



Every word counts.

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Linda Saracino Editorial Services

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forth, publishing < *editio*: see EDITOR] 1. the size, style, or form in which a book is published [a pocket *edition*] 2. a) the total number of copies of a book or the like printed from the same plates, type, etc. and published at about the same time b) a single copy of such a printing 3. the issue of a well-known work distinguished by its editor, publisher, etc. [the Skeat *edition* of Chaucer] 4. any of the various regular issues of a newspaper [the Sunday *edition*]

ed·i·tor (ed'i tər) *n.* [L. < *editus*, pp. of *edere*, to give out, publish < *e-*, out + *dare*, to give: see DATIVE] 1. a person who edits ☆2. the head of a department of a newspaper, magazine, etc. ☆3. a device for editing motion-picture film, video tape, etc. as by viewing, cutting, and splicing — **ed'i·tor·ship'** *n.* — **ed'i·tress** (-ə tris) *n. fem.*

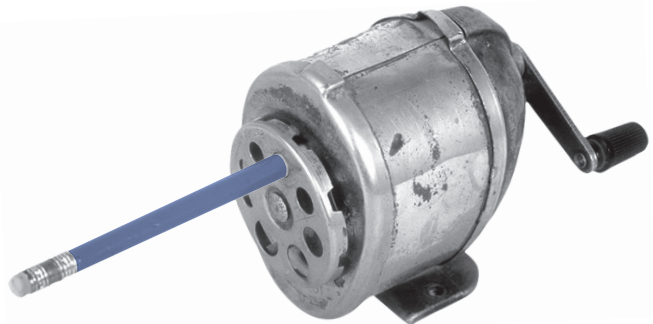
ed·i·to·ri·al (ed'ə tōr'ē əl) *adj.* 1. of or by an editor or of or for editing 2. characteristic of an editor or editorial; expressing opinion in the manner of an editor [an *editorial* comment] — ☆*n.* a statement of opinion in a newspaper, etc., or on radio or television, as by an editor, publisher, or owner — **ed'i·to'ri·al·ly** *adv.*

☆**ed·i·to·ri·al·ist** (-ist) *n.* a writer of editorials

☆**ed·i·to·ri·al·ize** (-iz') *vt., vi.* -ized', -iz'ing 1. to express editorial opinions about (something) 2. to put editorial

Sometimes even good writing
needs a little extra help.

And a sharp blue pencil.



“Before an author destroys the quality of his writing—that’s when an editor has to step in.”

—*Max Perkins, F. Scott Fitzgerald’s editor at Scribner’s*

“There would be no F. Scott Fitzgerald without Max Perkins.”

—*Anon., on the importance of editors*

Some people think editing isn’t essential. But it is.

Some think editing is “just cosmetics.” But it’s not.

Some know that an editor can make their writing “look good on paper.” They’re right.

The fact is:

Skilled editing is crucial to readability.
Credibility. And profitability.

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I’m an editor—
skilled editing is what I do.
I make your words “look” good.

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Good and proper, to be exact.

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Levels of Editing



Most people, even writers, often don't know what editors really do, or the different levels of hands-on editing. So here's an overview:

DEVELOPMENTAL EDITING

The editor works closely with the writer to develop the project (usually a book) from concept to completion, and hires researchers, fact-checkers, proofreaders and indexers, as needed. The editor may also provide an overview of the market and the competition.



PROJECT EDITING

Developmental editing without the market overview.

CONTENT ("SUBSTANTIVE") EDITING

The editor makes significant revisions to the text (including re-organizing, cutting, adding and rewriting), and directs the writer, as needed.

LINE EDITING

Content editing "lite." Little interaction with the writer.

COPY EDITING

The editor corrects grammar, syntax, spelling, punctuation, word usage, consistency errors and more. (Ad agencies often call this level "proofreading.") Usually includes creating a style sheet for the project.

*Examine, assess, correct, improve:
good editing is much more than just
fixing commas and checking for typos.*



PROOFREADING

The editor checks the latest version against the previous one (manuscript, page proofs or galleys) to ensure that corrections were made. Includes checking for typos, inconsistencies, new errors, last-minute fine-tuning and more.

AMERICANIZING

Editing translations for correct American grammar, syntax, spelling, punctuation, usage, idiom and nuance. The level of editing needed depends on the quality of the translation.

What I do...

Many editors work on just one or two of these editing levels. I'm adept at all of them.

*On my bookshelf:
a small sample of
the tools of the
editing trade.*



Furthermore...

I usually have a good proofreader take a look, too. Why? Because sometimes the brain has this trick of reading what's supposed to be there (when it's not), and I want to be absolutely sure your message goes out in the best possible shape.



Bringing in a second set of eyes to proof your project is extra insurance. We'll all sleep better.

