

# **Final Edit**

**The Final Hours of Your Final Draft**

## **Excerpts:**

**Front Matter and Chapter One**

**Chapters Three and Four (first 6 pages)**

**Chapter Five (first 3 pages)**

**Afterword and Back Matter**

## **Books by Chris Yavelow**

### **Author**

*Final Edit, The Final Hours of Your Final Draft*  
*Tree of Life* (under the pen-name: Chris Loveway)  
*The Macworld Music and Sound Bible* (C.P.A. Award Winner)  
*Harmonization—The Pedagogy of Nadia Boulanger*

### **Co-Author**

*Multimedia Power Tools*  
*Mastering the World of QuickTime*

### **Contributing Author**

*Macintosh Virtual Playhouse*  
*Making Music With Your Computer*  
*The Music Machine*

### **Opera Libretti**

*The Passion of Vincent van Gogh*  
*The Rogue*

### **Graphic Novels**

*The Green Book* (under the pen-name: Chris Johnson)

### **Manuals**

*Miroslav Vitous Symphonic Orchestra Samples Users' Manual*  
*Music Macros Users' Manual*  
*A Player's Guide to the Kurzweil 250*  
*MegaTrack 2.0 Users' Manual*

# Final Edit

**The Final Hours of Your Final Draft**

**50 Time-Saving Editing Techniques  
Every Writer Needs to Know**

**Chris Yavelow**

SCIENCE OF WRITING

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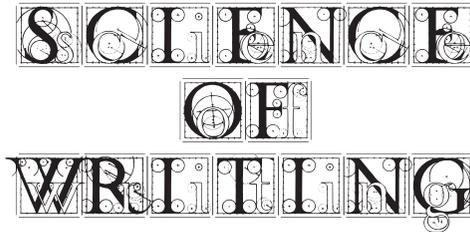
ASHEVILLE, NORTH CAROLINA

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# **Dedication**

To the authors of the books I have edited in the past  
and the authors of the books I will edit in the future.

## **A Principle that Spans Disciplines and Centuries**

“Less is more.” —*Robert Browning (poet)*  
1812–1889

“Less is more.” —*Ludwig Mies van de Rohe (architect)*  
1886–1969

“Less is more.” —*William Zinsser (author, editor, teacher)*  
1922–

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# Preface

I wrote this book to solve a problem: The more books I publish, the more books I must edit, and the more that other authors and publishers contract me to edit their books. Often, the so-called final drafts I receive do not come near to what I would consider to be a final draft, and this adds many hours to my labor—hours that end up costing the authors money while taking time from other books and projects, both theirs and mine.

One of the original purposes of computers was to save time—to do, in minutes or seconds, tasks that would otherwise consume hours or days. Perhaps because I was there at the transition from the non-computer era to the computer-centric life, the transformation was more evident to me. It had a pronounced effect upon my life.

From the invention of the first word processor, I have felt it obvious that document-level operations, that is, procedures that affect a manuscript in its entirety—for example, searching for all double-spaces and replacing them with single spaces—unleash the sort of power for which computers were made, while saving hours of mundane editing. Apparently this was not obvious to others.

Simple operations such as the global double-space-replacement mentioned above and the dozens of similar tips and tricks described in this book, can reduce a grueling three to four-week editing marathon to one that lasts a single day.

Ever since becoming involved in books professionally, I have maintained lists of shortcuts and other self-editing helps for writers whose books I was publishing, editing, or simply critiquing in the many writers' groups I attend. Those resources became the basis of much of the book you now are reading.

Even armed with shortcuts and self-editing helps, writers must make difficult decisions for many changes required during the editing process. To facilitate this decision-making, I developed an expert system—a type of software related to artificial intelligence that emulates the decision-making process of human experts. Among other things, this program contains the knowledge base of good writing practices as defined by the authors whose books are listed in Appendix II “Books About Writing.” The software relates those principles to a body of writing—a corpus—consisting of the bestselling works of the past fifty years, weighted towards the current list of bestsellers to reflect changing preferences of readers. You can read more about that program at the end of this book.

Equipped with the results from twelve years of data-mining bestsellers, I am able to provide some hard and fast rules pertaining to edit decisions that otherwise might force you to stop in your tracks while the clock is ticking.

For these reasons and more, I give you *Final Edit, The Final Hours of Your Final Draft*. Whether you are writing for a traditional publisher, or a print-on-demand publisher, or you plan to self-publish; whether hardbound, paperback, or eBook; the tool you hold in your hand right now will save you much time and money. If you apply the steps detailed herein, you will not only reduce the time required for your final edit, but also increase the accuracy of your editing, allowing you to quickly return to the more important task: writing.

—Chris Yavelow  
August 31, 2011  
Asheville, North Carolina

# Introduction

This book is organized so that the first time you read it, you can learn the steps required to edit your final draft as quickly as possible by applying those steps in the order they are presented while you read. Many of the steps require you to have performed the previous steps and may not function correctly otherwise. These will be clearly labeled.

Once you have become familiar with the editing techniques described herein, you may feel comfortable enough with the process to simply run through the list of searches near the end of the book. After you have edited several books in this manner, you might not need the list.

You may already have some expertise with some of the tools I present—as an editor and publisher I’ve discovered there are many personal definitions for the phrase “fluency with Microsoft Word.” Some people who claim proficiency with Word have never read the manual (horrors!). For this reason, you may be able to skip some of the rudimentary explanation.

No matter what your level, I have designed *Final Edit—The Final Hours of Your Final Draft* so that you can read it and apply it to your manuscript in less than twelve hours. If this book seems too thick for that claim to be true, keep in mind that the beginning pages consist of background and basic information that you may choose to skip and, an even greater portion at the end of the book is devoted to reference chapters and appendices.

In between those “optional” sections, you will find the logically ordered step-by-steps that take you through search patterns to improve the form of your work: patterns for basic cleanup, finding

and replacing problematic punctuation, repairing mismatched styles, and dealing with dialogue, for example.

The optional “Advanced Searches” section will help you deal with issues pertaining to the content of your manuscript: using search patterns for rapid rewrites, and to avoid redundancies, flab phrases, nominalization (verbs and adjectives with suffixes added to create nouns), and more.

If you want to go further, you can. The closing section will show you how to tune your searches to target “power position” elements (as described in Nancy Kress’ excellent book *Beginnings, Middles, and Ends*; [amzn.to/BeginningsMiddlesEnds](http://amzn.to/BeginningsMiddlesEnds)) and focus on chunk endings to magnify the page-turner components that will drive your reader through your book.

You will discover that using search patterns to edit allows you to approach your work from a level of abstraction offering a degree of objectivity that is impossible to attain in any other way. When you read your own work consecutively, in the order the events of your story unfold, you are drawn into the plot and become too involved in your own story to edit it effectively.

The *Final Edit* approach speeds you through the editing process by having you make multiple passes through your work, focusing on one issue at a time. This is far more efficient than slowly plodding through your manuscript trying to notice every type of mistake imaginable, all at once. It is almost impossible to concurrently address errors that occur on multiple levels and in different domains, for example, form and content.

The 50 searches detailed in this book will scavenge your draft for thousands of errors and sometimes even fix the errors automatically. Rather than attempting to discern hundreds of categories of errors with every word you read, you will be focused on a single type of error until every instance of that error has been resolved. Because the searches herein take you from one error to the next error of that type, ignoring the material in between, you will drop into your draft only where there are problems that need to be fixed. This prevents you from being distracted by your own narrative, a state of affairs that can seriously impede self-editing.

When you have finished your final edit, you will be led through less than an hour of final steps (Chapter 11) to optimize your manuscript for book-design, eBook-conversion, or submission to an agent or publisher.

At the end of the book are Appendices containing a variety of references, including a categorized list of all the URLs mentioned in the book, a recommended reading list in the form of easy-to-use “amzn.to” links, for example: [amzn.to/OnWritingWell](https://amzn.to/OnWritingWell) (you should not add “www.” before such links), and a handy, properly ordered “Index to Searches” that you can use as a checklist for subsequent searches, once you’ve mastered this process.

To learn the *Final Edit* editing process as quickly as possible, you will want to refer to the book repeatedly while editing. If you are reading this as an eBook using eBook-reader emulator software, you may want to quickly head to [ScienceOfWriting.com](https://ScienceOfWriting.com) to purchase a paper copy of the book. Your editing will be speedier and far easier to accomplish if you keep the book open while you edit on your screen. With this in mind, unless you are using a standalone eBook-reader, I recommend that you purchase the printed version of the book.

