

GUIDE TO PROOF-READING

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GUIDE TO PROOF-READING

HANDBOOK FOR READERS, COMPOSITORS,
AUTHORS AND MANAGEMENT

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BY

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Rules for Compositors and Readers at the University Press, Oxford, by Horace Hart, M.A., and ETC.

The Style Book by . . .

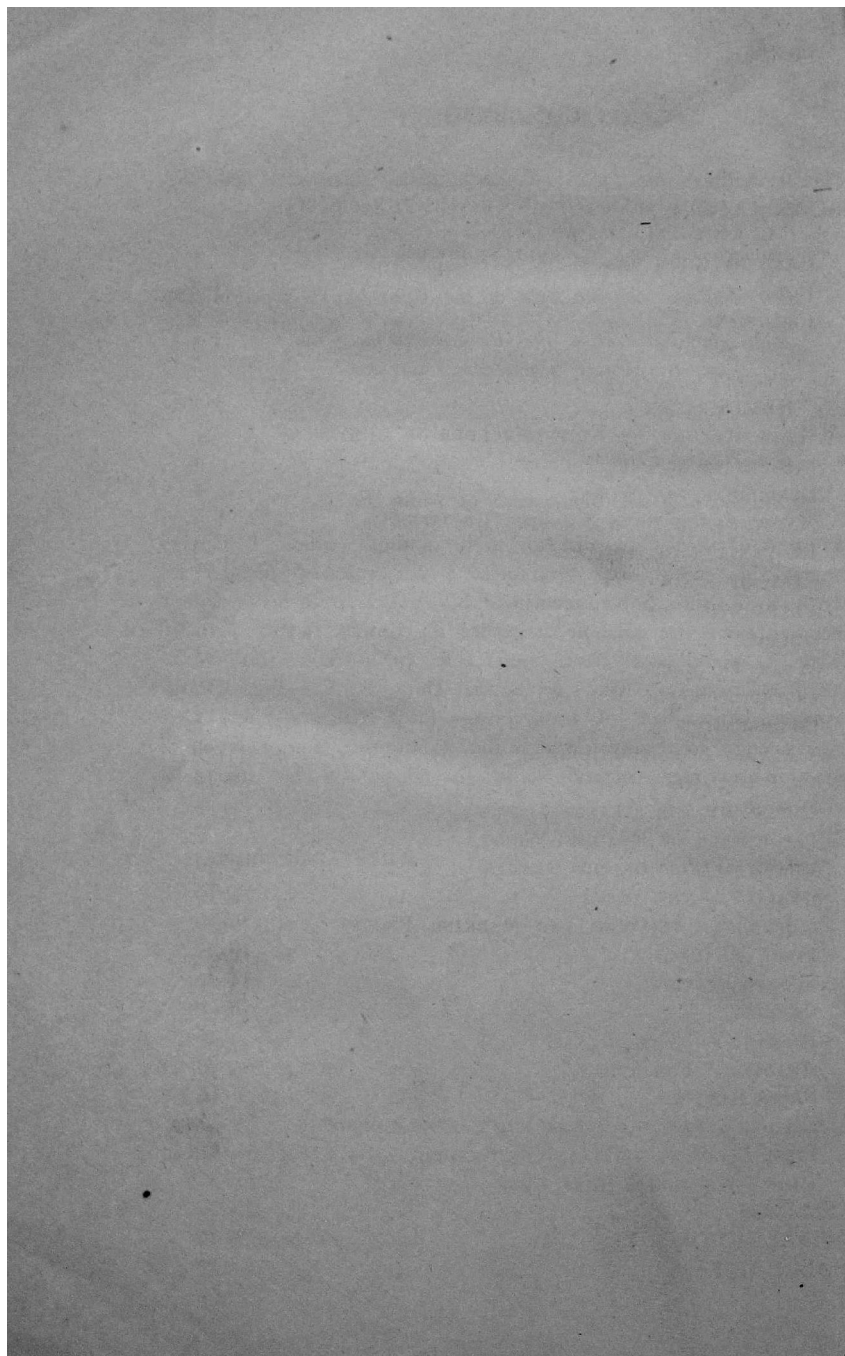
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15th April 1940.

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INTRODUCTION

A set of rules for the guidance of the Compositors and Readers in regard to the "style in composition" is admittedly a necessity, but it does not appear to have received from the majority of Presses in India the attention which its importance demands. Almost all the British printing establishments possess such codes of rules, generally styled as "The Style of the House". Everyday experience shows that the absence of an up-to-date guide to such rules results not only in want of much-needed uniformity of style in printed matter but also causes lot of confusion and differences amongst the Compositors and Readers as to the style of set-up. Thus it comes about that many a proof reaching the Reading Branch are full of typographical inaccuracies and discrepancies, calling for rectification, and involving overrunning of matter or resetting up of paragraphs, with the consequent waste of time and labour.

This is a humble attempt to present a set of rules in a collective form. Majority of the rules have been written on the analogy, and with the assistance, of various authoritative books, list of which is given in the "acknowledgments". This work also embodies features of my humble experience and personal observations, closely associated as I have been with this type of work for the last many years. As such, despite its shortcomings and inevitable deficiencies, it is believed that this book will serve as a guide—and more or less a standard—to the Compositors and Readers, and create the much-wanted *understanding* between them, whereby they could preserve uniformity of style and avoid typographical inaccuracies, such as wrong division and compounding of words, faults in punctuation and capitalization, uneven spacing between words and whiting-out of lines, wrong indentions of paragraphs, defective margins and non-observance of other details of technique.

I am also including two chapters on "Organization, Management and Personnel of the Reading Department" and "A Word to the Authors", which speak for themselves.

What appears in the following pages was written from time to time in the form of notes for my personal use and guidance

since I started my career in the Press of the Private Secretary to His Excellency the Viceroy, and I am publishing this work in the hope that it may prove of service to the printing establishments in India in general and the Press and Office of the Private Secretary to His Excellency the Viceroy in particular. It goes without saying that the general standard of present-day printing has gone high and a great progress in book-work has been made. Considerable improvements and modifications have been introduced in the "style in composition" and various details of workmanship. It is to meet these ends that this humble effort has been made. If this compilation goes some way to serve as a guide to "style" in printing, and contributes to create a better understanding between the Compositors and Readers, the Management and each Department, and the Printers and Authors, I shall feel my labours amply rewarded.

I do not pretend to be learned, nor have I laboured under the illusion that I have in any way acquired the mastery over the subject. Indeed, the subject is so vast, the technicalities of printing so intricate, and the differences of opinion on matters of style and details so many, that nobody can say with authority that his is the last word on the subject. I started this work in the spirit of a student who is eager to pick up his work from all the available sources, and I present it, what it is worth, to all interested, so that, like myself, they also might be benefited. The idea is to learn from one another, and with this end in view, this work is sent out in the hope that my readers might care to favour me with the benefit of their learned comments and advice. I shall be only too glad to include all suitable suggestions and amendments in the next edition.

ORGANIZATION, MANAGEMENT AND PERSONNEL OF THE READING DEPARTMENT

Reading Room.—As concentration is the keynote of efficient reading, the Reading Room should be as free from noise and disturbance as possible. It often happens that, in the layout of a Reading Room, this important point is ignored, and one sees it located in the hum drum of mechanical composition where thorough reading is almost impossible. If the Reading Department is expected to function efficiently, it is desirable that the Reading Room should be suitably situated, preferably to one side of the Printing House, with due regard to easy accession of the Composing Room, and—what is of more importance—where there is least disturbance.

Lighting and ventilation arrangements of the Reading Room are required to be efficient. For thorough reading, plenty of natural light—both sidelight and headlight—that is from windows in the walls and from skylights in the roof, is essential. Table lamps are necessary for use during dark days and at night time. Suitable heating and cooling arrangements should be made for winter and summer respectively.

Tables for different sets of Readers should be skilfully arranged and spaced out in such a way that one set of Readers does not disturb the other. The Reader and Copy-holder of each set should sit side by side close to each other in order to facilitate proper hearing with minimum voice and to afford convenience for mutual reference.

Equipment.—The necessary furniture apart, the important equipment of a Reading Room is an up-to-date reference library. But, unfortunately, the value of this does not seem to be fully appreciated, and that is why one sees on the shelf of the Reading Room at the most an old edition of an English Dictionary or a few out-of-date books. A Reading Room without up-to-date reference books is like a ship without a navigation chart. It must be recognized that a Reader has his doubts and difficulties about spellings for names and places, accurate titles and designations of persons, verification of historical data and bibliographical references, etc., and unless he has something by his side to refer to or check from, he will either have to send out many queries or let them

go unchecked. It is desirable, therefore, that adequate provision should be given to the Reader whereby he may be able to verify all doubtful points. The following are some of the books that may be useful for reference purposes :—

- A good Dictionary such as Webster's *plus* a small one like Concise Oxford.
- Authors' and Printers' Dictionary.
- Latin, French and Greek Dictionary.
- Modern English Encyclopædia.
- Fowler's Modern English Usage.
- Who's Who.
- Whitaker's Almanac.
- Style of the House.
- India Office List.
- Dominions and Colonial Office List.
- Government of India Directory.
- Combined Civil List.
- Civil Lists of all the Provinces.
- Army List.
- Post and Telegraph Guide.
- Memorandum on Indian States.
- Railway Time Table.

Latest editions of all the books should be obtained and placed in an accessible position in the Reading Room. The above represents a brief list which should, of course, be amended according to the type of work that is taken up by a Reading Department.

