

PINNACLE

PROSE

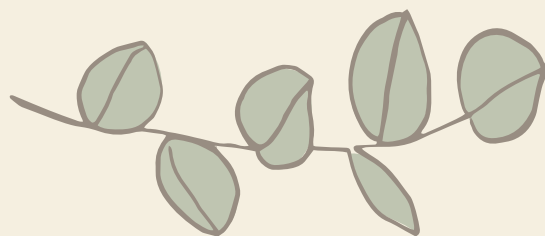
EDITORIAL SERVICES GUIDE

THIS PACKET intends to help you decide which editing services you require and whether I'm the right editor for you.



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QUALIFICATIONS

EDITORIAL ASSOCIATIONS:

vetted member of the EFA and Reedsy.

EDUCATION: completed multiple accredited copyediting and publishing courses. Holds a degree in English Lit. and Creative Writing.

EDITORIAL EXPERIENCE:

served as a Reader, Genre Editor, Managing Editor, and Co-Editor in Chief at a literary magazine.

PUBLICATIONS: various publications in literary and academic journals. When I'm not editing books, I'm writing them and working toward traditional publishing.



WHEN DRAFTING MANUSCRIPTS AND DEFEATING SLUSH PILES, I'M RIGHT THERE WITH YOU.



PHILOSOPHY

THE WORK MUST END UP AS EXACTLY AS THE AUTHOR WISHES—“IT’S YOUR BOOK”

—Faith Sale, Editor



Good writing—interesting use of language, evocation of genuine emotion, revelation of unrecognized truths—is, in my estimation, the highest form of art. So, when I approach a work of fiction, I do so in that spirit.

I remind the author as much as I can that any remark I utter or any mark I make on a manuscript is to be taken only as a suggestion.

I don’t prescribe revision. I simply locate troubles and, if invited, participate in finding cures.



SPECIALTIES & SKILLSET



SPECIALTIES

Fantasy, magical realism, general fiction, romance, short fiction, creative nonfiction, flash fiction, lyric essay, poetry, anthologies, and literary journals.

SKILLSET

Coming from a literary editing background, my strengths are in syntax, diction, authorial voice, imagery, and immersion. I especially adore lyrical prose and can help you achieve that effect.





ETHICS



I UNDERSTAND THAT WORDS HOLD POWER. THE CHANGES I MAKE CAN MEAN THE DIFFERENCE BETWEEN EMPOWERMENT AND INVALIDATION.

I've read and edited diverse pieces that address trauma, minority perspectives, and various cultural experiences from across the world. As an editor, it is my goal to never censor, dampen, filter, or alter these experiences in any way. I edit for inclusive, respectful, and empowering language, and pay close attention to potentially harmful content like microaggressions. I follow the principle of doing no harm and understand that this goes beyond grammar, spelling, and punctuation. I'm always learning, and I'm open to feedback on ways to lift and support underrepresented voices.



TYPES OF EDITING SERVICES

Below are the many editing services a manuscript should receive before publication. They're listed in order, from big-picture edits down to minute details.

Not every manuscript requires each type of editing service, but I encourage new and self-published authors to seek as many as they can.

1. BETA READERS AND CRITIQUE PARTNERS
2. EDITORIAL/MANUSCRIPT ASSESSMENT
3. DEVELOPMENTAL EDITING
4. LINE EDITING
5. COPYEDITING
6. PROOFREADING

WHAT BETA READERS DO

BETA READERS AND CRITIQUE PARTNERS: If you are new to writing, beta readers and critique partners should be your first step. After you've polished up your manuscript with several rounds of self-edits, it's time to get some feedback from readers. They will help you get general feedback on plot, pacing, and characters. Beta readers and critique partners are not professionals, and you can find these services for free on various forums like Facebook.