Whether you restrict yourself to basic editing or go through the *Final Edit* entire process, your book will be better for it. You will have a file that is ready to submit to an agent, publisher, POD, or book designer, and as a bonus, you will have a file that is also ready for immediate eBook conversion.

As a bonus, performing the steps in this book will present your most frequent mistakes to you, mercilessly, one after another. If you can learn from your mistakes, this will be a good thing. Having your errors displayed so rapidly and thoroughly will teach you not to make the same ones in your next book. The simple act of repeatedly correcting the same errors can help break deeply ingrained bad writing habits. The next time you reach the *Final Edit* stage, you may find that the process takes far less time.

## **Before You Begin, Register This book**

The information in this book has evolved over decades and there is every reason to expect that it will continue to evolve. Software changes. Some material may need to be revised or updated from time to time. To make sure that you are kept up-to-date, go to the ScienceOfWriting.com website and register this book. Registering your book will assure that receive you the following benefits:

1) You will be emailed an announcement when the next edition of this or other Science of Writing books are about to be published.

2) You will receive an announcement when software is released that will allow you to accomplish many of the tasks in this book automatically—software than can save you even more time.

3) You will have access to the User-Forums where you can participate in discussions about the final hours of your final draft.

4) You will be entered in our eBook-reader Give-Away. For every 1,000 copies of this book that are sold, whether paperbound or electronic, Science of Writing (an imprint of YAV Publications) will give away a free eBook-reader: a Kindle or a Nook—your choice. However, considering the changing landscape of eBook-readers, we reserve the right to substitute another eBook-reader in the unlikely event that another reader is better than either of those.

Have your book close by when you register, because you will be asked to enter a number from the book in order to verify that you truly own it.

We will not sell your email address nor will we give it away. We will use your email address only for the purposes mentioned above. If another YAV-related purpose arises, we will ask your permission before applying your email to that as-yet-unimagined bonus.

## **Back Up Your File Before You Start to Edit**

Many of the searches you will perform during your *Final Edit* are document-level searches. You press the “Replace All” button and every instance of something is changed. Because all books are unique, the results may not be what you intended. With this in mind, make a backup copy with a different file name before commencing your *Final Edit*.

## Chapter One

# Now What?

You've finished your final draft, so what should you do now?

As a new author, you may be aware that your book needs editing. If you are a seasoned author, you understand that it is imperative for your manuscript to be edited before publication.

You may have heard of self-editing, read a book about it, or even taken a class in self-editing at a writers' conference. You may imagine that you learned everything you need to know about editing in your high school English class. You may even believe that your manuscript is already perfect.

Be forewarned that unless you are planning to publish your book, unedited, through a vanity press or an online Print-On-Demand (POD) mill—such outfits customarily publish anything and everything sight unseen and without inspection—then your book will need to undergo some form of editing before it appears in print. Moreover, regardless of whether you plan to self-publish, contract a digital publisher (using POD or other types of digital printing), publish an eBook or have a whopping advance from an established, conventional publishing house, you will be the one who pays for the editing (see the section titled “Sample Editing Fees” in the upcoming chapter).

Don't get me wrong; editing your book is a good thing. In the long run, a well-edited book will receive much better reviews and achieve far greater sales. However, editing a substantial chunk of text in the traditional manner—line by line—can take two or more

weeks. Self-editing is often hindered by the simple fact that authors tend to overlook their own mistakes.

## **Current Prices of Freelance Editors**

Without *Final Edit*, the editing fee for most books will be greater than \$2,000 and often around \$6,000 or even more. This is a one-time fee with most digital print publishers and POD publishers, and if you are self-publishing. But, with a “traditional” publisher, you will pay much more for the editing, and they will force you to continue to pay for it year after year, in the guise of reduced royalties.

For a conventional publisher, the pre-publication production processes such as editing and book design are regarded as being analogous to the costs of building an interstate highway. After the highway has been built, tollbooths or state taxes take your hard-earned money to pay for it or to pay for its annual maintenance. Once the builders have paid off their production costs and accumulated enough fund to cover annual highway maintenance for the next century, they should remove the tollbooths or reduce the highway taxes. Have you ever heard of that happening? The situation is the same with conventional publishers and books. If your book sells, it will have paid off the production costs very quickly. Moreover, because most marketing expenses occur in the first 6 weeks or months (in rare cases, up to a year), the publisher incurs few real “maintenance” costs. Caveat: keeping your book in catalogs may cost up to \$100 per year. You might think that the logical thing would be to raise your royalty rate after all their expenses have been paid. Ask around. That never happens. It is precisely like a tollbooth that never gets removed. It’s a cash cow for those collecting the money. And you’re the one paying the bill.

*Final Edit* can save you all or most of your editing costs, and, in doing so, you might even be able to negotiate a higher royalty rate if your book is to be published by a traditional publisher.

For real world prices, current at the time of this writing, see Appendix III “The Cost of Editing.” There you will find the average fees for various types of editing as reported by the Editorial

Freelancers Association (the EFA). To make these fees easier to relate to your own work, the figures have been converted to per-word fees. Examples of non-EFA editors are also provided, as are the rates of add-on editing services offered by large online print on demand mills.

A search of the web can verify that unless you do your final edit yourself, you will pay between \$2,000 to \$8,400 or more for the editing of your 100,000-word manuscript. Ask yourself whether you would rather spend the day that it will require for you to go through the steps in this book or spend thousands of dollars?

## **Before the Final Hours**

### **The question you are probably asking yourself:**

“Is my manuscript far enough along to be considered a ‘final draft’ for the purposes of this book?”

### **The answer to your question:**

*Final Edit—The Final Hours of your Final Draft* is designed to be used after you have run your spell-check and grammar check and *after* your developmental editing, after you have fixed any point of view problems, checked for consistency of viewpoint (omniscient, first-person, third-person, multiple, etc.), adjusted your chronology to the laws of the physical universe, logically ordered any cause–effect and action–reaction (including stimulus–response and expectation–fulfillment) elements, set the proper pacing, filled any holes in your plot, added your subplots and ticking clocks, removed all your authorial intrusions, inserted any missing transitions, deleted unnecessary back-story, trimmed excessive narration (particularly in second person), checked your flashbacks, corrected your diction and dialect, removed or clarified any jargon, resolved unintended *deus ex machina*, toned down all your “purple prose” (excessive description using a grandiose extravagance of adjectives), corrected any mixed metaphors, verified the appropriateness of clichés, expanded your sensory triggers, finalized your hooks, added your foreshadows and symbols, raised the stakes, and optimized all your scenes,

summaries, sequels, and Motivation-Reaction Units (see the books by Nancy Kress and Dwight Swain in the Appendix for more information about these terms).

In short, the techniques detailed herein are designed to refine your work to its maximum level of perfection. In many cases, this will be *after* you believe that your draft requires no additional changes.

## **A Revolutionary Approach to Editing**

This book will show you how easy it is to leverage the advanced options of Microsoft Word (or similar word processors), such as Find and Replace with wildcards, to edit your book in a single day. As someone who once received the “Best Advanced How-To Book” award from the Computer Press Association, I am confident that my simple step-by-step tutorials will show you how to bring your editing not just to the next level, but several levels further.

And, if your book could talk, I guarantee that after you apply the steps in *Final Edit—The Final Hours of Your Final Draft*, your book would thank you for polishing both its form and content to allow it to step forth boldly into the world of ever more critical readers, with confidence that it will shine to its fullest potential.

**Chapter Three**  
**through**  
**Chapter Four (first 6 pages)**



## Chapter Three

# Introducing Search

### Find and Replace

You've probably used Word's Find function to navigate through your manuscript as its number of pages increased. You may have used Find and Replace before, perhaps to change a character's name. And you may have explored some of the more advanced formatting options to, for example, convert all mentions of a book title to italic or to capitalize a phrase you thought was lowercase.

By the time you finish this book, you may look at Word's Find and Replace with new respect. You may even consider it to be the most important part of the program, even more valuable than styles.

I liken the experience to one I once had when I rented a BMW to drive from Basel, Switzerland, to Cherbourg, France. There was a little button on the gearshift. I assumed it was the same as the little buttons I was used to on American cars, that is, to prevent one from accidentally shifting into reverse—in other words, nothing of consequence. Imagine my surprise when I pressed that button and found it enabled the car to go about twice as fast as I was going. After pressing that button, I made the trip in record time, traveling between 200 kph to 240 kph (120 mph to 150 mph); this was before European highways had speed limits. Using the techniques described in this book will have the same effect upon your final edit.