Personnel.—As it is an established fact that the Reading Department plays a great part in making or marring the reputation of a Printing House, the scrupulous care and foresight which should be exercised in selecting the "Correctors of the Press" cannot be over-emphasized. All the large firms and Printing Houses in England and abroad insist on a high standard of craftsmanship and refuse to tolerate anything but the best. As such, it is a common practice with them to appoint on their reading staff men who have best qualified themselves for doing their job, men who have scholarly attainments combined with a thorough knowledge of practical printing.

It is well known that the times of following the copy blindly, raising no queries, and checking no doubtful facts, are gone for ever.

The need of the times is for a man of a different calibre from the old type. It may be observed here that a Reader, who has seen many years of service in the same Press, is liable to be conservative and apt to view with abhorrence any new suggestions or changes that may be put forth for the increased efficiency of the reading work. The type of Reader that is required these days is a man who is mentally critical, who takes pride in the accuracy of his reproduction and the beauty of his typography, and whose one endeavour is to see how to make his job the best. Such a Reader deserves to be reasonably encouraged, as any discouragement might tend to develop in him an inferiority complex with its consequences on his critical faculty.

It goes without saying that the success of a Reading Room largely depends on the happy choice of its personnel. As such, it will pay the far-sighted Management if at the time of recruitment the points laid down below are borne in mind.

Copy-holder.—For speedy and efficient disposal of reading work, a quick and intelligent Copy-holder is a great help to the Reader. A man of some University education, with fine pronunciation and clear voice, who can read accurately and fluently both typed and bad manuscript matter, is most suitable. He must be a man of careful and cool temperament, of fixed and settled habits, who can be trusted for accurate and expeditious reading.

Reader.—On account of the increasing insistence on accuracy and good style in printing, good Readers are in demand—Readers who are known for their literary and typographical knowledge, and with whom the observance of accuracy is a practice and not merely an ideal. The qualifications of a Reader are described on pp. 9-10.

Head Reader.—If Reader is required to be a scholar, the Head Reader must be the most scholarly of the staff. A head readership is a job for a specialist, a job to be filled by a man who has trained and equipped himself for the due discharge of the responsibilities attached to this post. Due to his position, the Head Reader must be a man of wide experience with much study of the mechanics of reading, who can deal competently with the many queries raised by the Readers and give decision on their problems. Besides this, he must be a man of considerable tact and commonsense, trained in organization and discipline, so as to run his department smoothly and efficiently. He should be able to exercise that kind of discipline which is peculiar to the Reading Room—a discipline of tact and firmness which may

command for him an organized and willing co-operation of his staff. He should see that the necessary atmosphere for concentration prevails in the Reading Room and that his staff is as little disturbed as possible.

Head Reader vs. Section-holder or Composing-Room Overseer.—The efficient management of the reading and composing departments and the handling of the printing works largely depends on the efficiency of the holders of these two important posts. The Section-holder's job, like that of the Head Reader, must be filled by a man who is competent to fill it. But the Reading Room management and that of the Composing Room are two different things and must not be confused. The Reader and Section-holder or Composing-Room Overseer look at printing work from two different angles—the latter looks in terms of Composing Room so that no Pressman or Compositor may be kept waiting, and his general tendency is to clear out the maximum number of cases, whereas the Reader views it from the point of accuracy and efficiency. The views of the Head Reader must be allowed to prevail where the tendency of the Section-holder or Composing-Room Overseer is to cramp the functions of the Reading Room in order to save the labours of the Composing Room.

In case of small offices where, on account of economy, it may be considered desirable to combine the posts of the Head Reader and the Section-holder or Composing-Room Overseer, it is advisable to put the Head-Reader in charge of both the Reading and Composing Sections. The reason of this may be readily appreciated: the Section-holder has no need to learn the mechanics of reading, whereas the Head Reader must know the theory of composition and the composing-room practice. On account of their respective training and aptitude the Head Reader would be found to fill the job more successfully.

Any queries that the Composing Room may have should be addressed to the Head Reader who should act as liaison between the Composing Room and Management on the one hand and reading staff on the other.

Distribution of Work.—The distribution of work to the Readers should be fair and equitable. A study of the capabilities of individual Readers is essential, and the Head Reader should use his judgment in giving work, as far as this is possible, to the Reader that best suited his temperament.

Maintenance of a Reading Register.—No universal system can be laid down for recording and entering reading work, as every

Head Reader has his own method. Besides the "work docket" referred to afterwards, it will be expedient if the Head Reader maintains a reading register in which he should enter the name and number of each job, name of the Reader, date of starting 1st, 2nd, 3rd and press readings, etc., and date of finishing. He should get the initials of the Section-holder for all the cases returned to him and likewise initial receipt of the cases from him. If he keeps his register up to date, regularly filling in all the entries, it will give him the exact state of progress of any job in his department.

Regulation of the Flow of Work.—Much work is delayed by the lack of any system for the regular transit of work to and from the Reading Room. It will be expedient if a peon is employed for this purpose. The Head Reader and Section-holder should see that the flow of work from and to the Reading Room is regulated and there are no undue delays.

Care of "Copy".—It cannot be too much stressed that all concerned should handle the "Copy" with every care and respect in view of the fact that it is an important trust from the Authors. The Composing and Reading Departments should make it a point to keep it tidy and intact, lest slips of one get mixed up with the other. There should be a proper system of keeping the "Copy" so that it may be readily available when required for reference.

All concerned should note that any unfinished "Copy" or proof is to be deposited with a responsible person who has been duly authorized to receive it, and the latter is expected to carefully collect all the unfinished work and keep it securely under lock and key. It must be remembered that carelessness in handling an important material with which one is entrusted casts reflection not only on the individual concerned but on the whole House.

Preparation of "Copy".—It is expected that the Authors will bear in mind the points laid down on pp. 7-8 when preparing "Copy" for the Press.

Before sending the manuscript to the Composing Section, it will facilitate their work as well as that of the Reader if "Copy" is properly prepared either by the Head Reader himself or by a skilled person under his direct supervision. It will save a good deal of time and labour of all concerned if "Copy" is uniformly and consistently prepared in all details of style, such as capitalization, hyphenization,

spellings, etc., and other details of workmanship, such as types and type sizes for headings and chapters, indention of paragraphs, etc. "Style of the House" should be strictly adhered to unless there are instructions to the contrary.

Queries.—Every endeavour should be made to solve as many queries as possible in the House itself; the right person to do this is the Head Reader. If he is proficient and knows his job well, he is the one man who should be able to solve most of such difficulties, saving thereby a good deal of time not only of the Reading Room but of the whole House. There can be no doubt, however, that there are certain queries which can only be solved by the Authors and, as such, those should be sent to them.

Work Docket.—It is essential that every work sent to the Press should be accompanied by a "requisition form" bearing all the necessary instructions and details, which serve as a guide to each person who handles the job. It is important that these instructions are clearly and carefully written and scrutinized before the work is sent to the Press.

The Press, on their part, should carefully read and note down all the instructions on the work docket which, besides the Authors' instructions, should have ample space for departmental instructions, sub-divided under the various departmental headings. The work docket must travel round with the job and the head of each section should see that every relevant detail is entered by the person responsible for that particular operation. The work docket must show every detail of such operation, such as time and date of starting and finishing the job in each department.

Before the work is despatched, a responsible person should examine the work and the docket to ensure that all its requirements have been fully complied with in every detail and that there are no omissions and oversights.

Instructions in Writing.—All the instructions to the Press should be in writing. It is most unwise to convey verbal instructions to any person or section, as they are liable to be forgotten. "Never trust your memory, but make a note in writing" is the keynote of practical wisdom. Verbal instructions of the Authors and telephone messages must be written down at

once, and the necessary alterations made in the docket and copy immediately.

Co-operation.--If a high standard of efficiency, coupled with complete harmony and smooth working, is to be achieved, close co-operation is essential—co-operation of the Authors with the Press, of the office with each department, and inter-departmental co-operation.

A WORD TO THE AUTHORS

The Authors will greatly facilitate the work of the Press, and incidentally their own, if they make a note of the following few points when preparing a copy for the Press :—

(1) The copy should be type-written, if possible, or in a reasonably legible manuscript, anything illegible, particularly signatures and figures, etc., being rewritten. In case a carbon copy is supplied, it should be one of the first few carbon copies, having a neat and distinct impression. Faint copies should never be supplied.

(2) It should be on one side of the paper only.

(3) The copy should, as far as possible, be *accurate* and in final form, both in composition and style. It should be remembered that extensive alterations or insertion of many corrections on proofs results in overrunning the whole matter, and every time type is handled, there are additional chances for fresh mistakes to occur. In the work composed on the linotype, the slightest change in a word or punctuation involves resetting the whole line. All this waste of time, labour and material can be saved if the copy is properly edited before it is sent to the Press.

(4) All abbreviations should be spelt out in full unless they are to be printed as such, in which case a note should be made to the effect that the copy is to be followed. The Readers and Compositors are sometimes in doubt as to the spelling out of the abbreviations and at times such silly mistakes are made as "Central Provinces Ramaswami Iyer" for "C.P. Ramaswami Iyer", "Central India East" for "C.I.E.", "South West India" for "S.W.I".

(5) The Authors should endeavour, as far as possible, to preserve uniformity in the copy as regards spelling, capitalization, hyphenization, etc. Thus, they must not make the "Province" capital at one place and lower-case at another, or spell a word differently at different places, as "organize" and "organise", "goodwill", "good-will" or "good will".

(6) Authors should send such work as indexes, etc., alphabetically arranged.

