


The proofreader is an unexpected jack-of-all-trades. During the final phase of editing, a proofreader verifies that a document is sound before it is published. Yes, they do check spelling, grammar, and punctuation, but they also ensure that the format of the document is correct, that percentages and numbers appear consistently and adhere to house style. They make sure that the layout all graphs and tables are laid out correctly, and that the document contains all appropriate components, such as preliminary matter (dedications, copyright page, etc.) and end matter. The proofreader is the roadblock between the document and publication, and for this reason, multiple proofreads by multiple
proofreaders should be conducted (NY Book Editors).

Copyeditors

The copyeditor is likely the grammar nazi we all fear and specializes in the best-known and arguably most important phase of editing: the copyediting phase. Before a document goes to press or is released, the copyeditor checks for and corrects grammar, spelling errors, syntax, and punctuation. They will also check for consistency throughout the document, making sure usage is standardized throughout. They also fact-check, checking to make sure that names and dates are accurate. In a fiction piece, the copyeditor might ensure that the character descriptions and plot lines are consistent throughout. The copyedit is one of the last steps before production, so it copyeditors work only on completed manuscripts (Einsohn).

Substantive Editors

A substantive editor is the architect of the text. Sometimes called structural or content editing, a substantive editing comes after developmental editing, and during this phase, the editor will help identify the purpose of the document, the audience, the audience's prior knowledge, and the circumstances under which they will most likely read the document. The editor conducts a structural review, which ensures the document contains all necessary and relevant information and determines whether any section of the document should be expanded upon or summarized. The editor will also check headings and external links, depending on the document. Next, the editor will check for clear language and style, making sure the document is clear and succinct by eliminating wordiness, redundancies, and unnecessary jargon. They might also improve phrasing and reorganize paragraphs to make the document flow logically (IPEd).

Developmental Editors
Developmental editing is a little bit like cooking. It takes a certain person to make a good dish without a recipe, and the same goes for developmental editing—without a plan, a text can quickly become muddled. This is why developmental editors generally lay the ground rules before they begin working with an author or text. As a developmental editor, it is important to ask who the book will address and what the book will cover. It is important to be candid with the author you are working with in order to produce the most successful document possible (Norton).

INTRODUCTION

Since the advent of the printing press and popularization of published literature, the book publishing industry has relentlessly pursued quality, organization, and an overall pleasant experience for the reader. Unfortunately, publishers and authors cannot achieve these goals on their own. This is where the editor comes in. An editor is the author’s partner in crime and plays a crucial role in the publication of books from YA to nonfiction. Whether you’re interested in building stories from the ground up or simply correcting grammar and spelling errors, you’ll likely be able to carve out a niche in the industry. Follow the links below to discover more about each type of editor.

DEVELOPMENTAL EDITING

This is where the editorial work begins. Developmental editors are able to help authors create their content, fleshing an idea out from a draft, an outline, or even a concept. Because the editor is involved so early on in the process, they are able to make suggestions for content and its organization. They may also work with the author to find research pertinent to either plot or topic depending on the nature of the work.

SUBSTANTIVE EDITING

Substantive editors generally work with completed manuscripts and, unlike developmental editors, will not work with the author on content. Their task is to identify key issues that might make the manuscript less successful or effective than its meant to be. They are also at liberty to rewrite and reorganize in order to improve the organization and/or clarity of the text at large. At the end of this process, both the author and the editor will have worked together to create a new and improved draft.

COPY EDITING

Also known as line editors, copy editors are not the writing or rewriting partners an author might find in a substantive or developmental editor. In an effort to promote clarity and make sure the author has cultivated his or her own voice, the copy editor will make edits based on grammar, syntax, and word
tation while still maintaining the original meaning of the text. More often than not, a copy editor will query the author if they come across any apparent mistakes or inconsistencies.

PROOFREADING

A proofreader is the last stop for a manuscript before it moves out of the publishing house, so to speak, and goes out to the press. Similar to a copy editor, the proofreader scours the text for any misspellings and mechanics issues. They also check to make sure that the layout of the manuscript is correct and look for errors that might have been introduced during that process (Joki).