BETA READERS ARE NOT PROFESSIONALS, BUT THEY'RE ESSENTIAL FOR NEW AUTHORS

Pacing and Engagement

1. Did the novel keep you engaged from the beginning? If not, why not?
2. At what point did you feel "Ah, now the story has really begun!"?
3. Were there any parts that you found yourself skimming?

Characters

1. Could you connect to Robyn and Steph? Were they engaging as characters?
2. Were there any characters you would like to see more/less of?

The Mystery

1. Which character(s) did you suspect of being the killer?
2. Were you surprised at the killer's identity? Was it a believable solution? If not, why not?
What was the biggest plot twist for you personally?

*Example of a beta reader questionnaire



WHAT EDITORIAL ASSESSMENTS DO

EDITORIAL/MANUSCRIPT ASSESSMENT: So, you've already had beta feedback and they've encouraged you to perform some hefty edits. You've queried a book to agents but can't keep getting rejections. Or, you've pulled a self-published book off the market due to lower-than-expected reviews. You just don't know what to do next! An editorial assessment provides feedback on the structure of your book (as well as its characterization, plot, pacing, and style) in the form of an editorial letter. The main purpose of an editorial assessment is to give you a sense of your book's overall strengths and weaknesses and provide general help on what edits you need to make next. Feedback from an editorial assessment can lead to significant changes in your manuscript and help you devise a revision strategy that dramatically improves the execution of your idea.

EDITORIAL ASSESSMENTS ARE GREAT FOR WHEN YOU JUST DON'T KNOW WHAT TO DO

Opening Comments

Rosemary, thank you for submitting your manuscript to FriesenPress. You have crafted a thought-provoking story that explores our hidden emotional lives. The reader is challenged (along with the characters) to consider the power of undisclosed motivations and unmet needs, as well as how deception impacts the well-being of both ourselves and others.

The title plays on the well-known term to suggest the passage of time and its ability to wash history—for better or for worse—out to sea. However, it's a rather generic, cliché term, so the audience may not be clear on what to expect at first glance. You might consider adding the subtitle "A Novel" to help differentiate it from nonfiction books with similar titles. You can also work with your designer to ensure the cover design sets you squarely in the psychological

*An excerpt from an editorial assessment



WHAT DEVELOPMENTAL EDITS DO

DEVELOPMENTAL EDIT: Developmental editing covers everything that an editorial assessment covers, only far more in-depth. The most obvious way it differs is that developmental edits also include comments directly in your manuscript draft along with an editorial letter. Developmental edits break your story down scene by scene and provide an extensive outline of your plot. This type of edit may help you drastically reduce or increase the size of your manuscript, or even encourage you to compress or expand a book series. A developmental edit is also a good idea if you're looking to troubleshoot very specific parts of your story or if you prefer something more in-depth and personal than a general editorial assessment.

DEVELOPMENTAL EDITING PROVIDES EXTENSIVE, IN-DEPTH MANUSCRIPT CRITIQUES

Alana had always been his tagalong, surrogate kid sister type. There had been a brief attempt at dating when he was seventeen and she was sixteen, but he'd found it awkward and had broken it off after only three months. It had been relatively innocent physically during that time, and, although she was a beautiful girl even at that young age, Max was glad he'd never crossed the line with her and slept with her.

In contrast, it made absolutely no sense how Lilly had managed to invade his mind and how her very essence seemed to pour through his bloodstream in so short a time. He could not stop thinking about her, could not control his instantaneous attraction. All he knew right now was that he had to see Lilly and reassure himself that she was safe.

The brakes of Max's car protested as he slammed into his own driveway then roared into the garage. He practically sprinted inside before he calmed himself to more slowly proceed through the dark, quiet house to Lilly's room. He was half afraid to open the door and find her gone. When he cracked the door and light from the hallway spilled over the bed, illuminating Lilly's sleeping figure, Max finally began to breathe normally again.