(7) Ordinarily, the style of set-up, etc., should be left to the Press, but the Authors may, at the time the copy is first sent to the Press, send a sample copy, if available, or give instructions in writing regarding style, etc., that they wish to be followed. In case of doubt on technical points, the Superintendent of the Press may be consulted, and for the use of technical terms, reference may be made to "Glossary of Technical Terms" at pp. 64-67 of this book.

As the Authors, generally speaking, have little knowledge of the details of the process of printing, they are not in a position to judge for themselves the time and labour required to do a particular job. Sometimes, under pressure and urgency of work, they expect the Press to comply immediately, as if the latter kept ready-made things, and the Press is in a difficult position to make them understand the time and labour involved. They must appreciate that the processes of "composing", "reading", "imposing" and "printing", etc., take time, and unless reasonable time is given to each process, accuracy and efficiency are liable to suffer. Needless to say that accuracy in printing should on no account be allowed to be subordinated by "haste or hurrying through". It will be advantageous and convenient for all concerned if the Authors care to send all urgent work, as far as possible, in good time. The Press will always endeavour, consistent with time, labour and material at their disposal, to meet the requirements of the Authors.

When a proof is sent to the Authors for approval, they should make all corrections distinctly in ink on the margins of the proof and not between the lines, as they are liable to be overlooked without a marginal reference. The Reader's marks exemplified on p. 17 should be used, and the method of marking proofs will be found on pp. 10-15. No mark should be made on the proof except to indicate a correction. Reader's queries marked on

the proof should be carefully attended to. If the Author approves the correction, he should allow it to stand, deleting the question mark, otherwise he should delete the whole and insert the necessary correction.

The proofs are generally supplied on inferior paper and the Authors should not judge the appearance of the finally printed copies from that of the proof.

PROOF-READING

Duties of the Reader.—In the process of composition, the Compositor is liable to make many errors, which require rectification. For this purpose, a trial impression of the matter is taken, which is called a *Proof*. The duty of the Reader in the Press is to detect all these errors—typographical, orthographical, grammatical, etc.—and to mark them on the proofs by certain long-established symbols, called the Reader's marks. It is also his duty to attend to each of the details of style in composition and to rectify certain shortcomings in the workmanship of the Compositor.

Importance of Reading Work.—A Press is known by the quality of work it produces, and the Reader is, to a great extent, responsible for the reputation of the Press in this respect. All the printed work owes to a large extent its accuracy, style and efficiency to the Reader's pen. Many a Press, equipped with up-to-date machinery and material, fail to meet the requirements of the Authors on account of inefficient reading. The reading work, therefore, requires attention which its importance demands, and it is but desirable that it should be entrusted to duly qualified hands.

Qualifications of the Reader—

- (1) A good general education.
- (2) A knowledge of the rules of grammar and spelling.
- (3) A knowledge of practical printing.
- (4) A quick perception and a retentive memory.
- (5) An ability to decipher bad manuscript.
- (6) An artistic taste.

In short, to make a successful Reader, he should familiarize himself with the various technicalities of style in composition ;

cultivate an artistic taste and a quick eye for Compositor's errors; acquire extensive and varied education, combined with sound knowledge of grammar and orthography; and have a thorough practice in marking proofs and reading bad manuscript. He may be sure that all the treasure of his knowledge and experience is bound to come of use to him some time or the other. The Readers have to attend to various sorts of works and they require careful training and special qualifications for discharging their duties efficiently. No capable Reader will in all cases be content with the old journalistic maxim "follow copy, no mistake". He will realise that he is desired to call attention to obvious mistakes in the copy. It need hardly be added that nothing so easily exposes a Reader to the suspicion of being poorly educated as the omission of a punctuation mark against a nearly universal usage, or the passing of mistakes such as "personal" for "personnel", "to practice" for "to practise", "ward of" for "ward off", "whether" for "weather", etc. It behoves him to read the proof with sense to detect defective punctuation, literal and verbal errors, and to draw attention of the Author for obvious slips of the pen and any departure from the copy. The Reader should, however, be considerate enough not to overstep his duties and waste his time in editing the copy which he is not required to do.

Quality of the Proof.—As the detection of many mistakes depends on the quality of the proof, the proof-puller should be required to provide the Reader with a proof of the following description:—

- (1) A clear impression, i.e., the proof should be neither indistinct nor smeared with ink, but should bear a neat and distinct impression of the matter.
- (2) Sufficient margins so as to give the Reader enough space for marking corrections.
- (3) The texture of the paper should be suitable for the Reader's marks in ink.

Method of Reading and Marking Proofs.—(1) The Reader should first of all, if the time permits, glance through the entire galley. In the course of this glancing, he should mark all errors of orthography and punctuation, wrong fount and turned letters, erroneous indentions and bad spacing, etc. His great aim should be to see that a proper system, in regard to each of the details of composition, has been adopted and that it has

been carried out uniformly throughout. Spellings, capitalization, punctuation, compounding and division of words should be made uniform. Thus, a word must not be spelt or compounded differently, as emphasise and emphasize, income-tax and incometax. There are different practices in different offices in regard to hyphenization and capitalization, etc. So far as uniformity is observed in the same work, there is no printer's error involved, but any departure from it in any one place is an error, which must be marked in order to preserve uniformity. In order to ensure uniformity, the Reader should cultivate a retentive memory and a quick perception.

(2) The Reader should divide the matter vertically in two halves by the eye, the corrections in each half being marked on the margin pertaining to it. On the left-hand margin, the first correction should be marked at the end furthest from the printed matter, exactly opposite the line in which it occurs, and other corrections next to it. On the right-hand margin, the opposite method should be followed, the first correction being marked on the space nearest the line, others next to it, and so on. All the corrections should be made in the margin, not in the middle of the printed matter, because they are liable to be overlooked without a marginal reference.

(3) The marks of corrections should be distinctly written in ink. To keep the different corrections distinct, finish each one off with a stroke, thus the/ etc. No mark should be made on the proof except to indicate a correction.

(4) When the proof is being read to him by the Copy-holder, the Reader must be a whole man at his job. He should listen to the copy with a concentrated attention so that there may be no omissions or misunderstanding of the sense. No unnecessary interruptions or talking should be indulged in while reading. In case of any stoppage, the Reader should always remember to tick the portion where he stops. Experience has shown this to be very helpful.

(5) The copy should, as a rule, be read by the Copy-holder, unless the latter is as experienced and careful as the Reader. Reading to an ordinary Copy-holder is neither safe nor wise.

(6) A quick and intelligent Copy-holder is a great help to the Reader. The Copy-holder should read fluently but steadily,

enunciating distinctly words and syllables. He should read out the punctuation and quotation marks by saying "comma", "point" (abbreviation for full-point), "quote", "end quote", etc., and distinguish capital letters and commencement of paragraphs by "cap. A", "new para.", etc. He should stop wherever required to give time to the Reader to mark necessary corrections. He should repeat the words where desired, or listen very carefully to the words repeated to him. It has been observed that he is sometimes inattentive to what the Reader repeats, or he gets impatient when he is made to stop. He must realise that it is a part of his duty which he must discharge coolly and carefully, as inadvertence in this respect results in passing over mistakes. In case of doubt or difficulty in deciphering any portion of the copy, he should seek the assistance of the Reader.

(7) The Copy-holder and Reader should sit side by side, close to each other, and not in the opposite sides of the table. The advantage of this arrangement will be readily appreciated. The Copy-holder will be more distinctly heard and he will not have to strain so much in reading aloud. It will also be found convenient for mutual reference.

(8) The Reader should pay close attention to detect the following letters :—

- o (small cap.) for o (lower-case)
- o (turned) for o (right)
- turned s, small cap. s and lower-case s
- b turned for q
- d turned for p
- u turned for n
- q turned for b
- p turned for d
- n turned for u
- 9 turned for 6
- 6 turned for 9

(9) Care must also be taken to see that the ligatures fi, fl, ff, ffi and ffl are used and not separate letters.

(10) All abbreviations should, as a rule, be spelt out in full in the text unless there is a distinct order to the contrary. The

Reader should, however, make sure about the correct spelling out of doubtful abbreviations. In case of doubt, it is safer to follow the maxim "when in doubt, leave out". For references in footnotes, abbreviations may be used.

(11) The great aim of the Reader should be to qualify himself for the following:—

(i) *Accuracy*.—The Reader could be put to no greater shame than his work being styled as "inefficient". He should spare no pains to make his work neat and correct. The beginner should develop accuracy first and trust to practice for speed. It is no use hurrying through proofs at a speed which does not permit of all the mistakes being detected and marked, as more time will be wasted in correcting them when they are discovered in the second reading. The Reader should, no doubt, cultivate speed, but speed consistent with accuracy and efficiency.

Accuracy mainly depends on the Reader's qualifications and training. A Reader of good education with technical experience is expected to be more accurate and thorough than the one who lacks knowledge of English and grammar. What would be thought of a Reader who passes "find" for "fined", "principal" for "principle", "as stake" for "at stake", "taken a back" for "taken aback", "to spent" for "to spend", and so on. A Reader requires a scholar's intelligence, a kite's eye and an ant's diligence to search through all sorts of mistakes spread over the proof. Constant practice, deliberate marking and minute examination are essential to reach the standard of accuracy and a good Reader should leave no stone unturned to reach this mark.

(ii) *Ease*.—The Reader should on no account sit in a stooping position, bringing his eyes close to the proof. This will adversely affect both his health and eyesight. He should sit in his chair in an easy position, keeping his back erect, but not too stiff, and his eyes at an appropriate distance from the proof. He should not show any signs of haste and hurry, but should endeavour to be calm and steady. He should listen to the copy with rapt attention and his marking should be sure, deliberate and steady.