Works Cited

Editing for Publication

Urban Resurrection: Adaptive Reuse in the City of Atlanta

TROUBLE IN URBAN PARADISE

Why buy a brand new car if you can just as easily buy it used? Why purchase new clothing if it can just as easily be thrifted? This basic principle of consignment stores and used car dealerships can be universally applied to most situations. As areas across Atlanta, like the neighborhoods surrounding the former Turner Field and even parts of Old Fourth Ward and Cabbagetown, are gentrified and activity moves away from other areas, many buildings are abandoned, creating social, political, and economic disparity. This not only leads to increased crime rates in these areas, but a clear cultural gap between those living in the newly developed parts of town and those living in the neglected and impoverished areas. In essence, these areas die. The solution, of course, is to breathe new life into these areas, but how can this be done? Why construct an entirely new building when it could just as easily be adapted for reuse?

THE DEATH OF A CITY

Once dubbed the “poster child” for urban sprawl, Atlanta’s growth has remained unmatched by any other city in the southeast, and the city doesn’t exactly have a sentimental track record when it comes to old buildings. Rather than preserve their ancient landmarks, the city often opts to tear down its antique buildings, resulting in a skyline devoid of class and a city more or less devoid of history (Trubey).

Countless historic buildings in Atlanta have simply been bulldozed in order to make way for the city’s voracious appetite for development. One of many examples of beautiful buildings lost to time and demolition, the Atlanta Terminal Station, which opened in 1905 and served several railroads, was raised in order to build the Richard B. Russel Federal building, pictured above. The destruction of buildings like Terminal Station, a monument to
Atlanta's history as a railroad town, make the city suffer culturally. Imagine the time, resources, and history that might have been preserved if this station had been adapted for reuse, or if another older building, of which Atlanta had no shortage at the time of its construction, had been chosen to house the Russel Federal Building.

RESURRECTION

Adaptive reuse is a viable solution for the problems listed above. It saves money on construction costs, it's better for the environment by eliminating waste and the resources used that would otherwise be used to operate machinery, it preserves the character of historic areas and buildings if done correctly, it reduces urban sprawl by making use of land that would otherwise be abandoned and allotting that space for other buildings, and it promotes sustainable development.

According the Atlanta Business Chronicle, “adaptive reuse in the redevelopment of an old building for a purpose other than its intended use,” and as of late, this practice has become an attractive–and affordable–alternative to construction from the ground-up (Pinkham). Older buildings represent an important resource culturally, historically, and economically–and this is a resource that is not renewable. Yet, in order to make way parking garages and nondescript skyscrapers, hundreds of historic buildings have met the same fate–demolition. This is largely due to the belief of banks and developers that price of renovating these buildings is too high. It is widely acknowledged by developers that starting from scratch, whether it is on an empty plot or at the cost of a beautiful old buildings, is the way to go. There is, however, a light at the end of the tunnel. A few reputable architecture firms and developers have invested in adaptive reuse, and the cities in which they work have reaped the benefits of urban renewal that often surrounds these projects. Many buildings, like Atlanta's Sears, Roebuck & Co., now Ponce City Market, are not only candidates for adaptive reuse, but become key sites in “renewal schemes,” like the recent revitalization of the Old Fourth Ward neighborhood (Shipley).