Moving noiselessly into the room, Max crept over to the bed. Lilly lay curled on one side with her glorious mass of hair spread out on the pillow around her head, her face finally at peace in sleep. He reached out and, with utmost gentleness, brushed a hand along Lilly's cheek.

Max contented himself with pressing a tender kiss to her forehead before forcing himself to withdraw from the room. Suddenly exhausted beyond measure, Max made his way up to bed.

Lilly's tortured screams ripped Max out of his peaceful dreaming with all the force of a hurricane. His heart slamming against his ribs, Max was on his feet and halfway down the stairs without a second thought even before he came fully awake.

He raced into Lilly's room to find her entangled in her sheets, Max quickly moved to free her. Lilly screamed again as Max touched her, thrashing away from him. Her eyes opened but saw only the image in her mind. Max felt chilled by the potent terror he found in her sightless gaze. Was she reliving her attack?

Traci Loudin
In this day and age, I find it hard to believe that a 16 and 17 y/o were together for 3 months and didn't get to home base.

Traci Loudin
Creep alert!

I think maybe this would feel less invasive and weird if she had fallen asleep on the couch watching TV or something, and maybe he can feel guilty for her staying up waiting on him

Traci Loudin
Maybe if she falls asleep on the couch, he could bring in the sheet and blanket and cover her up, and then she gets entangled in them during her nightmare.

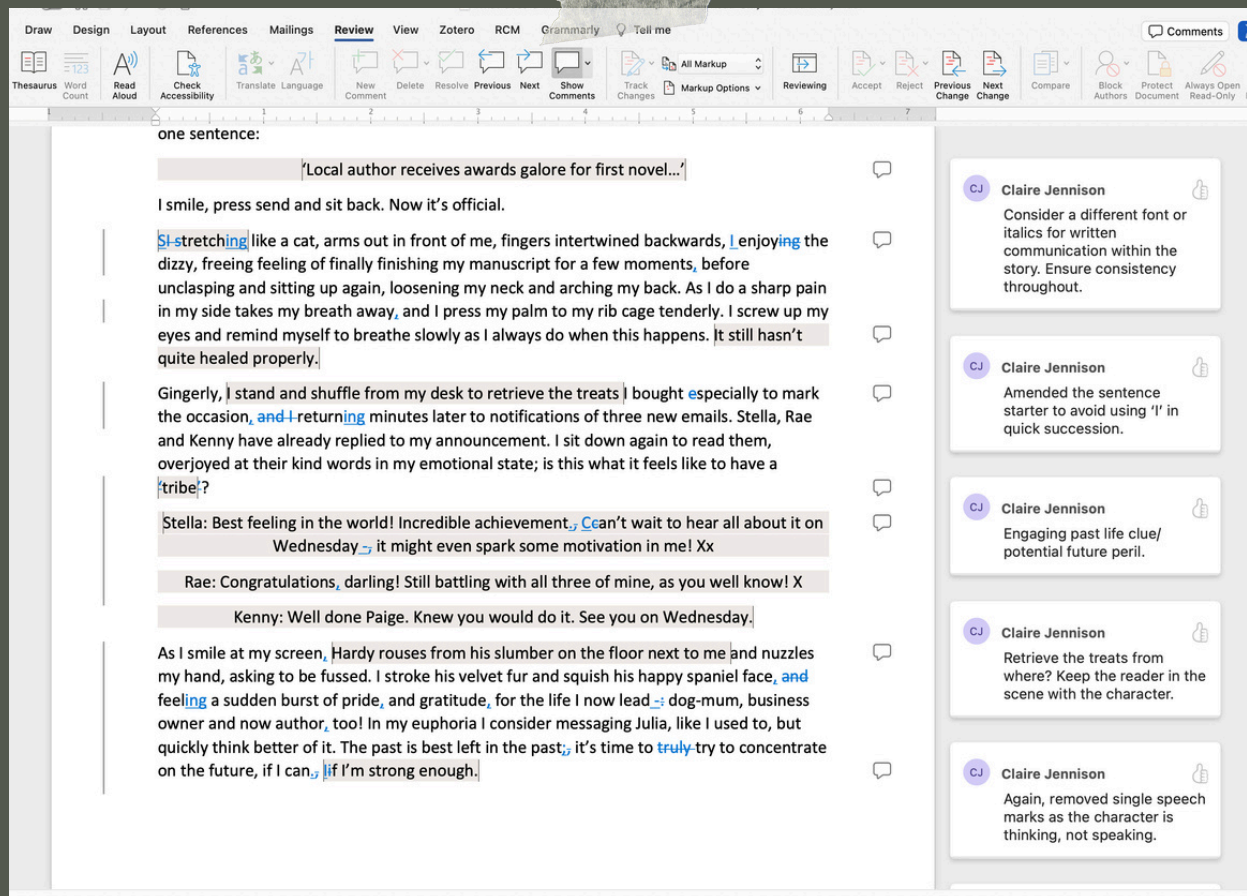
*Screenshot of in-draft commentary on a developmentally edited manuscript.