(iii) *Speed*.—Speed, likewise, depends on the Reader's capacity to grasp and mark. A good Reader manages to write down the marks as the Copy-holder reads, without many stoppages.

He should train his eye in such a way that in reading it does not take in letters, but words, or groups of words, and detects errors in them at a glance. It is at the same time important that, whilst looking at the spellings, he must not lose sight of other details of style. The eye being his sovereign judge, he must cultivate a sharp eyesight for details. He should keep his eye one or two words ahead of the Copy-holder, utilizing the interval for marking, and thus keeping pace with the reading. The less the number of stoppages, the greater the speed. It also depends on at what rate the Copy-holder reads and the capacity of the Reader to keep pace with him

The beginner should, as a rule, first study accuracy and an easy position, and leave speed to practice. Speed naturally follows a slow and careful beginning, but it will never come if one is given to careless haste or habitual sluggishness.

After reading through the entire galley, the Reader should put his initials and date of reading on the proof and return it along with the copy for necessary corrections. This is called the *First Reading*.

Second Reading.—The corrections marked by the Reader are carried out and the matter is usually, at this stage, made into pages. A second proof of the matter is pulled and this together with the first proof is sent to the Reader, who revises it with the first proof, to ensure that all the marks of the first Reader have been carried and—which is of importance—that during the process of correction no fresh errors have crept in.

Second reading is more important than the first and it is usually done by a senior and qualified Reader. The Reader should, in addition to what has already been said for the first reading, see that a proper system, regarding style and each of the details of composition which have been enumerated in the various chapters of this book, has been observed and carried out uniformly and consistently from the beginning to the end of the work. The following brief points are laid down for his ready reference and observation :—

- (1) Seriatim examination of paging and numbering of paragraphs. These should be in consecutive numerical order.
- (2) The dimensions of the page, i.e., the depth and measure should be correct.

- (3) The indentions of paragraphs should be accurate and uniform.
- (4) Uniformity and accuracy to be preserved in spelling, capitalization and hyphenization, etc.
- (5) Spacing to be proper and even. Spaces forming irregular white streaks down pages must be marked.
- (6) Proper division of words. Division of words in two or three successive lines to be avoided. The last word of the last line of a page must not finish with a hyphen.
- (7) A paragraph should not commence on the last line of a page.
- (8) The last line of a paragraph must not commence a page.
- (9) Reference marks in the text and footnotes to be correct and uniform throughout the text.
- (10) Head lines and lines in caps. and small caps. to be read very carefully, as errors in these are more likely to be overlooked.
- (11) Marginal notes and cut-in-notes to be rightly placed and set in proper type.
- (12) In tabular matter, sums in figures and decimal points to be aligned. Decimals to be used and not full-points.
- (13) Verification of the connection, i.e., the sequence from sheet to sheet is preserved, and not disturbed by overrunning.
- (14) Proper and uniform blanking after headings and paragraphs.

In short, the Reader should make a close search for inferior workmanship and mark out the shortcomings that he detects. He must make a thorough study of the subsequent chapters in order to familiarize himself with the rules of punctuation and style, and various mechanical details of workmanship.

(12) **Queries.**—The Reader should query all points about which he is doubtful by underlining the particular word or words and writing (?) in the margin. Though the Reader is not expected to be an editor, he is, however, desired to draw attention to obvious slips of the Author's pen. Moderation and good judgment should be observed in making queries. It must be borne in mind that some Authors are very sensitive and don't like anything of the kind which may cast a reflection on their infallibility, while there are others who have the sense to be grateful for the attention. As a rule, it is the incapable and inferior writers who resent the Reader's queries; good writers, on the other hand, always express gratitude for the assistance and suggestions of the Readers.

The Reader should, however, be within his limits. He is not required to edit the copy or to alter the Author's writings. He must not waste his time and energy in doing things which are not expected of him.

The corrections marked by the Reader are attended to and another proof is pulled, which, along with the second reading proof, is sent to the Reviser for the revise.

(13) **The Revise.**—Every good Press has a Reviser. The Reviser should see that corrections marked by the Reader have been properly carried out. If there have been heavy "out" or "double", or if the corrections have involved much overrunning, these portions should be read over again. It is important for the Reviser to see that, during the process of correction, the Compositor has not made fresh errors. He should check each point of connection, viz., folios, numbering of paragraphs, sides of text matter, reference marks, footnotes, side notes, etc.

He should get another revise if he is not satisfied with the way in which corrections have been carried out.

When the proof is cleared of all the errors, two or more "clean" proofs with the Reader's queries marked thereon, along with the copy, may be sent to the Author for his approval.

Ordinary works should be given two readings and a revise, whereas important ones must be read thrice *plus* a revise.

When the proof is received back from the Author, with his corrections marked thereon, it is called the "Author's Proof", which should be carefully preserved. When the proof has been approved by the Author, the responsibility of the Reader in regard to the literal accuracy of the matter more or less ceases.

(14) **Reading "For Press".**—In all good Presses, final reading "for press" is generally done by one of the most qualified and experienced Readers. He goes through the proofs as received from the Author and sees that the various mechanical details of workmanship, such as correctness of margins and style of the headings, etc., of which the Author is not supposed to be familiar, are correct.

(15) **Press Revise.**—It is a proof printed when the forme is on the press, ready for final printing. This should be done according to the instructions laid down under "the revise".

READER'S MARKS OR SIGNS FOR PROOF-CORRECTING

N.P.	new paragraph.
x	a broken or battered letter.
∂	delete or take out.
9	turn letter.
l.c.	change to lower-case letters.
s.c	small capital letters, also indicated by two lines underneath.
<i>Caps.</i>	capital letters, also indicated by three lines underneath.
<i>ital.</i>	change to italic, also indicated by a single underlining.
□	the line to be indented one em of its own body.
L	space to be reduced.
○	insert full-stop.
;	change to semi-colon.
<i>Rom.</i>	change to roman letter.
<i>stet</i>	to remain as it is.
≡	straighten type.
()	close up.
=/	insert hyphen.
—	insert dash.
—	insert rule.
^	a caret mark. Insert matter written in the margin.
w.f.	a letter of a "wrong fount" to be changed.
tr.s.	transpose.
#	insert space.
eq #	equalize spacing.
fj	insert ligature fi, ff, etc.
′	insert apostrophe.
run on	the matter to be made run on; not to commence a new line.
“ ”	quotation marks.
∂	delete lead or space.
∂ #	delete and insert space.
ae	diphthong.
—	push down space.
—	range lines.
—	move the matter to left.
—	move the matter to right.

FIRST PROOF AS CORRECTED BY READER.

Half the ills of man kind are due to ignorance; the other half arise from egoism.

Life is a racial heritage that you receive for use and development, and not as a personal possession.

Man's personality needs growth and development in four different aspects: (1) Intellectual (2) Physical; (3) Aesthetic (4) Ethical.

These are the four facets of a complete life.

Two obstacles to Self-culture.

(1) Many men and women are so money-minded that they do not undertake any serious work that does pay. They believe that it is foolish to exert themselves for such study and brain-work as cannot be converted into cash.

To such people, You may coin your brain into money, but then you are abusing and misusing the rare gift of nature. Intellect should be employed chiefly as an instrument of growth service. It must be a tool for exploiting your fellow citizens. If you look upon all brain-work as money-making device you are a degraded and a pitiable prostitute.

Nature has to reflect, to discover, to invent and to feel the deep joy that comes to all who fulfil Nature's great law.

(2) Certain false theories and dogmas divert millions from pursuit of intellectual culture, and persuade them even to take pride in their ignorance and stupidity. [Some religious teachers have taught that Man is made up of body

and soul but they have been silent about the Intellect. Bread for the body and virtue for the soul is preached but nothing is said about knowledge and education.

Caps and smalls

PAGE WITH CORRECTIONS MADE

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(1) Many men and women are so money-minded that they do not undertake any serious work that does not pay. They believe that it is foolish to exert themselves for such study and brain-work as cannot be converted into cash.

To such people : "You may coin your brain into money, but then you are abusing and misusing the rare gift of Nature. Intellect should be employed chiefly as an instrument of growth and social service. It must be a tool for exploiting your fellow-citizens. If you look upon all brain-work as money-making device you are a degraded and a pitiable prostitute. Nature has given you Brain to know, to think, to understand, to reflect, to discover, to invent and to feel the deep joy that comes to all who fulfil Nature's great law".

(2) Certain false theories and dogmas divert millions from pursuit of intellectual culture, and persuade them even to take pride in their ignorance and stupidity.

Some religious teachers have taught that Man is made up of body and soul : but they have been silent about the Intellect. Bread for the body and virtue for the soul is preached but nothing is said about KNOWLEDGE and EDUCATION.

THE SPELLINGS

The present-day spelling in English represents the language that was spoken in the sixteenth century and does not represent the English that is spoken these days. As a rule, words in almost all the languages are spelt as they are pronounced, that is to say, every sound is represented by an invariable symbol, but, unfortunately, the modern pronunciation in English is quite different from the one which established this orthography, and the result is that we have to commit to memory the spellings of words which are full of confusing anomalies with the worst individual monstrosities, as pneumonia, judgment, reign, rein, heir, receipt, martial, social, hour, etc. The apparent inconsistency in the use of terminations, such as *ise* or *ize*, *sion* or *tion*, and *cial* or *tial*, causes great confusion and one is frequently in doubt as to which one to employ. Also words ending in *able* or *ible*, *er* or *or*, *eive* or *ieve* are most troublesome. Again, there are words which are liable to be misspelt because of single or double letters, as benefited, focused, gazetted, travelled, etc., or on account of the pronunciation proving misleading as to spelling, as knowledge, phthisis, rendezvous, etc. The spelling reform, therefore, is an imperative necessity. Unless a uniform and universally recognised system, based on the fundamental principle (of phonetic-spelling) which governs the spellings of all rational languages, is established, spelling in English will remain more or less an exercise of memory.

