don't care what kind of type you use for my book," said a myopic author to the publisher, but please print the galley proofs in large type.

Perhaps in the future such a request will not sound so ridiculous to those familiar with the printing process. ⁱ today, however, type once set is not reset expect to correct errors.

Proofreading is an ^{stat} art and a craft. All authors should know the rudiments thereof, though no proofreader expects them to be masters of it. Watch not only ~~watch not only~~ for misspelled or incorrect words (often a most ^e elusive error) but also for misplace[#]d spaces, "unclosed" quotation marks and parentheses, and improper paragraphing; and learn to recognize the difference between an em dash--used to separate an interjectional part of a sentence--and an en dash ^{the endpoints of a series of} [used commonly] between ^{continuing} numbers (e.g., pp. 5¹/₁₀; A.D. 1165¹/₇₀) and the word-dividing hyphen. Sometimes, too, a letter from a wrong font ^{roman} will creep into the printed text, or a boldface k or ^a d turn up in a mathematical formula. Whatever is ^{roman} underlined in a ^{wo} MS should, of course, be italicized in print. To find the errors overlooked by the proofreader is the author's first problem in proofreading. The second ^{by} problem is to make corrections using the marks and symbols, devised ^s by professional proofreaders, that any trained typesetter will understand. The third--and most difficult^t problem for authors proofreading their own works is to resist the temptation to rewrite in proofs.