WHAT LINE EDITORS DO

LINE EDITORS work at the sentence or paragraph level of a project. Their main focus is on improving the language and flow of the text. They can help improve tone and reader immersion. *Line editors also track story consistences like world-building and character details. Line editing may be performed as a separate service or in conjunction with copyediting. Not every manuscript requires line editing, especially for those who are experienced writers. In the revision process, line editing comes before copyediting.

WHILE LINE EDITING IS OPTIONAL, IT'S HIGHLY RECOMMENDED FOR NEW AUTHORS.



The screenshot displays the Microsoft Word interface with the Review tab selected. The document text is as follows:

one sentence:
[Local author receives awards galore for first novel...]
I smile, press send and sit back. Now it's official.
[Si-stretching] like a cat, arms out in front of me, fingers intertwined backwards, [I enjoying] the dizzy, freeing feeling of finally finishing my manuscript for a few moments, before unclasping and sitting up again, loosening my neck and arching my back. As I do a sharp pain in my side takes my breath away, and I press my palm to my rib cage tenderly. I screw up my eyes and remind myself to breathe slowly as I always do when this happens. [It still hasn't quite healed properly].
Gingerly, [I] stand and shuffle from my desk to retrieve the treats [I bought] especially to mark the occasion, [and+] returning minutes later to notifications of three new emails. Stella, Rae and Kenny have already replied to my announcement. I sit down again to read them, overjoyed at their kind words in my emotional state; is this what it feels like to have a [tribe]?
Stella: Best feeling in the world! Incredible achievement, [C]can't wait to hear all about it on Wednesday, [] it might even spark some motivation in me! Xx
Rae: Congratulations, darling! Still battling with all three of mine, as you well know! X
Kenny: Well done Paige. Knew you would do it. See you on Wednesday.
As I smile at my screen, [Hardy] rouses from his slumber on the floor next to me and nuzzles my hand, asking to be fussed. I stroke his velvet fur and squish his happy spaniel face, [and] feeling a sudden burst of pride, and gratitude, for the life I now lead [] dog-mum, business owner and now author, too! In my euphoria I consider messaging Julia, like I used to, but quickly think better of it. The past is best left in the past, [] it's time to [truly] try to concentrate on the future, if I can, [] if I'm strong enough.

Comments on the right side of the document:

- CJ Claire Jennison: Consider a different font or italics for written communication within the story. Ensure consistency throughout.
- CJ Claire Jennison: Amended the sentence starter to avoid using 'I' in quick succession.
- CJ Claire Jennison: Engaging past life clue/potential future peril.
- CJ Claire Jennison: Retrieve the treats from where? Keep the reader in the scene with the character.
- CJ Claire Jennison: Again, removed single speech marks as the character is thinking, not speaking.

*Screenshot of in-draft commentary on a line-edited manuscript.