Beyond cost savings, the neighborhoods surrounding adaptive reuse projects typically feature a unique character, charm, and authenticity. Often located near public attractions, they provide visitors with a unique social experiences that are not typically associated with urban landscapes. As more and more people regain a taste for urban living and move back from the suburbs into redeveloped cities, says the Atlanta Business Chronicle, many are attracted to older buildings that maintain an element of history and distinctive character that simply doesn't exist in brand new, clinically clean apartments and condos. In contrast to what developers have pushed in the past, these living spaces often command above market rents (Pinkham). Local examples of this phenomenon in the William Oliver Building and the Healey Building, both located in the Fairlie-Poplar Historic District of Downtown Atlanta. These buildings both originated as offices in the new “fire-proof” district.
THE BENEFITS AND DRAWBACKS

While there is a growing acceptance that adaptive reuse can be used as a strategy to meet the needs the owners and occupants of buildings, whether or not the process is truly beneficial is still debated. Studies by Elison concluded that refurbishing a building to meet the standards need to make a significant impact on environment sustainability is on average 12% more expensive than a standard demolition and reconstruction project. Similar studies concluded the exact opposite—the cost of reusing buildings is lower than the cost of a standard demolition (Bullen). According to interviews and surveys conducted by Shipley, among the benefits of adaptive reuse are the preservation of the "special character" of the building, possible government incentives, and the returns on investments. Other basic benefits include the aforementioned savings of construction costs, and the savings of construction costs, and the Some of the constraints on older building use include uncertainty and site remediation, building codes, lack of the needed professional experience and skills to properly execute a project like this, and finally, parking (Shipley).

Experts take a number of things into consideration before deciding whether a building should be adapted for reuse, which is detailed in Fig. 2 including the viability of the building, which is determined is detailed in Fig. 1 (Bullen).

LIVING OR DEAD?

In conclusion, the benefits of adaptive reuse, whatever the cost, far outweigh the drawbacks. When areas of historic significance fall into disrepair, the community silently itches to restore them, as made evident by the popularity and appreciation of places like Ponce City Market and the transitioning Fairlie-Poplar District. Rather than being known for the destruction of sites of cultural and historical significance, Atlanta should be known for their revitalization and preservation.

Works Cited


There are a lot of abandoned buildings in certain parts of Atlanta, especially as people move away from or are discouraged from visiting certain areas (Underground Atlanta, for example or the neighborhoods surrounding Turner Field/any gentrifying...
This creates a lot of disparity and separation between groups socially, politically, and economically. There has been an increase in crime around areas like Underground Atlanta. Poorer neighborhoods have less say politically over what happens to their property. There is a clear cultural gap between people living in impoverished neighborhoods and on the street and those who live in nicer areas. The solution is to bring new life into these areas by improving them. But how can that be done?

What’s the Solution?

Adaptive reuse is a viable solution for the problems listed above. It saves money on construction costs (how much?), it’s better for the environment by eliminating waste and the resources used that would otherwise be used to operate machinery (specific examples), it preserves the character of historic areas and buildings if done correctly (again, specific examples), it reduces urban sprawl by making use of land that would otherwise be abandoned and allotting that space for other buildings, and it promotes sustainable development.

Drawbacks

As long as the building is sound and the layout and amount of space are appropriate for the business (or whatever else) to install itself there, there are very few drawbacks to adapting a building for reuse. One main concern, however, is the lack of efficiency of old buildings, which many developers say outweigh the cost of building new structures (is their reasoning sound, though?). Whatever the case, these are issues that can be solved easily by doing things like adding insulation, and updating fixtures and appliances like air conditioning units (find additional sources to support). Another (sometime legitimate) concern of the reusing old buildings are unexpected faults in the structure. However, if properly examined prior to purchasing, most of these issues can be sussed-out and resolved.
The substantive editor works closely with the author. Together they establish their goals for the project. They also have to discuss and identify the audience. It is important to flesh out these details at the beginning of the project so the editor and the writer are on the same page. They both need to understand the project in order to work together effectively. Once the goals are outlined and the audience is identified, the substantive editor can help the author develop his or her story. Substantive editing, often simply called developmental editing or revision, is a type of extended copyediting. For this reason, the terms copyediting and substantive editing are occasionally confused. We define the terms as follows. According to our understanding, the copyeditor leaves the substance or content of the text untouched. At the most, in addition to linguistic improvement suggestions, he or she gives tips about structure and composition. Substantive editors, also called structural editors, are the big picture people in the editing world. They have to. read the whole text