The Compositors and Readers will greatly ease their work and they will best fulfil their duty if they make a careful study of, and adhere to, the regulations in regard to spellings detailed below. They must remember that knowledge of accurate and up-to-date spellings is their first and foremost equipment.

The following is a list of words ending in *ise* and *ize*. These are adopted by the Oxford University Press and standardized in the *Oxford English Dictionary*. The great preponderance of *ize* may be noted :—

ISE

advertise	despise	improvise
advise	devise	incise
apprise (to inform)	disfranchise	merchandise
chastise	disguise	premise
circumcise	enfranchise	prise (to force open)
compromise	excise	supervise
demise	exercise	surmise
	franchise	surprise

IZE

aggrandize	extemporize	paralyze
agonize	familiarize	particularize
alkalize	faminize	patronize
analyze	fertilize	penalize
anatomize	formalize	philosophize
anglicize	fraternize	pluralize
apologize	galvanize	popularize
apostrophize	generalize	pulverize
appetize	gormandize	realize
apprize (to appraise)	harmonize	recognize
authorize	humanize	reorganize
baptize	hypnotize	revolutionize
brutalize	idealize	romanize
canonize	idolize	satirize
capitalize	immortalize	scandalize
capsize	italicize	scrutinize
catechize	jeopardize	secularize
centralize	legalize	signalize
characterize	liberalize	solemnize
civilize	localize	soliloquize
climatize	magnetize	specialize
colonize	materialize	spiritualize
communize	memorialize	sterilize
conventionalize	memorize	stigmatize
criticize	mesmerize	summarize
crystallize	metamorphize	symbolize
democratize	methodize	sympathize
demoralize	minimize	synthesize
disorganize	mobilize	tantalize
dogmatize	modernize	temporize
dramatize	monopolize	tranquillize
dualize	moralize	tyrannize
economize	nationalize	utilize
emphasize	naturalize	victimize
epitomize	neutralize	visualize
equalize	normalize	vitalize
eulogize	organize	vocalize
evangelize	ostracize	vulgarize
exorcize	oxidize	

Words which phonetically sound almost alike but bear different spelling and meaning may be noted. A few instances are these :—

accede (assent) and exceed (surpass)
 accept (to agree) and except (to exclude)
 accessory (helper) and accessory (additional)
 affect (to influence) and effect (to produce)
 already (previously) and all ready (wholly ready)
 altogether (wholly) and all together (in a body)

analysis (singular) and analyses (plural)
 anybody (any single individual) and any body (any number of persons)
 anyone (any person) and any one (of a collection)
 apprise (to give notice) and apprise (to appreciate)
 basis (singular) and bases (plural)
 beach (sea shore) and beech (tree)
 calendar (almanac) and calender (hot press)
 cannon (gun) and canon (a law)
 canvas (n. a cloth) and canvass (to discuss)
 censer (incense pail) and censor (an official)
 champagne (wine) and champaign (level country)
 check (to examine) and cheque (of a bank)
 checkered (cloth) and chequered (career)
 complement (which completes) and compliment (expression of regard)
 coolly (adv., cool manner) and coolie, cooly (labourer)
 council (assembly) and counsel (advice)
 councillor (member) and counsellor (adviser)
 dependant (noun) and dependent (adj.)
 descendant (noun) and descendent (adj.)
 discreet (wise) and discrete (to separate)
 dose (of medicine) and doze (sleep)
 dyeing (colouring) and dying (death)
 ensure (to make sure) and insure (life or loss)
 envelop (noun) and envelope (verb)
 find and fined
 foul (filthy) and fowl (bird)
 gage (pledge) and gauge (measure)
 gallop (of horse) and galop (dance)
 licence (noun) and license (verb)
 loath (adj.) and loathe (verb)
 mandatarly (person) and mandatory (command)
 passable (may be passed) and passible (susceptible)
 personal (of a person) and personnel (persons employed)
 practice (noun) and practise (verb)
 principal (chief) and principle (doctrine)
 prophecy (noun) and prophesy (verb)
 reign (to rule) and rein (harness)
 sanatory (healing) and sanitary (healthy)
 stationary (standing) and stationery (paper, etc.)
 weather (season) and whether (which of the two)

The following is a list of words which are most troublesome and apt to cause confusion :—

abyss	harass	persuade
abysmal	heelless	phenomenally
aerated	idiosyncrasy	phthisis
aerial	idolator	plebeian
aerodrome	ill will (two words)	promoter
batallion	inflammable	puerile
benefited	initiated	pursue
benefiting	inflammation	putrefy

Bering Sea	install	regrettable
besiege	instalment	rhythm
brand-new	investor	saleable
consensus	jailer	skilful
controlling	jewellery	tattooed
consummation	judgment	teetotaller
corralling	maintenance	tranquillity
crystallize	medallion	tyrannous
embarrass	medieval	vale (valley)
empanelled	mileage	valedictory
enrol	millenium	veil (cover)
estimator	minutiae	vermilion
excels	moneyed, moneys	vilified
exhilarating	mould	well nigh (two words)
facsimile	movable	wilful
faker (street vendor)	naphtha	wont (custom)
fulfil	pavilion	wrapt
gaoler or jailor	paralleled	" All right " (two words)
gauge	paralyse	not " alright ".
grievous	permissible	

Words ending in *ge* or *ce* retain the final *e* before *able*, as changeable, manageable, serviceable, traceable, etc.

The *e* is dropped in such instances as lovable, improvable, etc.

The *e* is also dropped in words ending in *ible*, as sensible, fusible, convincing, etc.

Words ending in *able* or *ible* and *or* or *er* are confusing and liable to be mis-spelt. These should be carefully checked. For instance, digestible *not* digestable, defeasible *not* defeasable, depositor *not* depositer.

Confusion also arises as to the proper use of *ei* or *ie*, and *eive* or *ieve*. As a rule, *ei* and *eive* are always used in words of two or more syllables after the letter *c*, and *ie* and *ieve* after letters other than *c*, as—

conceive, conceit, receive, receipt, perceive
achieve, aggrieve, grief, grieve, relief, relieve, retrieve

Note the use of *ei* and *ie* in the following words of one syllable :—

heir, reign, seize
siege, sieve

In words such as acknowledgment and judgment, *e* is dropped before *ment*.

Note the addition of *k* in the following or similar words :—

Colic—colicky ; frolic—frolicking, frolicked ; mimic—mimicking, mimicked ; picnic—picnicking, picnicked ; traffic—trafficking, trafficked, trafficker.

When a word of one and more syllable, accented on the last syllable, ends with a consonant, preceded by a vowel, the consonant is doubled when adding *ed* or *ing*, as—

drop	dropped	dropping
mar	marred	marring
prefer	preferred	preferring
star	starred	starring

The consonant is not doubled in words of more than one syllable when the last syllable is not accented, excepting words ending in *l* when it is always doubled (except of course initialed and paralleled which are not doubled)—

	benefit	benefited	benefiting
	budget	budgeted	budgeting
	focus	focused	focusing
	gallop	galloped	galloping
but	propel	propelled	propelling
	travel	travelled	travelling

The following words retain the final *e* when *ing* is added :—
agreeing, dyeing, eyeing, hoeing, seeing, shoeing ;

but the following do not retain the *e* :—
awing, grudging, judging, making, managing, skating.

Compound nouns are pluralized by adding *s* to the first portion, as—

adjutants-general, aides-de-camp, brothers-in-law,
Commanders-in-Chief, Governors-General.

Words ending in *is* are pluralized by adding *es*, as—

basis	bases
crisis	crises
hypothesis	hypotheses

The following words should be spelt in the manner shown :—

Muhammadan	not	Mohammaden
Muslim	„	Moslem
shown	„	shewn
Durbar	„	Darbar
inquire	„	enquire

Licence and practice should be used as nouns and license and practise as verbs.

CAPITAL LETTERS

The use of capital letters should be done sparingly, but it must not be omitted where "good use" demands it. When a word specifies a particular thing already mentioned in the context, for instance, the Province, the Government, the Assembly, the Board, the King, the Office, etc., that word becomes a synonym of a proper noun and should begin with a capital letter. When such words are used in a general sense, they are but common noun, as a province, an assembly, a king, and, therefore, do not require a capital. As a general rule, a word preceded by the definite article *the* requires a capital, while one that follows the indefinite article *a* or *an* does not. This rule should always be borne in mind when applying many of the following rules for the use of capital letters :—

- (1) The first letter of every sentence.
- (2) The first word of every line in poetry.
- (3) The name of persons.
- (4) The name of places, streets, roads, rivers, hills, etc.
- (5) The days of the week and the months, also particular days and festivals, as Christmas Day, Lady Day, Diwali, Muharram.
- (6) Adjectives derived from proper nouns as Indian, European.
- (7) Common nouns personified, as "O Death", etc.
- (8) The first word of a direct quotation, as He said "If you wish to be a successful Reader, you must master these rules". Indirect quotation should, however, commence with a lower-case letter.
- (9) He, Him, His, Thee, Thou, pronouns referring to the Deity, but not "who" and "whom". Also O Lord, O God, O Sir, Our Father, Saviour, Creator.
- (10) Titles of royal personages and official designations, as His Majesty the King, His Excellency the Viceroy, His Excellency the Commander-in-Chief, His Highness the Maharaja.
- (11) Titles of church dignitaries, as the Lord Bishop of Calcutta.