WHAT COPYEDITORS DO

Often, I get inquiries that ask if I can proofread a manuscript, but what authors mean to ask is if I can *copyedit* their manuscript. Copyediting and proofreading are different services that require unique training, skillsets, and end products.

COPYEDITORS correct spelling, grammar, usage, punctuation, check cross-references, and guide consistency and accuracy across the manuscript. They also check for sentence logic/clarity.

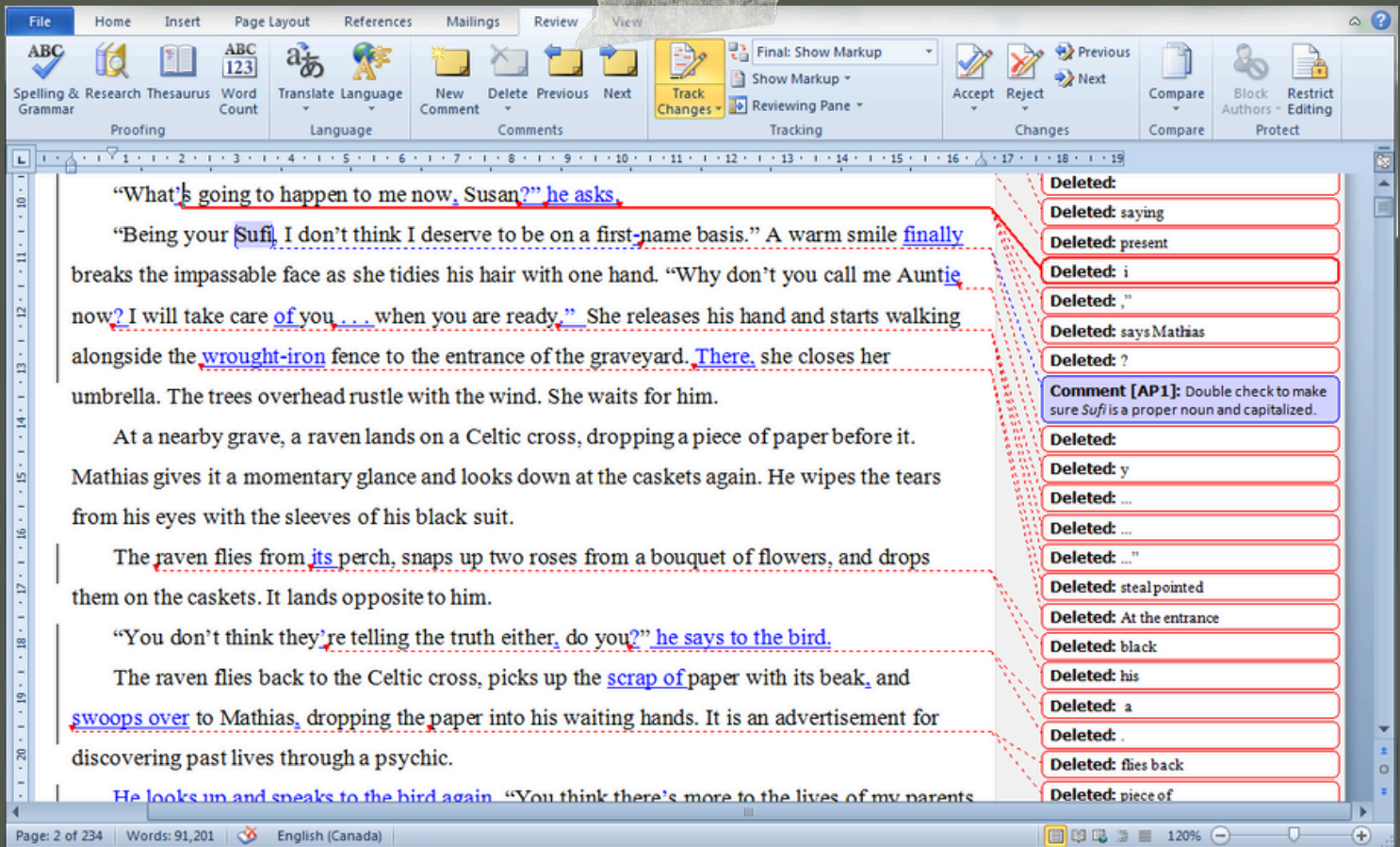
COPYEDITORS CHECK PUNCTUATION AND GRAMMAR