## Two Types of Find/Replace: Global vs. Selective

To accomplish our light-speed final edit, we will use two types of Find and Replace (bold text refers to the button names in the upcoming screenshots): 1) **Replace All**: Global replacements act upon the document as a whole and do not require your confirmation before changing individual “hits”; and 2) **Find Next** used in conjunction with **Replace**: These selective replacements require you to decide whether or not to replace each find.

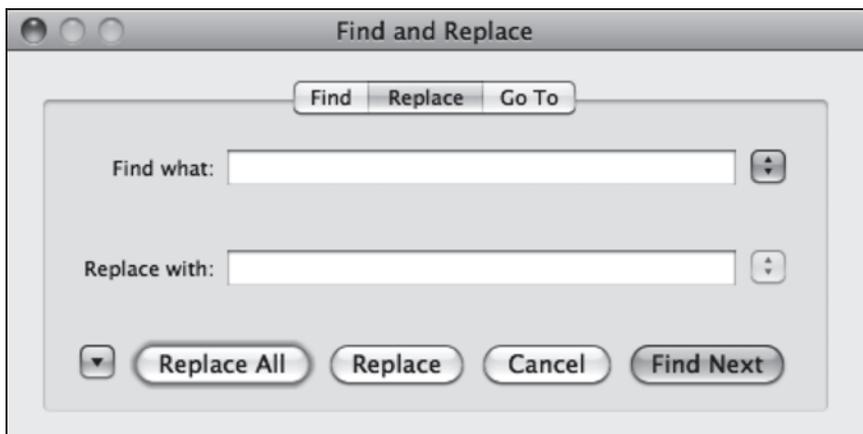
### Global Replacements: Single Step vs. Multiple Step

Global replacements may consist of a single step, initiated by a single button-press, or they may include multiple steps.

#### Example: Global Double-space Replacement (later called #1a)

The first example we will consider is the simplest of all searches: a single step global replacement. This search replaces all double spaces by single spaces. In the next chapter, you will learn a more efficient way to perform this search.

- 1) Type two spaces in the “Find what” field
- 2) Type one space in the “Replace with” field
- 3) Press the “Replace All” button. If necessary, repeat until the results box says “Word has completed its search of the document and made 0 replacements.”



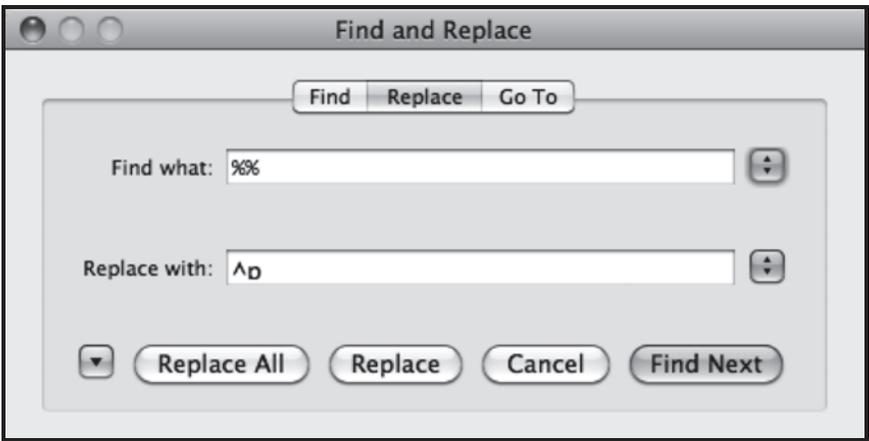
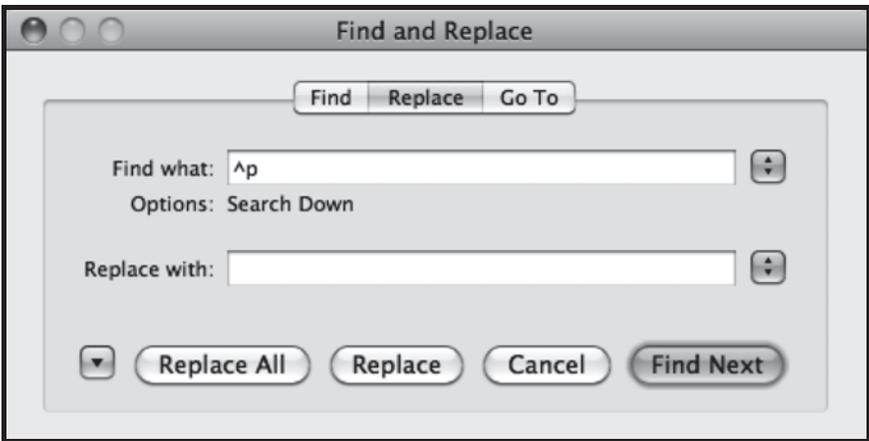
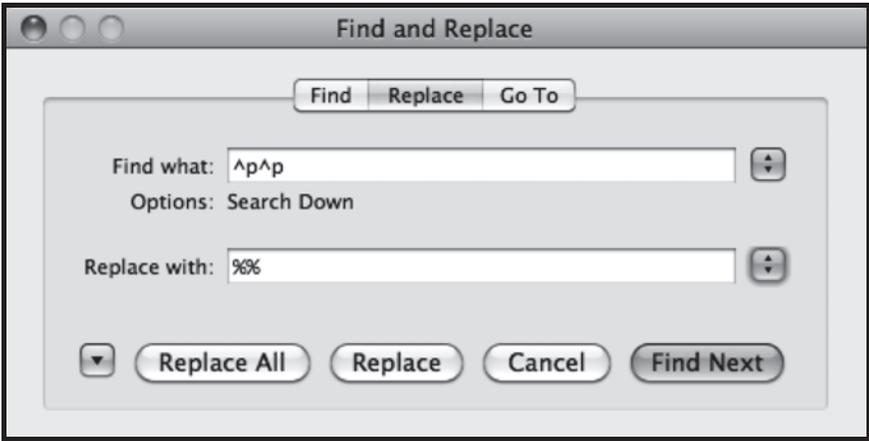
The problem with the previous illustration is that there is no way to see the two space characters in the “Find what” field, and there is no way to see the single space character in the “Replace with” field. Because of this, most of the searches that use the space character will indicate its presence with the word **space** (in the font assigned to Find and Replace field characters). When the search involves wildcards, **space** will be indicated by **caret+32** (i.e. **^32**) which is another way to represent a **space** character. More about this at the end of this chapter.

### **Example: Global 3-Step Return Replacement (later called #3)**

An example of a 3-step replacement is repairing a manuscript in which the author has placed a return at the end of each line and a double return after each paragraph. We use the global 3-step Return Replacement:

- 1) Replace all double returns with a placeholder such as %% (Two percent signs never occur consecutively so we use them as place holders. These will later become the real returns in the document).
- 2) Replace all returns with a single space. Later we will convert any double spaces created in this step to single spaces. We now have a document with no returns anywhere; it is simply one big block of text.
- 3) Replace all placeholders (%%) with return.

See the next page for screenshots showing the three steps. The first box shows two returns (^p^p) being replaced by two percent signs (%%) as a placeholder. The next box shows any remaining returns (^p) being replaced by nothing (The “Replace with:” field is empty). The third box shows all the original double returns, now represented by two percent signs being restored to single returns by replacing the placeholders (%%) with single returns (^p).



## Selective Replacements: Single Option vs. Multiple Option

Selective Replacements require that you make a decision about the replacement. Usually, your decision will involve one optional replacement. Using Word, you can also toggle between two replacements (or none) for each found text. Adding third-party macro-making software such as Keyboard Maestro for the Mac or AutoHotKey for Windows can enable you to choose from many different replacements for your found text. A clipboard manager to provide multiple clipboards can be substituted for or added to the aforementioned macro-making software.

### Example: Single-Option Replacement

In this case you will stay inside the Find & Replace box and Replace, having positioned it so that you can see your manuscript page, including the current found text, above or to the side. This allows you to base your decisions upon context. You alternate pressing the Find Next button, which finds the next occurrence of your “Find what” text, or the Replace button, which replaces the last found text with the contents of the “Replace with” field.

Here is an example of how to selectively replace some instances of “their” with “his or her”:

- 1) Load your “Find what” field with the word “their”
- 2) Load your “Replace with” field with the phrase “his or her”
- 3) Press the Find Next button or the Replace button, as the found text requires.