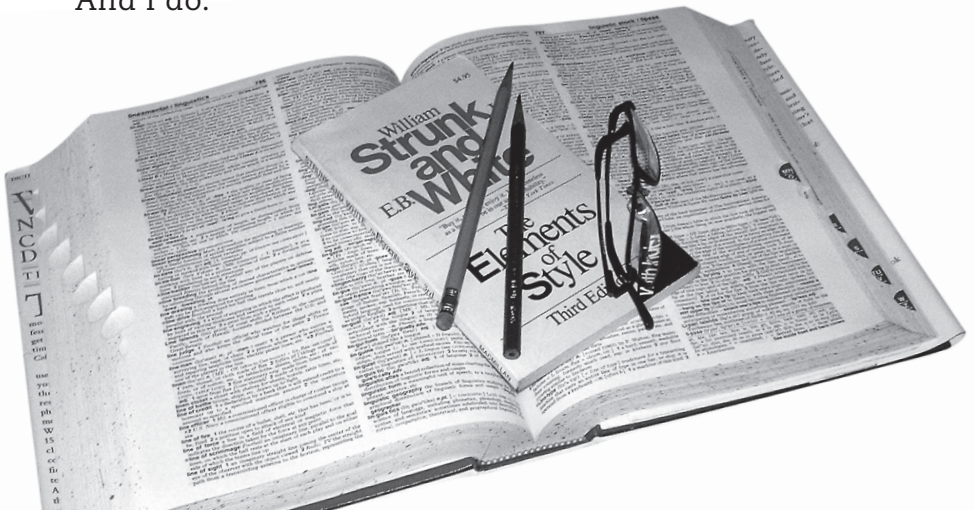
And I bring in professional help for an index. A good (non-fiction) book deserves a good index, and you and I both want it done right.

Your words, your voice.

One more thing:

Just as it's crucial for an editor to know the rules and nuances of good writing, it's crucial (and only right) to preserve the writer's voice.

And I do.



If it has words, I'm on it.

I edit a wide variety of text, including:

- Advertising copy
- Annual reports
- Articles
- Books
- Brochures
- Catalogs
- Cookbooks
- Corporate communications
- Direct-response
- In-house style guides
- Magazines
- Marketing materials
- Menus
- Packaging
- PR materials
- Scripts
- Translations
- Web content

Rates

Hourly, daily, by the word, by the project, on call or on retainer—whichever will give you the best value.

How much? Every project is different. Let's talk about yours.



Some careers start early.

About Linda

It takes an excellent writer to be an excellent editor. Linda Saracino is both.

Expert knowledge. Top-notch skills. Creative. Efficient. Effective.

A professional whose career spans more than two decades, Linda specializes in editing. She works with corporate and creative clients—publishers, ad agencies, businesses and individual writers—on a diverse array of material, enhancing the clarity, strength and marketability of their communication.

In short, she polishes their work and makes it shine.



“She can take ordinary copy and make it sparkle. Linda Saracino is everything you’d want in an editor and more: a skilled professional who knows her craft, takes a personal interest in her clients, and is committed to their projects’ success.”

—**Jacquelyn Lynn**, business writer and author, *Make Big Profits on eBay* (with Charlene Davis), *Online Shopper’s Survival Guide* and *Small Business Almanac*

“Linda does first-rate work at lightning speed. The best part is how good she makes me look, and how I become part of the process. Instead of just making changes, Linda gives guidance as to why her edits should be made [to] create a perfect final product. Her service is invaluable!”

—**Kelly Daniel**, Annual Giving and Membership Coordinator, Orlando Museum of Art

“From the magazine’s launch four years ago, Linda’s editorial experience has helped guide and shape its direction, tone and quality. Her skills are excellent, she’s flexible and easy to work with—and she never misses a deadline.”

—**Bill Ernst**, publisher, *Seminole* magazine

“Linda is my go-to resource. She knows her stuff, and always has the answers on the spot. She’s my first and only recommendation to anyone who needs editing at any level.”

—**Deborah A. Mullis**, Creative Director, Concept2Completion Advertising

“Linda blends the eye of a meticulous editor with an acute ear for contemporary usage, idiom and style. Whether the text is print or digital, she fits the text to the audience while maintaining the author’s message and voice.”

—**Dennis R. Hall**, PhD, University of Louisville, co-editor, *American Icons: An Encyclopedia of the People, Places and Things That Have Shaped Our Culture*

“An editor extraordinaire. I was impressed with how quickly she understood both my business and the audience, and brought life to what was otherwise a dry, detailed market-research article.”

—**Liz Van Patten**, Principal, *Consumer Advisory Panels*

“Linda’s contributions go beyond editing text. She established long-term relationships with freelancers for our publications, interacted well with key staffers, and provided creative solutions in a number of areas, including marketing. Her knowledge, talent and ideas have served us very well.”

—**Patricia Norins**, CEO/Publisher, Pinnacle Publishing Group

“Linda’s editor’s touch reflects her professionalism, keen intellect and boundless knowledge of the written word in its most elegant form. I want my text to represent me in the best professional light, and I can trust Linda to deliver well-organized, polished text, regardless of its original jumble. She is a pro.”

—**Leslie DiRusso**, publisher, *Seven Years in Tibet: The Heinrich Harrer Portfolio*