PROOFREADERS check the copyedited and formatted text for errors, including typographical errors and problems with typesetting specifications and page makeup. They compare the latest stage of the project to earlier stages and make sure changes have been made correctly.

PROOFREADERS CHECK TYPESETTING AND FORMAT



WHAT COPYEDITORS DO



- *an example of copyediting in Microsoft Word Track Changes. See spelling, grammar, punctuation, logic/clarity, and cross-references corrections.
- *Copyedits also come with style sheets that guide consistency and accuracy across the manuscript and an editorial letter with manuscript queries.



WHAT PROOFREADERS DO

PROOFREADING: The final stage of the editing process. Proofreaders ensure your book is ready to hit the press (or the digital publisher) and will step in and double-check everything. They'll also keep your proof free from typographical and layout issues, such as the wrong typeface in one of your chapter headings, or awkwardly spaced lines within the text. Though they will also check for pesky grammar and punctuation issues that may have been missed in the copyediting stage, proofreaders do not replace the need for a copyeditor.

PROOFREADERS CHECK FOR LAYOUT AND FORMATTING MISTAKES

Some problems...

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*Example of the proofreading process. Notice that these edits are of mostly formatting issues.





RATES



Rates are comparable to the the EFA 2024 Median Rate Range chart.
Read more about how rates are calculated [here](#).

\$250 minimum rate
%50 nonrefundable retainer fee
FREE 5-page sample edit

\$0.015 PER WORD

LINE EDITING

\$0.012 PER WORD

HEAVY COPYEDITING

\$0.01 PER WORD

LIGHT COPYEDITING

Proofreading and developmental services coming soon!

PROJECT TIMELINE

Authors often ask about the editing timeline and process. What is the process like? How long does editing take? Will I be able to launch my book by X date?

SEVERAL FACTORS DETERMINE PROJECT LENGTH:

- Manuscript Length
- Editorial Need
- Service Type
- Availability and Schedules

Longer projects take more time. Projects abundant with typos need more copyediting than others. I might be booked out for several months. I might come down with a cold (I am human, after all). When booking, it's vital that you plan for a little wiggle room so you can meet other deadlines.

PROJECT TIMELINE ESTIMATE

LINE EDITING: up to 8 weeks

COPYEDITING: up to 6 weeks

Plan for your services accordingly. These estimates don't include how long the client spends on revisions and approving edits between services. Book ahead of schedule and **ALWAYS** allow room for errors.

Please note that if you're booking for both line editing and copyediting services, the project length is the culmination of both timeline estimates (up to 14 weeks).

Missing your appointment time could delay your services by several weeks. Please reach out for more help calculating when to book your editorial services.



THE PROCESS

1/ The editor provides a free, 5-page sample edit to determine the scope of work needed for the project, then sends the client a project proposal.

2/ The client reviews the proposal, **pays the retainer fee, signs the contract agreement,** and transfers the manuscript.

3/ The editor performs the edits, completes a style sheet, prepares an editorial note, and delivers the final product within the allotted time frame.

4/ The client reads the editorial note and approves the in-draft track changes and suggestions.

5/ If the author needs to ask additional questions, they respond within the manuscript's track change suggestions and return the manuscript to the editor. (Please note that additional inquiries fall outside the agreed-upon project timeframe.)

7/ Repeat steps 3-7 for additional editing services.

8/ Your book is finally ready for formatting and publication!





PINNACLE PROSE

book now