### Example: Double-Option Replacement

Because recent versions of Word no longer use a modal dialog box for their Find & Replace box, you are able to keep the dialog box open and switch the active window back and forth from your manuscript window to your Find & Replace box. This allows you to keep alternate replacement text on your clipboard, thus giving you three options: 1) to replace the found text with the contents of the “Replace with” field; 2) to click on your manuscript window and press **Command+V** (on a Mac, abbreviated as **Cmd+V**) or **Control+V** (on a PC, abbreviated as **Ctrl+V**) to replace the found

text with the contents of the clipboard; or 3) to simply press the “Next” button without replacing anything.

Here is an example of how to replace “they” with “Frankie and Johnnie” or “the two lovers”:

- 1) Load your “Find what” field with “they”
- 2) Load your “Replace with” field with “Frankie and Johnnie”
- 3) Copy (or cut) “the two lovers” to your clipboard
- 4) Press the Find Next button or the Replace button to choose between the default replacement (Frankie and Johnnie) and retaining the word “they.”
- 5) Whenever you want to replace the found text with the contents of the clipboard, click on the manuscript window to make it active. Then press Command-V (on a Mac) or Control-V (on a PC) to replace the found text with the contents of the clipboard (“the two lovers”). You will need to click the Find & Replace box to make it active and then press the Next button. This alternate replacement should be the one you expect to use least, because of the additional clicks.

You can expand the number of alternate choices to present many possibilities with a third party software clipboard manager.

This concludes our introduction to Find and Replace. Some of the replacements will be as easy as the examples in this chapter; most of them will not. It is important that you understand the basic search operations: Global and Selective, and that you understand both are used in several variations.

## **Wildcards and More**

The most important part of the Find & Replace box is a hidden area containing advanced Find and Replace options. To reveal this area in Word: Mac 2008, click on the disclosure triangle at the lower left of the dialog box. In Word: Mac 2011, choose “Advanced Find and Replace...” in the “Find” submenu under the “Edit” menu. In Word for Windows (2007), click “More” when in the normal “Find” box. In Word for Windows 2010, on the “Home” tab, in the “Editing” group, click the arrow next to “Find,” and then click “Advanced Find.”

You should see a horizontal divider named “Search” (Mac) or “Search Options” (Windows) and another below that named “Find” (both Mac and Windows).

Under “Search,” is a popup menu for specifying scope. It includes the options “Current Document Down,” “Current Document Up,” “Current Document All,” and “All Open Documents.” (The last item is missing from Word Mac 2011, and is difficult to find in Word for Windows. We won’t use it.) For now, choose “Current Document All” (Mac) or “All” (Windows).

Beneath the scope popup menu are checkboxes labeled “Match case,” “Find whole words only,” “Use wildcards,” “Sounds like,” and “Find all word forms.” With the exception of “Use wildcards,” these are self-explanatory. Windows users have a few more options (described on the next page).

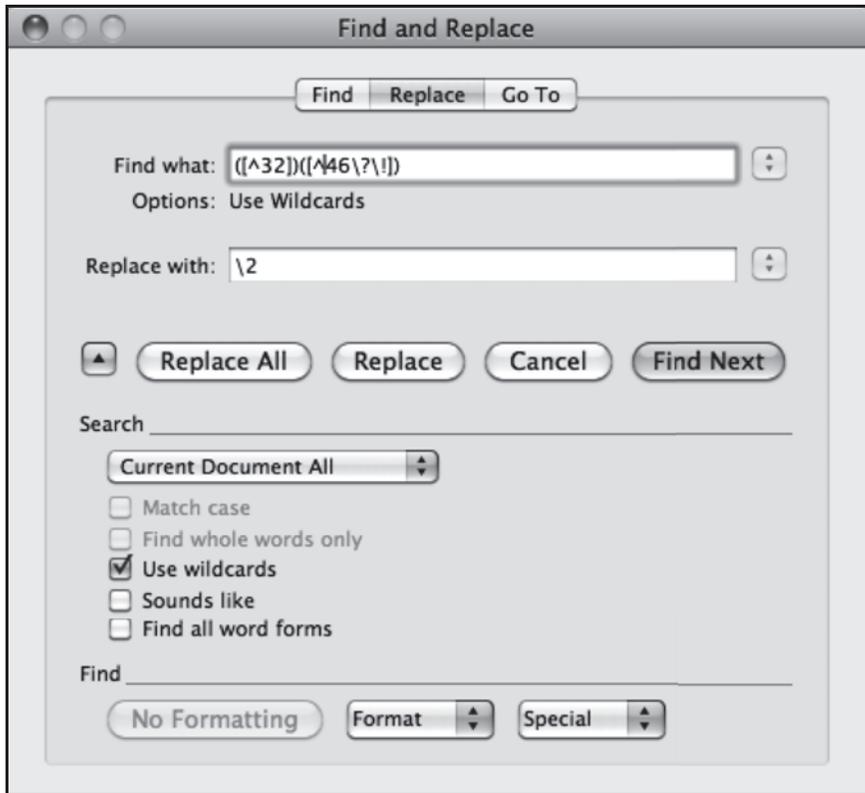
## **Using Wildcards**

The option “Use wildcards” changes the items available by way of the “Special” menu. You don’t need to memorize these (listed on the following pages), but you may want to make a mental note of where to find this information should you happen to need it later.

The most frequently used wildcards are gathered in the “Special” menu at the bottom of the “Find” area. These are listed in the left column of the upcoming table. The center column displays the symbol that Word will place in the “Find what” field when you select an item from that menu. You do not have to enable the “Use wildcards” checkbox to use these items from the “Special” menu; in fact, some won’t work if “Use wildcards” is enabled.

Eventually, you may find that you have committed some of these options to memory and it will be faster to simply type the option in the “Find what” field, directly, rather than having Word enter it according to your selection from the “Special” menu.

One symbol you should commit to memory immediately is the caret symbol: ^. Many of the most powerful search options, whether using wildcards or not, are represented by a caret followed by a letter or number. You type this symbol by pressing **Shift+6**.



The buttons in the lower “Find” area may be in a different order if you are using Windows. The “Format” menu appears at the right. The options on the “Special” menu are discussed on the next page.

Font...  
 Paragraph...  
 Tabs...  
 Language...  
 Frame...  
 Style...  
 Highlight

In Windows, this side of the box may have four additional buttons:

1. Match prefix
2. Match suffix
3. Ignore punctuation
4. Ignore white-space

Special Menu		
Paragraph Mark (note 1)	<b>^p or ^13</b>	FW, RW, On, Off (note 2)
Tab Character	<b>^t or ^9</b>	FW, RW, On, Off
Comment Mark	<b>^a or ^5</b>	FW, Off
Any Character	<b>^?</b>	FW, Off
Any Digit	<b>^#</b>	FW, Off
Any Letter	<b>^\$</b>	FW, Off
Caret Character	<b>^^</b>	FW, RW, On, Off
Column Break	<b>^n or ^14</b>	FW, RW, On, Off
Em Dash	<b>^+</b>	FW, RW, On, Off
En Dash	<b>^=</b>	FW, RW, On, Off
Endnote Mark	<b>^e</b>	FW, Off
Field	<b>^d</b>	FW, Off
Footnote Mark	<b>^f or ^2</b>	FW, Off
Graphic	<b>^g</b>	FW, On
Manual Line Break	<b>^l or ^11</b>	FW, RW, On, Off
Manual Page Break	<b>^m</b>	FW, RW, On, Off
Nonbreaking Hyphen	<b>^~</b>	FW, RW, On, Off
Nonbreaking Space	<b>^s</b>	FW, RW, On, Off
Optional Hyphen	<b>^-</b>	FW, RW, On, Off
Section Break (see note 3)	<b>^12</b>	FW, RW, On, Off
Section Break (see note 4)	<b>^b</b>	FW, Off
White Space	<b>^w</b>	FW, Off

Note 1: **^p** will not work when wildcards are enabled.  
**^13** will not work unless wildcards are enabled.

Note 2: FW = can be used in the Find What field.  
RW = can be used in the Replace With field.  
On = can be used with wildcards enabled.  
Off = cannot be used with wildcards enabled.

Note 3: **^12** will not work unless wildcards are enabled, and will insert a page break when replacing.

Note 4: **^b** will not work when wildcards are enabled.