- (12) Legislative bodies, as House of Commons, Legislative Assembly ; commissions, as Simon Commission ; government departments, as the Army Department ; services, as the Indian Civil Service, etc.
- (13) Government, when referring to any particular or definite Government, as the Government of India, Provincial Government, Local Self-Government, etc. ; names of political parties, as Labour Party, Nationalist Party ; designation of Government officials, when a particular officer is definitely referred to, as the Home Member, the Registrar, the Deputy Collector.
- (14) Titles of public bodies, as the Trade Union ; titles of law courts, as the High Court of Lahore ; titles of heads of corporate bodies, as the Mayor of Calcutta, the Chairman of Municipal Corporation ; titles of books, as *Modern Printing* ; names of ships, gazettes, newspapers, journals, periodicals, etc.
- (15) For numerals, as George V ; for initials of orders, as K.C.S.I. ; for initials of university degrees, as M.A., LL.B. (for orders and degrees after names, some prefer the use of small capitals, as the letters are neater and do not overshadow the name if a person has many titles) ; for initials of societies, as F.R.C.S., Y.M.C.A. ; for initials of regiments and corps as F.F.R., B.S.C. It is important to note that no space should be inserted between abbreviated letters.
- (16) Act of Parliament or the Acts of a Play.
- (17) Christian, Hindu, Baptist, Presbyterian, and other denominational terms.
- (18) The pronoun " I " and the interjection " O ".
- (19) PS. (not P.S.) for postscript ; MS. for manuscript (noun) but not when it is used adjectively.
- (20) N.E.S.W., NNW., ESE., for geographical or similar terms.
- (21) Prefixes to foreign names, *de, d', du, le*, etc., when not preceded by a Christian name, as De Coligny, Du Gillon ; but when these are preceded by a Christian name or by a title, they are made lower-case, as Juan de la Cuesta, Bartholome de Nagera, etc.

- (22) Unless they commence a sentence, the *von* and *van* of German and Dutch names are always in lower-case, as von Moltke, van Houten, etc. But these rules do not apply to French, Italian and Portuguese names that have been anglicized, as William Le Queux.

To indicate a letter or word to be set up in capitals, draw three lines underneath.

SMALL CAPITALS

Small capitals may be used in the following or similar cases :—

- (1) For such words as MY DEAR BROTHER, SIR, GENTLEMEN, etc., at the beginning of letters or speeches. These should be set up in a separate line, and not run on with the first paragraph.
- (2) The first word in each chapter of a book, the first letter being a capital.
- (3) For contents and dedication pages.
- (4) For the subject heads of chapters and of paragraphs.
- (5) For signature of sheets.
- (6) For words in the text which require greater emphasis than that represented by italics.
- (7) For initials before dates, as A.D., A.H., A.M., A.U.C., B.C., but a.m. (ante meridium), p.m. (post meridium) should be lower-case, except when the line is composed entirely in capitals and small capitals.

It may be noted that A.D., A.H., etc., come before the figures, but B.C., after them as A.D. 1918, but 304 B.C.

- (8) "Subject" in letters, etc., to be printed like this "SUBJECT.—".
- (9) For orders and degrees after names (also see rule 15, capital letters), as A. H. Lawrence, ESQ., C.S.I., C.I.E.; Dr. E. D. Lucas, M.A., PH.D.

If the names are in capitals, the rank, etc., should be made small capitals, as LIEUT.-COLONEL R. C. JENKINS. But if the names are in capitals and small capitals, the order or degree should be in capitals, as A. H. LAWRENCE, ESQ., C.S.I., C.I.E.

To indicate a letter or word to be set up in small capitals, draw two lines underneath.

ITALICS

1. As a general rule, words and phrases requiring emphasis may be italicized, but its use should be sparingly done, otherwise it weakens emphasis and defeats its own object.

2. Foreign words, of which the following are a few examples, should be set up in italics :—

amour propre	de quoi vivre	mêlée
ancien régime	élite	mot
anglicè	en masse	naïveté
a priori	en passant	pari passu
bonhomie	ex cathedrâ	raison d'être
chevaux de frise	garçon	sans cérémonie
confrère	grand monde	sans culotte
cortège	habitué	sine qua non
coup d'état	in propria personâ	sotto voce
coup de grâce	lapsus linguæ	tête-à-tête

3. The following is a list of foreign words which have become anglicized and need not, therefore, be italicized :—

al fresco	connoisseur	innuendo	recherché
aid-de-camp	cul-de-sac	intelligentsia	régime
alibi	debris	intransigent	rendezvous
apache	début	levée	repoussé
apropos	dénouement	literati	résumé
banal	dépôt	manœuvre	veille
beau idéal	détour	matinée	ricochet
bizarre	dilettante	menu	rôle
bouquet	doyen	morale	sabotage
bric-à-brac	éclat	naïve	savant
café	employee	nonchalance	seraglio
camouflage	ennui	nuance	sobriquet
canard	entrée	papier mâché	soirée
caviare	entrepôt	parvenu	suède
chalet	etiquette	per annum	table d'hôte
chargé d'affaires	facade	personnel	versus
charbanc	facsimile	plebiscite	viâ
chassis	fête	post mortem	vice versa
château	flair	poste restante	virtuoso
chauffeur	garage	précis	visé
chef	gratis	prestige	viva voce
cliché	habeas corpus	protégé	
clientele	hors-d'œuvre	raconteur	

4. Extracts from foreign books should be printed in roman within quotation marks.

5. Italicize vernacular words and phrases, but print extracts in roman quoted. Anglicized words, names of castes, etc., should be printed roman.

6. " See " and " see also ", etc., when used for cross references, should be in italics ; also " for " and " read ", etc., in a list of errata.

7. The following words should be italicized :—

- circa (ca) (about)
- et al. (and others)
- et seq. (and the words that follow)
- ibid. (the same reference)
- idem (the same)
- infra (below)
- loc. cit. (place cited)
- op. cit. (work cited)
- passim (here and there)
- q. v. (which see)
- supra (above)
- s. v. (under a word or heading)
- vide (see)

But *not* cf., e.g., i.e., viz., etc., unless otherwise directed.

8. Italicize the titles of books, plays, newspapers, periodicals, gazettes and ships, etc. The word *the* before the title should be in roman lower-case, as it is not a part of the title. The only exception is *The Times*, which prefers *the* to be italic caps. If *the* forms a part of the title, it should be italicized.

Quotation marks are not used with italicized titles. The title of an article appearing in a periodical should be in roman within quotation marks.

9. Italics should be used for such words in speeches, as (*great applause*), (*laughter*), (*hear, hear*), (*cheers*).

10. Italicize *a.* and *p.* for annas and pies ; also *s.* and *d.* for shillings and pence.

11. Designation line after the signature to be set in italics.

12. Date line in letters, etc., should be in italics.

13. Also headings of paragraphs, which should be set side-head, run-on-head or centre-head.

14. Names of authors after quotations from their works.

15. Words to be set in italics should be denoted in the manuscript by drawing one line underneath.

SPACING AND JUSTIFYING

Spacing is the process of equalizing, as nearly as possible, the distances between the words in the lines of the whole work. Equal spacing greatly adds to the appearance and neatness of a page: unequal spacing must, therefore, be marked and corrected. Leaded matter should be more widely spaced than the solid matter. Regard should also be paid to the fount. Thin-faced and condensed letters require close spacing, while expanded letters should be more widely spaced.

Spaces are used for the following purposes :—

(1) For separating words. In ordinary solid matter, thick space is normally used between the words, while widely-leaded matter looks best with an en quadrat. En quadrat is also used in capital, small capital and antique lines.

(2) For justifying lines. All the lines should be justified to an equal tightness, i.e., they should be neither too tight nor too loose, as the former results in a difficulty in emptying the stick and the latter in dropping out type. If it is necessary to *increase* the spacing, more may be added between ascending and descending letters, e.g., *d* and *h*, *p* and *q*; also before or after a kerned letter when it begins or ends a word, like *j* and *f*. In case of *decreasing* the spacing, less space may be put after commas and the letter *y*, and before and after round letters, like *o*, *c*, *v*, *w*, etc.

It is important to avoid making what are called “rivers” and “streets”, i.e., white streaks caused by the spacing between words, or several words of the same length, falling very nearly under one another in several successive lines. These are very unsightly and the defects may be removed by overrunning some of the lines.

Care should also be taken to avoid two or more lines beginning or ending with the same word; also the dividing of words in two or three successive lines,

(3) Before and after certain punctuation marks. Thin space should be placed *before* semi-colon, colon, exclamation and interrogation, and an en quadrat *after* them. An em quadrat should be put after a mark of exclamation or interrogation when it ends a sentence, also after a full-point.

Thin space is inserted *after* the beginning of quotation mark, and *before* the close quote, provided no sign of punctuation precedes it. The same rules apply to the use of crotchets. Thin spaces are also used after ; : ! ? if followed by the close quote.

An apostrophe in the possessive case takes no space before or after it, as boy's, Rama's. Contractions, like haven't, don't, 'tis, are always close up, but thin space should be put in words such as "what's" for "what is", "that's" for "that is".

The following points should also be noted :—

(1) No space should be used between £, Rs. or lb. and their relative figures, such as £150, etc.

