Preliminary work

I select all text and make the font Times New Roman size 12 so that I can tell which way apostrophes are facing.

Because the font has changed, but apostrophes and quotation marks aren't updated by what I just did, I do a Find and Replace All for apostrophes to apostrophes, and then quotation marks to quotation marks.

I do a Find and Replace all for double spaces to single spaces until there are no double spaces left.

I select all text and change it to superscript and then change it back again, to subscript and then change it back again, to bold and then change it back again, to italic and then change it back again.

I use these margins: Top: 1"   Bottom: 0.875"   Left: 0.75"   Right: 0.6875"

I use this page size because it is close to the page size of our smaller books and it helps me to feel confident when I have made an estimation of the page count: 4.5625" x 7.25"

I select all text and use these settings for the entire document, though there will be portions of the text that I will have to alter as I come to them during editing (e.g., the title page, the copyright page, the contents page, the chapter number line, the chapter title line, the quote at the beginning of the title, and the first paragraph of each chapter):
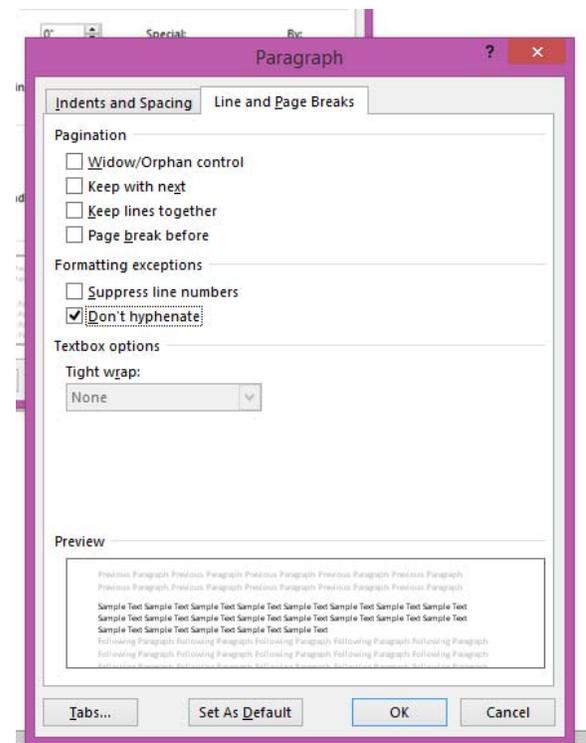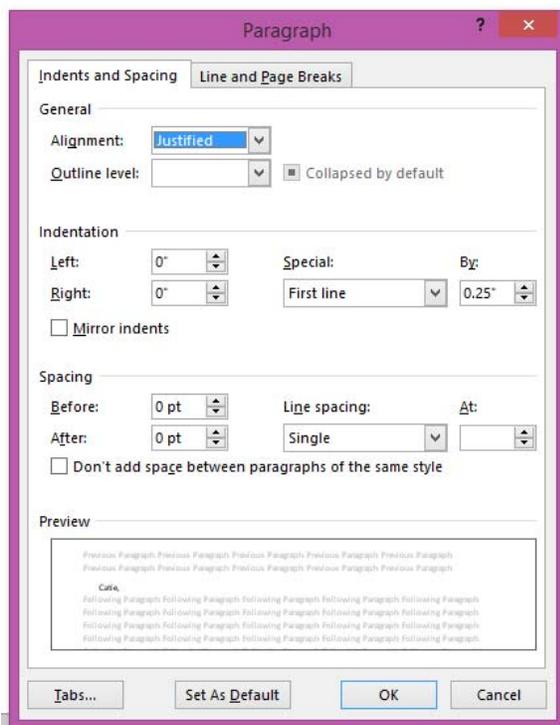
I make the cover page similar in content and format to a recent Lamplighter book – one by the same author, if possible.

I create a copyright page similar to a recent Lamplighter book, fill in all the information I can, and yellow highlight information I don't have.

<u>Editing and Mark-ups</u>

I edit with the original in hand (or find an original that I can read online) partly so that I can see if I need to italicize anything and partly so I can see how the text is spelled, punctuated and formatted in the original.

I <mark>yellow</mark> highlight any missing text (original publishing date, copyright page information, Flesch-Kinkaid Grade Level, character traits, Big Picture information).

I <mark>yellow</mark> highlight text for Debbie to attend to, indicating that I question something that is in the original.

I <mark>yellow</mark> highlight any word that is on our list of words to remove.

I <mark>pink</mark> highlight any text that is scripture verbatim or refers to scripture.

I <mark>turquoise</mark> highlight any text that Mark has added or changed.

I <mark>red</mark> highlight anything I want to go back and change or correct before I send the Word document to Debbie.

I insert comments for Debbie for several reasons, including making suggestions for replacements for words on our list of words to remove, better wording for clarity, inconsistencies, theological issues, etc.

I insert comments for the layout artist to indicate text that goes with an illustration, formatting instructions, etc. While the layout artist may be able to get some of this information from the original, it is important that they read these comments, which are the only comments Debbie leaves in the Word document after her edit. These particular comments also help me when I review the initial layout.

I insert comments for anything Mark writes in the margin. Many of these say SG, and I use these comments when I review the initial layout, in order to create the list of Biblical Insights pages. A comment from Mark that he wants a particular word footnoted alerts Debbie so that she doesn't eliminate that footnote.

I add footnotes, usually scripture references and replacement words. (If a scripture occurs more than once in a book, it is footnoted only the first time, but <mark>pink</mark> highlighted every time.) (See recent Lamplighter books for examples of footnotes. Scripture references are not followed by a period unless we say something like *Referring to Psalm 23:1*. We use replacement words rather than a definition. For example, wont would be footnoted *Custom; habit.* Not *An established custom or pattern of behavior acquired through frequent repetition.*) Mark's standard is college-level words. My standard for replacement words is anything I think a 12-year-old modern-day American wouldn't be able to define, but I only include footnotes to this level if I have not been instructed otherwise. Debbie pares down footnotes as she sees fit.

Because Bridgette asked that I not center text, I do not center lines of poetry or hymns as they are in the original, but I do leave a comment so that the layout artist and I will know how that portion of text should look.

I don't use capital letters. Instead, I make a note where a font with upper and lower-case capitals should be used. It is rare that a word is entirely in CAPS, but I would still use regular sentence-case and put a comment in for the layout artist.

For words like 'tis, I type I'tis, then delete the I at the beginning of the word ('tis not 'tis, 'twas not 'twas, 'twill not 'twill, 'em not 'em). This causes the apostrophe to face the right way. These cannot be fixed using Find and Replace, and once fixed, they will be turned around the wrong way if you do a Find and Replace All for apostrophes.

Old books often use single quotation marks. We change them to double quotation marks, but this

mean that quotes within quotes need special care: double quotation marks around those should be changed to single quotation marks.

We strive to keep our book as much like the original as possible.

It's important to be familiar with 1800s-style hyphenations like bed-room, to-day, arm-chair, to-morrow, dining-room. This is true of British spelling, not only for British authors but often for some words used in America in the 1700 and 1800s; for example, recognise, colour, centre, for ever, any more.