<b>Other codes not on the Special menu:</b>		
ASCII Character	<b>^nnn</b> (nnn=character code)	FW, RW, On, Off
ANSI Character	<b>^Onnn</b> (0 = zero, nnn=character code)	FW, RW, On, Off
Unicode Character	<b>^unnn</b> (“u” followed by nnn for the char code)	FW, Off
Inline Picture or Graphic	<b>^1</b>	FW, Off
Em space (nicode)	<b>^u8195</b>	FW, Off
En space (nicode)	<b>^u8194</b>	FW, Off
Clipboard contents	<b>^c</b>	RW
Find What contents	<b>^&amp;</b>	RW

<b>Codes that require Field Codes to be visible:</b>		
^Opening field brace	<b>^19</b>	FW, Off
^Closing field brace	<b>^21</b>	FW, Off

<b>Other “Find what” options with “Use wildcards” enabled</b>		
Single character	<b>?</b>	
Wildcard character This lets the character “escape from its wildcard function.	<b>\</b>	Precede the character with a backslash: <b>\?</b> Finds a question mark
One or more characters	<b>*</b>	
One of these characters	<b>[ ]</b>	
One character in a range	<b>[-]</b>	
Any character except these	<b>[!x-y]</b>	
At the beginning of a word	<b>&lt;()</b>	
At the end of a word	<b>()&gt;</b>	
One or more occurrences of the previous character or expression	<b>@</b>	

NOT (Place the exclamation mark as the first item within the brackets with the characters and/or ranges of characters to exclude.)	[!]	
<i>n</i> occurrences of the previous character or expression	{ <i>n</i> }	
At least <i>n</i> occurrences of the previous character or expression	{ <i>n</i> ,}	
From <i>n</i> to <i>m</i> occurrences of the previous character or expression	{ <i>n</i> , <i>m</i> }	
Use parentheses to create expressions of Wildcard characters	( )	<(un)*(able)> finds unbelievable and unthinkable

With wildcards enabled, you can even use the Find & Replace box to manipulate the order of the words in the “Find what” field. If you type **(said)( )**(Stuart) in the “Find what” field and **\3\2\1** in the “Replace with” field, Word will replace occurrences of “said Stuart” with the reordered (and correct form) “Stuart said.” The **\3\2\1** reverses the order of the 3 items in parentheses.

TIP: Attributions such as “said,” “asked,” “answered,” “whispered,” “shouted,” and so forth must always come after the person who is doing the speaking. If you are in the habit of making this mistake, this is yet another *Final Edit* search pattern that you will find extremely useful. It will be covered in the chapter called “Search and Rapid Rewrite.”

## The Fundamental Operation

Two fundamental operations are required by the two types of searches—Global and Selective—described in the previous chapter. The first is to press the Replace All button when executing one of the global searches. The second is to press either the Replace or Find Next buttons when doing one of the selective searches.

## Essential Keyboard Shortcuts (Commit to memory):

Commands to Open the Find & Replace box			
	Mac OS	Windows	Word Command
(1) Find	Cmd+F	Ctrl+F	EditFind
(2) Replace	Opt+Cmd+F Shift+Com+H	Ctrl+Alt+F	EditReplace
(3) Advanced Find and Replace (Word 2011)	(4) [Cmd+F]	(5) [Ctrl+F]	EditFindDialog

Shortcuts available when the Find & Replace box is Open			
Find Next	Enter	Enter	
Replace (and Find Next)	Cmd+R	R	

Shortcuts available when the Find & Replace box is Closed			
Find Next	Cmd+G Opt+Cmd+Y	Ctrl+Alt+Y	RepeatFind
Find Previous	Shift+Cmd+G		EditFindPrevious
Replace (and Find Next)		Ctrl+H	
Replace	(6)	(7)	

You will also need			
Paste	Cmd+V	Ctrl+V	EditPaste
Undo	Cmd+Z	Ctrl+Z	EditUndo
Copy	Cmd+C	Ctrl+C	EditCopy
Cut	Cmd+X	Ctrl+X	EditCut

(1) to (7): See the notes on the next page.

(1) “Find” opens the Find & Replace box in Find mode (not very useful)

(2) “Replace” opens the Find & Replace box in Find & Replace mode (somewhat useful)

(3) There is no built-in keyboard shortcut for “Advanced Find and Replace,” although this is the most useful option of all.

(4) and (5) Recommend using the “Customize Keyboard” menu option to remove **Cmd+F** (**Ctrl+F** in Windows) from the EditFind Word command, and assign it to Word’s EditFindDialog command because you will be using this feature far more than the simple Find command.

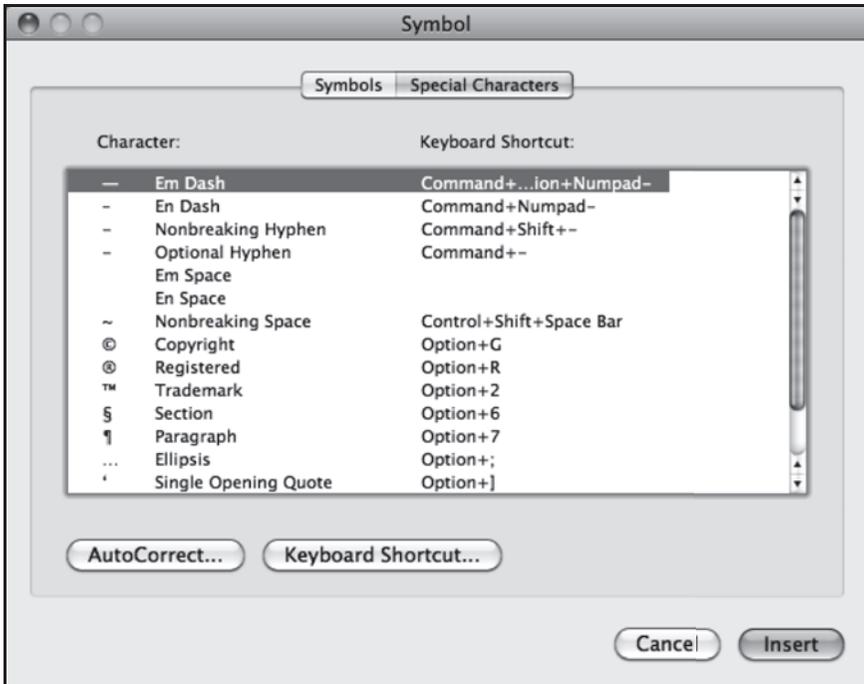
(6) and (7) For Selective Replacements, you can effectively do a Replace while the Find & Replace box is closed by loading the Clipboard with your replacement text. Use **Cmd+G** (Apple) or **Ctrl+Alt+Y** (Windows) to find your search text. Then, use **Cmd+V** (Apple) or **Ctrl+V** (Windows) to replace the found text. Then, proceed to the next found chunk with **Cmd+G** (Apple) or **Ctrl+Alt+Y** (Windows). This adds a step, but it works, and it is the only way to simulate the Replace (and Find Next) on a Mac with the Find & Replace box closed. (Note: Sometimes you must perform the first search with the Find & Replace box open.)

Instead of using keyboard shortcuts, you may want to install some of the commands on a toolbar by using the View → Customize Toolbars and Menus... (Word 2007/2008) or View → Toolbars → Customize Toolbars and Menus... (Word 2010/2011). Installing commands on toolbars is simply a drag-and-drop operation. This will give you access to the “Find Next” command with a single mouse-click if you find that easier than using keyboard shortcuts.

If you do not know how to assign, de-assign, and reassign keyboard shortcuts in Word, you can find a step-by-step explanation and video tutorials in the Link List listed in the Appendices.

## How to Type Special Characters

Throughout *Final Edit* we will refer to special characters—em dashes, en dashes, ellipses, open quotation marks, close quotation marks, single quotes and double quotes, carets, curly brackets, and more. If you do not know how to type these characters, choose “Symbol...” from the “Insert” menu. You should see the following:



Word displays the default keyboard shortcut in the column on the right, but you can change these to something else by using the buttons “AutoCorrect...” and “Keyboard Shortcut...” at the lower left of the box.

As we get deeper into *Final Edit*’s wildcard searches, you will often need to know a character or symbol’s ASCII code. You can find that here, too. Simply click on the “Symbols” tab at the top of the box, select your font name, and click on the desired character in the font matrix. The ASCII code will be displayed right below the font matrix.