(2) No space to be inserted between capital letters standing as abbreviations, and separated by a full-point, as Y.M.C.A., K.C.S.I., etc.; nor when plural abbreviations are indicated by doubling an initial, as LL.D., LL.B., etc.; but when there are more than one order or degree, etc., a comma and a thin space should be placed between each, as Gupta, C.I.E., M.B.E., or Rama, M.A., LL.B.

(3) Spacing out or reducing the spacing towards the beginning or end of lines should always be avoided: spacing should be uniform over the whole line.

(4) Em quadrat should be used in run-on matter between figures of pounds, shillings and pence as £120 5 3, but an en quadrat in the table work, as £132^{en} 15^{en} 11 £54^{em} 4^{em} 3.

(5) En quadrat should be put after paragraph numbers and all figures or letters similarly used.

(6) Em quadrat should separate one complete sentence from another, the end of a sentence being denoted by . ! ? .

(7) No space should be inserted *before* a reference mark in the text, but a thin space must be placed *after* a reference mark in the footnote.

(8) Break lines should consist of more than five letters, except in narrow measures.

(9) Avoid printing article "a", pronoun "I", p., pp., etc., at the end of lines, particularly in big measures.

(10) Close spacing is generally to be preferred, but this must be regulated according to the class of work.

FIGURES AND NUMERALS

Figures in the text should, as a rule, be used when right use demands it, and not otherwise, as they spoil the uniformity of the roman letters.

The following represent the right use of figures :—

- (1) For money, weight and measure.
- (2) For numbers above ninety-nine; numbers under 100 to be in words, but put "eighty to a hundred" not "eighty to 100".
- (3) For years and age, but say "he succeeded his father in the twenty-first year of his age".
- (4) For dates, as 19th June 1938.
- (5) For numbering of paragraphs of the text. Clauses in a paragraph should be parenthesized, as (1), (2), etc., without a full-point, while the paragraph proper should have a full-point after the figure, as 1. 2. 3. etc.
- (6) For paging of text.
- (7) For comparison and contrast, and in such cases as "twenty 8-inch composing sticks".

It is important to note that—

- (1) Words, and not figures, should be used in the following examples :—

I have told you this hundred and one times.

During anxious waiting one hour looks like a thousand years.

- (2) In case of legal documents, copy should be strictly followed in regard to the use of words and figures.
- (3) A figure or figures should never commence a sentence,

(4) In sums of English money, put commas after every three figures from the right, as £833,408,587.

But in Indian money commas should be placed as shown :
Rs. 2,57,98,570.

No comma should be inserted in dates, as 1938.

Numerals should be used in such cases as "Edward VII" not "Edward VIIth". If a full style is preferred, put "Edward the Seventh". Numerals should never be divided and should not be followed by a full-point except at the end of a sentence.

Lower-case numerals should be used for the paging of the preliminary matter and for numbering clauses and sub-clauses. No full-point to be used when numerals are parenthesized, as (i) (ii).

A list of roman numerals with their relative arabic figures is given below :—

I—1	XI—11	XXX—30	CCC—300
II—2	XII—12	XL—40	CD—400
III—3	XIII—13	L—50	D—500
IV—4	XIV—14	LX—60	DC—600
V—5	XV—15	LXX—70	DCC—700
VI—6	XVI—16	LXXX—80	DCCC—800
VII—7	XVII—17	XC—90	CM—900
VIII—8	XVIII—18	C—100	M—1,000
IX—9	XIX—19	CL—150	MD—1,500
X—10	XX—20	CC—200	MCM—1,900

QUOTATIONS

Quotations mean quoted matter or extracts from other works, which are usually shown either by the use of double inverted commas or by setting in a smaller size of type, as is explained below.

(1) Quotation marks (" ") should be used at the beginning and end of quoted matter.

(2) Quotation of more than one or consecutive paragraphs of the same work should have the quotation mark at the beginning of each paragraph and at the end only of the final paragraph.

(3) For a quotation within a quotation, a single quotation should be used.

(4) When there is treble quotation, it is better to ask the Author to reconstruct the sentence in order to avoid confusion.

(5) A thin space should separate quotation marks from the first and last letter of the matter quoted, unless the quotation closes with a comma or a full-point, but in case of ; : ! ? a thin space is to be inserted before the close quote. Likewise for single quotes.

(6) The position of the punctuation mark with quotation mark should be determined by the sense of the text, i.e., if the punctuation mark belongs to the quoted portion, it should be inserted within, otherwise outside the quotation mark.

The following examples will best illustrate this :—

(1) “You are not listening to me.” “Well, you are talking silly.”

(2) What is meant by “Bombay has gone dry”?

(3) But “Why abuse the King?”

(4) “Most surely not;” he exclaimed “I would have preferred to die”.

(5) “I don’t understand” he replied “what you mean”.

(6) He remarked “What a simple man he is!”

(7) Extracts from other works should, as a rule, be set in type one or two sizes smaller than the text without quotation marks. The object is to make a distinction between the quoted matter and the text. Short quotations may, however, be run on as part of the text and distinguished by the use of quotation marks.

(8) Quotations should be separated from the text above and below by the insertion of extra blanks.

(9) When the text is leaded, quotations should also be leaded but with the next thinner lead,

PAGING

(1) Arabic figures should be used for paging, beginning from the first page of text. Pages beginning a chapter should have no running head; the folio is set in a smaller size figure and is placed at the bottom of the page, separated from the page by a lead, and is not reckoned in the depth of the page when making-up. If there is no running head, the folio should be centred, otherwise it should be set on the outside marginal head of the running head line. In case the outside marginal end is occupied, the folio is set in a smaller size at the bottom of the page.

(2) The Running heads should be composed in even small capitals of the body type, the short title of the book being printed on the verso and the title of the chapter on the recto. The running heads should be centred.

(3) A blank line of the same depth as the text should separate the running head from the rest of the page. In periodical publication work, rule is used, but it is advisable to have a blank line.

ELLIPSIS

Three full-points with an en quad between each "...", called ellipsis, are used for omitted words in a sentence, four full-points being used if the omission is at the end of a sentence, the first being close to the last letter of the sentence. Turning over of any of the full-points of an ellipsis is inadmissible.

Example: The irresistible stare which ... with decent social order ...

A line of asterisks, spaced out 3-em quads of the body, should be used for marking omission of a full paragraph. One line of asterisks is sufficient.

Example :

* * * * *

TABLES

Before beginning to compose the table-work, it is always advisable to carefully think out the plan, as haphazard or unmethodical start leads to undue delay, and sometimes doing the job over again. There are different varieties of tables, and it is not possible to particularize or illustrate any class or classes of work of this kind. The following general suggestions may be of use:—

(1) The table should be set up in type at least two or three sizes smaller than the text. In selecting the type, care should be taken to select a smaller type, which may give plenty of space, rather than a larger one with no space. Ordinarily, the table should be composed to the same width as the text. Smaller tables should be centred.

(2) Headings of the columns of the table to be composed in smaller type than that used for the body of the table.

(3) Heading of the table should be set up in the same type as the body of the table and centred if not more than two lines; division of words to be avoided if possible. It usually improves the appearance of heading to divide a long single line into two. Heading of three or more lines in depth should be composed with 1-em or more hanging indentation. Headings set up upwards must conform to the general rule of reading from the bottom of the page.

(4) All matter coming under side-headings and all turned-over lines in all reading columns should be set up in hanging indentation style with an em indentation.

(5) Leaders should be used in the reading columns and the values or quantities aligned with the end of the description. No leaders or full-points to be used if there be more than one reading column, or when blank space is inserted between the items; all the columns should be aligned with the first line of each item.

(6) In determining the width of columns, endeavour should be made to make all figure columns to the same measure, greatest width being given to the reading column to save turn-overs.

(7) To indicate a blank against an item, use a leader which should be centred.

(8) The decimal point in all columns of decimals, and units, tens, hundreds and thousands in sums of money must always be aligned.

(9) Greater latitude may be exercised in the use of contractions and abbreviations in order to save turn-overs, also the division of words, than is permissible in the text.

(10) When rules come together, as if crossing, they must appear as if joined, or be as nearly so as is possible. The corners of the rules must be accurately finished for this purpose.

NOTES

NOTES are explanatory passages to the text, set apart from it, and usually distinguished by the use of a smaller type.

Notes may be either *footnotes*, *marginal* or *side-notes*, and *cut-in-notes*.

FOOT-NOTES should be set up to the full width of the page in type two or three removes from the text. If they are lengthy, ordinary paragraph style should be followed, but hanging indention may be used if greater number do not exceed two lines as it adds to the legibility of the reference marks.

In case of a succession of short footnotes, which do not come to half a line, two or more of them should be set up in one line, separating them by a white of 3, 4 or more ems.

Footnotes should be separated from the text of the page by a blank line of the text body. Some prefer a full-width rule, which is unnecessary, as it adds nothing to legibility or distinction.

MARGINAL OR SIDE-NOTES are usually placed on the outside margin of pages—on the right of odd pages and to the left of even pages, like the folios. The notes should be placed just opposite the matter to which they refer and should be separated from the text by a lead. The type should be three or four sizes smaller than the text.

CUT-IN-NOTES are those which are let into the square of the page, some lines being shortened for the purpose. They should begin below the first line of a paragraph, and should not, if possible, end a break line of the text. They should be

set up to a uniform width throughout the same work, irrespective of the amount of copy, and be separated from the text on three sides by an amount of space equal to the body sizes of the type used for the notes. Type to be three or four sizes smaller than the text. Cut-in-notes always appear on the left-hand side of both the odd and even pages.

HEADINGS

A CENTRE-HEAD is a heading placed at the centre of the page.