<b>How to Type Common Special Characters</b>		
<b>Character</b>	<b>Mac OS</b>	<b>Windows (see note)</b>
Em dash	<b>Shift+Opt+Hyphen</b>	<b>Alt+0151</b>
En Dash	<b>Opt+Hyphen</b>	<b>Alt+0150</b>
Ellipsis	<b>Opt+Semicolon</b>	<b>Alt+0133</b>
Left Single Quote	<b>Opt+] ]</b>	<b>Alt+0145</b>
Right Single Quote	<b>Shift+Opt+] ]</b>	<b>Alt+0146</b>
Left Double Quote	<b>Opt+[ [</b>	<b>Alt+0147</b>
Right Double Quote	<b>Shift+Opt+[ [</b>	<b>Alt+0148</b>

Note: The numbers following the **Alt** key may need to be typed on the numeric keypad when entering the special characters outside of the Find & Replace box. This restriction does not apply the same numbers when they appear in wildcard searches when they occur after a caret (^). For example, typing **^0148** in the “Find what” field with “Use wildcards” enabled will find em dashes.

**Re-read the “Important Note” on page 13 at this time.**

<b>Other Useful Character Codes</b>		
<b>Character</b>	<b>Caret-based Code</b>	<b>Windows keyboard</b>
space	<b>^32</b>	<b>Alt+0032</b>
tab	<b>^12</b>	<b>Alt+0012</b>
return	<b>^13</b>	<b>Alt+0013</b>
period	<b>^46</b>	<b>Alt+0046</b>
comma	<b>^44</b>	<b>Alt+0044</b>
colon	<b>^58</b>	<b>Alt+0058</b>
semicolon	<b>^59</b>	<b>Alt+0059</b>
question mark (Windows only)	<b>^63</b>	<b>Alt+0063</b>
exclamation mark (Windows only)	<b>^33</b>	<b>Alt+0033</b>
foot (single straight quote)	<b>^39</b>	<b>Alt+0039</b>
inch (double straight quote)	<b>^34</b>	<b>Alt+0034</b>



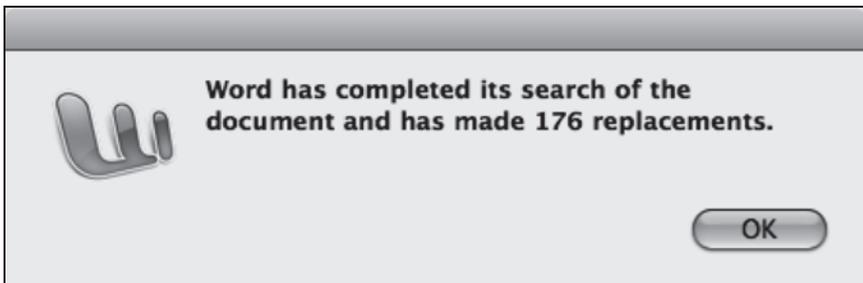
## Chapter Four

# Paragraphs and Sentences

### First Things First

Now we come to the main part of this book: the eight chapters devoted to the Find & Replace patterns that, taken together, make up the *Final Edit* process. The “Final Hours of Your Final Draft” begin right now. If you like, you can start your stopwatch.

We will remedy the common paragraphing mistakes by applying Replacement Searches in this chapter. Most of them are global. With any global search, you should stay in the Find & Replace box and press the Replace All button. After the replacement runs, you will be presented with the message “Word has completed its search of the document and has made *nnn* replacements” (*nnn* will be the number of replacements). If the number of replacements is greater than zero, repeat the search until the last two words are “0 replacements” (zero).



## **Two recommendations before you begin:**

Turn on the “Show Invisibles” option before executing any searches (You can toggle the invisibles on and off with a simple click on the toolbar’s paragraph mini-icon). This will help you monitor your progress and increase your awareness of errors that might have been avoided during the writing process.

In each list of searches, including the searches in this chapter and those in forthcoming chapters, perform the searches *in the order they are presented*. Some of the replacements are constructed with the assumption that prerequisite repairs have been completed.

More importantly, if you are working against a deadline and may not be able to complete all the searches, the lists have been organized to present the most crucial searches and the ones that are the least time-consuming first. Because of this, the earlier searches favor global, single-button searches that can be accomplished with great speed, whereas the later searches are increasingly of the selective variety, which, by having to consider each found chunk individually, can be time-consuming.

As you become more comfortable with the different types of searches—global and selective versions of both wildcard and non-wildcard searches—you will realize which ones do not depend on earlier searches and can be executed out of sequence.

## **Two Important Symbols You Need to Memorize**

Because it is difficult to see whether a **space** character is part of a wildcard search string, whenever this is the case, instead of displaying a **space** in the example, the ASCII code `^32` will be used to make the expression easier to read. Don’t forget the list of character codes on page 33, you will need to consult it occasionally.

As the searches become more advanced, sometimes a search string may extend over two lines. In such cases, the character `↵` indicates that the current line is continued on the next line. The `↵` character should be omitted when retyping the broken string of characters. The `↵` character does not imply a **return**.

Note that the contents of a “Find what” field entry or a “Replace with” field entry will be displayed in **this font**. Keyboard modifiers used in keyboard shortcuts also appear in the same font:

Apple OS	Meaning	Windows OS
Shift	Shift Key	Shift
Ctrl	Control Key	Ctrl
Opt	Option/Alt Key	Alt
Cmd	Command Key	

### Important Note About Spelled-Out Punctuation.

In the search definitions that appear in the shaded boxes, sometimes you will see the words **space**, **return**, **period**, **comma**, and so forth in the font reserved for those words. Simply type the actual space, return, period, or comma rather than typing the word. Sometimes a plus sign is used with these, for example **space+space**. In this case, type two spaces without the plus sign.

## Let the Searches Begin!

### Paragraph Repairs

#### 1a) Global Double-space Replacement (Without the Special Menu)

**Comment:** This will ensure that your document contains no double-spaces, whether between sentences or for other unacceptable formatting reasons. Skip to the next search (Using the Special Menu) to perform this search more quickly.

- A. *Find what:* **space+space** (double space)  
*Replace with:* a single **space**.
- B. Repeat “A” until the search results come up as zero.

**Explanation:** See the next search for a better approach to this.

#### 1b) Global Double-space Replacement (Using the Special Menu)

**Comment:** This search accomplishes the same result as the previous search, but you can perform this search with a single click because the “white space” symbol represents an number of spaces.

- A. *Find what:* **space+^w** (caret+w means “white space”)  
*Replace with:* **space** (a single space)
- B. Replace All (a single button click)

**Explanation:** The “Find what” field contains caret (^) followed by a lowercase “w.” This **^w** represents any amount of white space, meaning any number of spaces in a row, even a single one. We replace all of them with a single space, leaving no instances of multiple spaces and requiring only one button click. The difference between this search and the previous one is that the first search required multiple button clicks (Repeat “A” until the search results come up as zero). Note that the **caret+w** pattern may be inserted by way of the Special menu by selecting “White Space.”

## 2) Global or Selective Manual Line Break Replacement

**Comment:** This converts all manual line breaks (shift-returns) into normal returns. Read the notes below before performing this replacement.

- A. *Find what:* manual line breaks (^l), that is, a caret followed by a lowercase “L”
  
- B. *Replace with:* a single return ^p, that is a caret follow by a lowercase “P”

This will replace manual line breaks (created by typing shift-return) with normal paragraph breaks. This replacement can be global or selective depending upon if and how you have used manual line breaks. There are some valid reasons for using these and they will not present problems to eBook conversion because they convert to the HTML tag `</ br>`, but they can be a nightmare for the book designer.

First scan your document to see whether you have used manual line breaks to override the effects of normal returns for a good reason required by the text. For example, some people use manual line breaks to add space in a numbered list. There are much better ways to do this, so you should probably not consider this as a reason to avoid this step. Others use manual line breaks to create more logical line breaks in quoted material, including block quotes and verses or quotations used between the chapter title and the beginning of the chapter body text. In most of these cases, you will want to replace these with standard returns.

In rare cases, you may want to perform this Manual Line Break Replacement *after* the Global 3-step Return Replacement (Search #3, below). While scanning your document for manual line breaks (You did turn on “Show Invisibles,” didn’t you?), look for valid instances of double manual line breaks that might be removed by the Global 3-step Return Replacement. Double manual line breaks may be required by a multi-paragraph block quotation or a multi-verse poem. Alternatively, if the number of cases is small, you may decide to use this search as a selective replacement. On the other hand, if it is only a single passage, you will probably save more time by simply noting the chapter or chapters in which the double manual line breaks occur and restoring them after executing the global version of this replacement, and after performing replacement #3.

Reminder for selective replacements: first enter search terms; then, close Word’s Find & Replace box and use **Cmd+G** (Apple) or **Ctrl+Alt+Y** (Windows) to “Find Again” (and again, and again, until the end). Caveat: Sometimes you will need to perform one search before closing the Find & Replace box, first.

### 3) Global 3-step Return Replacement

**Comment:** This replacement assures that your document will contain only single returns or double returns and takes three steps using placeholders. This replacement was briefly described in Chapter 3: “Introducing Search.”

A. *Find what:* **^p^p**

Replace All with: %% (This is the placeholder that I use; feel free to use another.)

B. *Find what:* **^p^p**

C. Replace All with **^p**

D. Repeat steps A and B until no more instances of **^p^p** are found

E. *Find what:* %%

F. *Replace with:* **^p^p** (Replace All)

#### 4a) Global Space Before Paragraph Mark Replacement

**Comment:** This simple global search repairs situations in which you have typed a space immediately prior to typing a return. Such errors can happen for many reasons including typing very quickly. Remember the “Important Note” on page 36: where you see **space+** simply type a space and do not type the plus sign.

A. Find what: **space+^p** [a space character followed by a return (^p)]

Replace with: **^p** [a single ^p]

B. Replace All and Repeat until no more instances of **space+return** are found

It will be necessary to have performed this search before doing the ellipsis repair searches in the following chapter.

#### 4b) Global Paragraph Mark Followed by Space Replacement

**Comment:** This simple global search repairs situations in which you have typed a space immediately following typing a return. Such errors can happen for many reasons including typing very quickly. Another increasingly less common cause for this mistake is the typing of 2 to 5 spaces at the beginning of paragraphs, in place of an indent or a tab (tabs will be replaced by indents later in this chapter).

A. Find what: **^p+space** [a space character appearing after a return (^p)]

Replace with: **^p** [a single ^p]

B. Replace All and repeat until no more instances of **return+space** are found

**Caution:** This search must be done before doing the paragraph capitalization repair search later in this chapter. Remember the “Important Note” on page 36: where you see **+space** simply type a space and do not type the plus sign.

## **Chapter Five (first 3 pages)**



## Chapter Five

# Problematic Punctuation

### Search for Punctuation Problems

A great deal of punctuation errors can be repaired using *Final Edit* searches. For many of these, it will be necessary that you have at least enabled the “Replace as you type” in your Word Preferences so that “Straight quotation marks” will automatically be replaced by “smart quotation marks,” and “Symbol characters (--)” by symbols (—).” Automatic replacement of symbol characters deals with more than just em dashes: ellipses, when expressed as three periods, are also converted to a single ellipsis character.

We will start with the simplest of punctuation: three sentence terminators: the period, question mark, and exclamation mark, and initially deal with these on the simplest level to ensure that there is never a space before a sentence terminator.

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"A perfectly healthy sentence, it is true, is extremely rare. For the most part we miss the hue and fragrance of the thought; as if we could be satisfied with the dews of the morning or evening without their colors, or the heavens without their azure."  
—Henry David Thoreau

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## 10a) Global Sentence Terminator Repair

**Comment:** This one is simple. We will search for a space followed by a period, question mark, or exclamation mark, and then remove the space. We could do this as three separate searches for 1) **space+period**, 2) **space+question mark**, and 3) **space+exclamation mark**, but we can also accomplish this in a single step using wildcards. Ellipses, em dashes, and quotation marks can also terminate sentences, and those will be covered later in the chapter.

- A. Enable “Use wildcards”
- B. *Find what:* `([^32])([46\?!])`
- Replace with:* `\2`
- C. Press the Replace All button. Repeat until zero cases are found.

**Explanation of Find what:** The first expression contains the bracketed ASCII code for the space character (`^32`), meaning that the space must occur. The second expression contains the bracketed representations of a period, question mark, and exclamation mark: `^46\?!` (The question mark and exclamation mark must be expressed as escaped characters by preceding them with a backslash. On a Mac—by the way, I am using a Mac—using the ASCII codes results in an error for either of these characters). The search will find any of the three characters in this expression.

**Explanation of Replace with:** The `\2` replaces the found chunk with the second expression in the “Find what” field. Expressions are enclosed in parentheses. The second one will contain whichever character was found following a space, therefore, by omitting the first expression, `\1`, the punctuation mark will appear without the space.

## 10b) Global Phrase and Clause Punctuation Repair

**Comment:** This is another simple replacement. We will search for a space followed by a semi-colon, colon, or comma, and then remove the space. We could do this as three searches for 1)

**space+semi-colon**, 2) **space+colon**, and 3) **space+comma**, but we can also accomplish this in a single step using wildcards. Ellipses, em dashes, and quotation marks can also follow phrases and clauses, but those will be dealt with later in this chapter.

- A. Enable “Use wildcards”
- B. *Find what:* `([^32])(^58^59^44)`
- Replace with:* \2
- C. Press the Replace All button

**Explanation:** See the explanations that follow the previous replacement. The same principles apply here.

### 10c) Global Sentence, Phrase, and Clause Punctuation Repair (combined)

**Comment:** This search combines the two previous ones into a single replacement. It is not a separate search, and if you have completed the two previous searches, you should not perform this one. However, in the future, you may wish to use this combined form.

The searches were presented in this way to help you understand the power of wildcards to make your searches do double duty (actually, they can do much more) and thereby, cut your search time in half (or more).

- A. Enable “Use wildcards”
- B. *Find what:* `([^32])(^46\?!^58^59^44)`
- Replace with:* \2
- C. Press the Replace All button

As this replacement shows, the flexibility of wildcards can save you a great deal of time. Consider the steps you would have had to go through to complete the search above without wildcards:



**Afterword**  
through  
**Back Matter**



# Afterword

You've come a long way: from replacing multiple spaces with a single **space** to wild card searches such as #42b using expressions like `([^32^13\"])^32)([TtWwhiaestnr]{4,5}'[dlre]{1,2})` to target complex word problems. Search #42b, you may recall, let you search for fifteen contracted words in three contexts. That is the 'd, 'll, and 're contraction forms of the words *this*, *that*, *what*, *when*, and *where*. The three contexts are 1) as the first word of a paragraph or internal sentence, 2) inside or outside dialogue, and 3) anywhere else in a sentence. That single search finds potential errors in 45 different ways (three contexts multiplied by fifteen contractions).

You have become an expert in wielding the full power of Word's Find & Replace box. You are able to reduce your editing time to a tiny fraction of what it has been up until now. You've saved thousands of dollars and hundreds of hours. More importantly, you can do it again and again, and each time you edit this way, you will become faster and more secure with the process. Moreover, in between editing your final drafts, your writing will improve because you now know how to produce prose that requires less editing during your final edit. The entire process will be faster each time.

Congratulations!



# APPENDIX I

## Link List

### Final Edit Website

ScienceOfWriting.com

### The Author's Websites

ChrisYavelow.com

FictionFixer.com

InterestingWriting.com

### Miscellaneous Links

#### Scrivener

Writing Software by Literature and Latte  
(This book was written in Scrivener Mac, before exporting the text to Word for its *Final Edit*. By the time you read this Scrivener for Windows will be available.)

<http://bit.ly/Scrivener-ed>

<http://bit.ly/Scrivener-Mac>

<http://bit.ly/Scrivener-Win>

### The Editorial Freelancers Association

#### Rate List

<http://www.the-efa.org/res/rates.php>

### Banished Words Lists

#### Current "Banished Words" List

<http://www.lssu.edu/banished>.

#### Previous lists, by year, back to 1976

[http://www.lssu.edu/banished/archived\\_lists.php](http://www.lssu.edu/banished/archived_lists.php)

#### Complete list alphabetized

[http://www.lssu.edu/banished/complete\\_list.php](http://www.lssu.edu/banished/complete_list.php)

## **Word Help**

### **Help Setting Preferences**

<http://bit.ly/WordPrefs>

### **Word Help for Styles**

Step-by-step explanation about creating Styles in Word 2010/2011

<http://bit.ly/Styles2010-2011>

Styles Video Tutorial: Word 2010/2011

<http://bit.ly/StylesVideo2010-2011>

Step-by-step explanation about creating Styles in Word 2010/2011

<http://bit.ly/Styles2007-2008>

Styles Video Tutorial: Word 2007/2008

<http://bit.ly/StylesVideo2007-2008>

### **Word Help for Keyboard Shortcuts**

Keyboard Shortcuts Step-by-step explanation

<http://bit.ly/WordShortcuts>

Keyboard Shortcuts Video Tutorial: 2010/2011

<http://bit.ly/ShortcutsVideo2010-2011>

Keyboard Shortcuts Video Tutorial: 2007-2008

<http://bit.ly/ShortcutsVideo2007-2008>

# **APPENDIX 2**

## **Books About Writing**

(Including amzn.to links)

This list is maintained at [CraftOfWriting.com](http://CraftOfWriting.com)

A “Bitly Bundle” of these links is available at:

<http://bit.ly/ScienceOfWritingLinks>

### **Fundamental Books about writing**

*On Writing Well*

William K. Zinsser

<http://amzn.to/OnWritingWell>

*The Art of Fiction*

John Gardner

<http://amzn.to/ArtOfFiction>

*Stein on Writing*

Sol Stein

<http://amzn.to/SteinOnWriting>

*The Elements of Style*

William Strunk and E. B. White

<http://amzn.to/TheElementsOfStyle>

### **Books about Usage**

*101 Misused Words*

Mignon Fogarty

<http://amzn.to/101MisusedWords>

*The Accidents of Style:  
Good Advice on How Not to Write Badly*

Charles Harrington Elster  
<http://amzn.to/TheAccidentsOfStyle>

*Right, Wrong, and Risk  
A Dictionary of Today's American English Usage*

Mark Davidson  
<http://amzn.to/RightWrongRisky>

*Simple and Direct*  
Jacques Barzun  
<http://amzn.to/SimpleAndDirect>

**Books About Sentences**

*Stunning Sentences*

Bruce Ross-Larson  
<http://amzn.to/StunningSentences>

*It Was the Best of Sentences, It Was the Worst of Sentences*

June Casagrande  
<http://amzn.to/BestOfSentences>

*I Never Metaphor I Didn't Like*

Mardy Grothe  
<http://amzn.to/INeverMetaphorIDidntLike>

**Books About Grammar**

*Woe is I*

Patricia T. O'Conner  
<http://amzn.to/WoelsI>

**Books About Punctuation**

*The New Well-Tempered Sentence*

Karen Elizabeth Gordon  
<http://amzn.to/NewWellTemperedSentence>

*A Dash of Style*  
Noah Lukeman  
<http://amzn.to/ADashOfStyle>

## **Books About Dialogue**

### ***The Book of Dialogue***

Lewis Turco

<http://amzn.to/TheBookOfDialogue>

## **Books About The Craft of Writing**

### ***The First Five Pages:***

### ***A Writer's Guide To Staying Out of the Rejection Pile***

Noah Lukeman

<http://amzn.to/FirstFivePages>

### ***The Plot Thickens: 8 Ways to Bring Fiction to Life***

Noah Lukeman

<http://amzn.to/ThePlotThickens>

### ***Writing the Breakout Novel***

Donald Maas

<http://amzn.to/WritingTheBreakoutNovel>

### ***Beginnings, Middles, and Ends***

Nancy Kress

<http://amzn.to/BeginningsMiddlesEnds>

### ***Showing and Telling***

Laurie Alberts

<http://amzn.to/ShowingAndTelling>

### ***Techniques of the Selling Writer***

Dwight Swain

<http://amzn.to/TechniquesOfTheSellingWriter>

### ***The Fire in Fiction***

Donald Maas

<http://amzn.to/TheFireInFiction>

### ***The Breakout Novelist:***

### ***Craft and Strategies for Career Fiction Writers***

Donald Maas

<http://amzn.to/TheBreakoutNovelist>

***The Story Template***

Amy Deardon

<http://amzn.to/TheStoryTemplate>**Books About eBook Formatting*****Kindle Formatting: The Complete Guide To Formatting******Books For The Amazon Kindle***

Joshua Tallent

<http://amzn.to/KindleFormatting>***EPUB Straight to the Point:******Creating eBooks for the Apple iPad and other eBook-readers***

Elizabeth Castro

<http://amzn.to/EPUBstraight>**Miscellaneous Books*****Random House Webster's Unabridged Dictionary***

Random House

<http://amzn.to/RandomHouseDictionary>***Flip Dictionary***

Barbara Ann Kipfer

<http://amzn.to/FlipDictionary>***The Fine Print of Self-Publishing - Everything You Need to Know About the Costs, Contracts, and Process of Self-Publishing***

Mark Levine

<http://amzn.to/TheFinePrint>***The Beethoven Sketches***

Douglas Johnson, Alan Tyson, Robert Winter

<http://amzn.to/BeethovenSketches>

# Appendix 3

## The Price of Editing

The Editorial Freelancers Association or EFA (<http://www.the-efa.org/res/rates.php>) is a good place to start to determine how much editing will cost unless you use the techniques in this book to do it yourself. On their website, the prices are listed per hour with the page “pace” provided; common practice defines a page is considered as 250 words.

I convert the EFA’s rates to per word in the following list to make it easier for you to calculate the costs. Simply determine your total word count and then multiply that by their per-word fees.

- Basic Copy editing: 1.2 to 3.2 cents per word  
(average = 2.2 cents per word)
- Heavy Copy editing: 3.4 to 10 cents per word  
(average = 6.7 cents per word)
- Substantive or line editing: 3.3 to 24 cents per word  
(average = 13.65 cents per word)
- Developmental editing: 4.8 to 32 cents per word  
(average = 18.4 cents per word)

Using the average rates above, you can calculate the average editing cost for your manuscript:

Type of edit	50,000 words	100,000 words
Basic Copy editing	\$1,100	\$2,200
Heavy Copy editing	\$3,350	\$6,700
Substantive or Line editing	\$6,825	\$13,650
Developmental editing	\$9,200	\$18,400

As you can see, editing is expensive. Of course, you might have a friend who is good with grammar “edit” your book for less or for free. I’ve seen plenty of books edited that way and my response is, “You get what you pay for.”

If you look around the web, you will find many people offering to edit books at \$6.00 per 250-word page. That works out to 2.4 cents per word, or \$1,200 per 50,000 words and \$2,400 per 100,000 words. But what sort of editing is it? Is it copy editing, line editing, or developmental editing?

The lowest rate I have seen on the web for anything beyond basic copy editing is 3 cents per word. This comes to \$3,000 for 100,000 words, and the number of items repaired by such edits may turn out to be a fraction of those you can fix using the techniques in the book you hold in your hand: *Final Edit—The Final Hours of your Final Draft*.

When it comes to the editing services of large POD mills, remember, they publish anything submitted, sight unseen; and this means “manuscript unseen by human eyes”—unless you pay an extra fee for that privilege. Such online duplication outlets posing as digital publishers can charge as low as a penny a word for basic copy editing, although most hover around 2.2 to 3.2 cents per word. That is similar to or more than the AFE average rate. However, the sample edits they provide reveal that their definition of the word “basic” is strict. Line editing and developmental editing services offered as add-ons to POD packages tend to be lower than the average AFE rates. I have seen 2.9 cents per word for line editing, 3.5 to 4.2 cents per word for “content editing” (presumably, some sort of substantial editing, but not developmental editing), and 6.4 to 8.4 cents per word for developmental editing.

# Highlighted Quotations

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Single-Option Replacement

Double-Option Replacement

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- 13b) Global Multi-Stage Ellipsis Replacement (Precautionary)
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# About the Author

**Chris Yavelow** is an award-winning author who has worked in every aspect of the book business, from typesetting to layout and design; from being an editor, publisher, and agent; to developing software for writers.

Yavelow's professional involvement with books began as a teenager setting metal type for printing presses. He was required to memorize the upper case and lower case in order to set type blindfolded. These were wooden cases filled with metal type.

He has worked as a professional writer since the 1980s, starting with small pieces for specialized journals, and eventually writing features and cover stories for national magazines. He now has more than a dozen books to his credit.

After his *Music and Sound Bible* received the Computer Press Association's "Best Advanced How-To Book" award, he spent five years as series editor for A-R Editions' Digital Audio Series.

Since 2000, he has been developing an unprecedented software tool for authors: FictionFixer.com. In 2007, he launched YAV Publications, an author-friendly P.O.D. publishing company with exceptionally high standards. At the time of this writing, he teaches online for the University of Maryland University College.

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# FictionFixer

Many of the assertions made in *Final Edit* are based upon research acquired from the author's program FictionFixer.

FictionFixer tracks and analyzes more than 250 characteristics of current bestselling novels. The software combines this data with a consensus of expert advice and opinion to define a model representing what the public expects from such books.

FictionFixer can match every corresponding aspect of an author's manuscript to the current model, a specific work, or both.

Processing a draft through FictionFixer can alert the author to even the most slippery of errors, compared to which, the errors discussed in this book are the tip of the iceberg.

Because FictionFixer is unique among available writing software, it is difficult to explain briefly. Visit [FictionFixer.com](http://FictionFixer.com) for more information.