A SIDE-HEAD is a head-line placed at the sides of the page. It may be set either as a separate line without indent ending in em dash, or run in line with the paragraph to which it belongs with a full-point and em dash. Side-heads are set in italics, small capitals, or bold face.

A CUT-IN-HEAD is placed in a box cut out into the side of the type page. It is usually set up in a smaller type and placed under the first two lines of the paragraph.

A BOX-HEAD is similar to a cut-in-head with a rule around it, or it is a head for a column in a rules table.

A RUNNING-HEAD is a head-line placed at the top of each page of a book, giving the main title of the work on the left-hand (verso) page, and the title of the chapter, etc., on the right-hand (recto) page.

A MARGINAL-HEAD is one set up in the margin opposite the beginning of the paragraph to which it refers.

REFERENCE MARKS

Notes are indicated either by the use of reference marks or superior figures ¹²³⁴. The reference marks are six in number, viz., the star or asterisk *, the dagger †, the double dagger ‡, the section mark §, the parallel ||, the paragraph mark ¶. If there are more than six notes, the reference marks should be

doubled, as ** †† ‡‡ and so on. It might even be necessary to use the marks in triplicate, but this should be avoided and superior figures used instead from the commencement.

Following points should be noted in connection with the use of reference marks and superior figures:—

(1) Reference marks should be uniform throughout the same work; care should be taken to see that the reference marks of the text and footnote are correct.

(2) Superior figures are placed close up to the words with which they are connected, but the reference marks are separated by a thin or hair space.

(3) The reference mark in the text should always *follow*, not precede, sign of punctuation, e.g., refer to letter,* dated . . .

(4) Superior figures and reference marks invariably *precede* the notes, and are separated from the first letter by a thick space.

POETRY

(1) Poetical quotations should be set up in type two sizes smaller than the text. To secure an attractive appearance, they should be centred in the width of the page.

(2) In blank verse, all lines are ranged one below the other at the left.

(3) In stanzas, where the first line rhymes with the third and the second with the fourth, the first and third lines should range and second and fourth range with an indentation of one em. The principle of indenting lines to range those with which they rhyme may be accepted as a safe guide.

(4) Poetical quotations, when set up in smaller type than the text, should be spaced with en quads.

(5) All the words in poetry should be equally spaced, except after points and kerned letters.

INDENTION OF PARAGRAPHS

The term indention means setting back of certain lines to indicate new paragraph or sub-paragraph. There are two kinds of indention, viz., ordinary paragraph indention and hanging indention.

Ordinary Paragraph Indention.—In all common matter, a paragraph up to 24-em wide is begun with 1-em quad. In larger measures, however, the indention should be proportionately increased. If the type is large, and the matter is widely leaded out, and the lines are more than 24-em wide, 2, 3, or 4-em quad may be used to commence a paragraph. In display or job-work, not less than 2-em quad should be used. In book-work, the paragraphs should be uniformly indented as follows :—

For measures 24-em and under, 1-em of the type body.

„ „ 25-em to 28-em, $1\frac{1}{2}$ -em „ „ „ „

„ „ 29-em to 44-em, 2-em „ „ „ „

For measures above 44-em, instructions should be obtained.

Quotations or extracts from other works, set up in the same or smaller type, should be indented either on the style of hanging indention or that of ordinary paragraph indention as explained below.

Hanging Indention.—In hanging indention, the paragraph is reversely indented, that is to say, the first line is full and the following ones are indented. In headings of more than two lines, hanging indention is used. In measures up to 24-em, the second and the following lines should be indented 1-em. In larger measures, however, $1\frac{1}{2}$, 2 or 3-em quad may be used, according to the width of the page.

Hanging indention is also used in case of quotations or extracts, sub-paragraph, clause or sub-clause. In measures up to 24-em, the first line should be indented 2-em and the second and following lines 3-em. In larger measures, the indention should be proportionately increased. For instance, in 34-em measure, the indention for the first line should be 3-em, and 5-em for the second and successive lines. If, however, such paragraphs are numbered (1), (2), (3), etc., 6-em quad should be used for the second and following lines. If there

is further sub-paragraph to a sub-paragraph, it should be further indented proportionately. When such paragraphs are numbered (a), (b), (c), etc., the indentation of the turn over lines should be 1-em clear of the matter. Good taste should always be exercised in indenting paragraphs. The rule for all indentation is that it should be proportionate and that it shouldn't be driven too far in.

Quotations and sub-paragraphs are also indented on the style of ordinary paragraph, that is to say, in measures up to 24-em, the first line is indented 2-em and the succeeding ones 1-em, the indentation being proportionately increased in larger measures.

ABBREVIATIONS OR CONTRACTIONS

All abbreviations or contractions should, as a rule, be spelt out in full in the text. It has been observed that the copy sent to the Press is generally lacking in this respect and the Compositors and Readers are sometimes in doubt as to the spelling out of certain abbreviations, for instance, C.I.D. may mean Central Intelligence Department or Criminal Investigation Department. Though the sense may make it clear which one is correct, the Authors will, however, ease matters if they remove all such doubts. If they wish certain words to be printed abbreviated, a written note should be made to that effect. The Reader should not, as a rule, pass abbreviations in the text unless there are distinct orders to the contrary. In this connection reference may be made to the list of abbreviations in the *Chambers' Twentieth Century Dictionary*. It is important that the Reader must make sure of the accuracy of the spelling out of abbreviations, otherwise the safer course for him is to practise the old journalistic maxim "when in doubt, leave out".

Attention is invited to the following points which should be carefully noted :—

(1) The abbreviation "Hon." (Honourable) *not* "Hon'ble" should be used for the sons and daughters of British Peers below the rank of Marquess and for Justices of the High Courts of England. For Members of the Viceroy's Executive Council, Presidents of the Legislative Assembly and Provincial Councils, put "Hon'ble". For Privy Councillors and for titles of British Peers below the rank of Marquess use "Rt. Hon." (Right Honourable).

(2) The phrase *et cetera* should be abbreviated as “etc.” or “&c.”. The Oxford Press allow the latter while Messrs. Neil & Co. the former. The practice of Messrs. Neil & Co. might be followed which use “etc.”. No comma should be inserted between “etc. etc.”.

(3) The months, except May, June and July may be abbreviated as follows :—

Jan.	Apr.	Oct.
Feb.	Aug.	Nov.
Mar.	Sept.	Dec.

(4) Use a full-point after the name of an abbreviated country, as Yorks., Cambs., Oxon., Alig.

(5) No full-point is necessary after 4to, 8vo, 12mo, etc., (size of books), as they are symbols and not abbreviations. Similarly 1st, 2nd, 3rd, etc., need no full-point.

(6) Omit the plural *s* in the following :—lb., cwt., gr., in., oz., s. (shillings), d. (pence), a. (annas), p. (pies), but insert *s* in Rs., tons, yds., qrs., etc.

(7) Use lower-case when the following abbreviations begin a footnote or a sentence :—e.g., i.e., p. or pp., cf., l.c., etc.

(8) Print the symbolic letters I O U without full-points.

(9) Print Mr., Mrs., Dr., etc., with a full-point, but no full-point is necessary in Mme, Mlle, etc.

(10) Print PS. *not* P.S. for postscript or postscriptum; MS. for manuscript, MSS. for manuscripts; S.S. for steamship, but s.s. for screw steamer; H.M.S. for His Majesty's Ship.

(11) The points of compass, N.E.S.W., when separately used to have a full-point; but print NE., NNW. These letters should be used only in geographical matter, but abbreviations should never be used in ordinary composition; print “Qutab is nine miles *south* of Delhi” even if “S.” is in the copy.

(12) Print plurals of abbreviations as M.L.A.s *not* M.L.A's. nor M.L As.

(13) Print twentieth century *not* 20th cent.

(14) Apostrophes in the following or similar abbreviations should be close up, as can't, o'er, I'd, won't, etc., but *insert* a thin space before apostrophes in such instances as that's (that is), boy's (boy is), in order to distinguish from the possessive case.

(15) No apostrophe should be used in such cases as hers, ours, yours, theirs, its, etc.

(16) Christmas should never be abbreviated as Xmas or X'mas in the text.

(17) p. or pp. should not stand at the end of a line in any measure.

(18) St. or Mr. must not be separated from the name.

DIVISION OF WORDS

As far as practicable and consistent with the rules of good spacing, the dividing of words at the end of lines should be sparsely done, particularly in measures of 30-em pica and over.

A great diversity of opinion exists amongst printers as to the proper system of dividing words. Some are of opinion that division should be done according to pronunciation, others recommend division at the vowel, and still others believe that etymology is the true basis.

The fundamental principles, which may be taken as a safe guide for dividing words, are (1) pronunciation and accent, that is to say, never to separate a group of letters representing a single sound; and (2) the part of the word at the end of the line should suggest the part carried over.

The following are a few examples of the correct practice :—

abs-cess, abs-tracted, abun-dance, appli-cable, atmo-sphere,
 bio-graphy, corre-spon-dence, depen-dent, dimin-ish, de-sert
 (abandon), des-sert (after dinner), dis-connect, episco-pal,
 estab-lish-ment, happi-ness, impor-tance, inexpli-cable, inter-
 est, micro-scope, minis-ter, philo-sophy, pri-mary, respon-
 dent, Roman-ish.

The following few rules for dividing words should be borne in mind :—

(1) Such divisions as de-, en-, in-, etc., should be avoided, except in very narrow measures.

(2) Disyllables, as “into”, “until”, etc., should not be divided.

(3) Avoid such divisions as star-vation, gene-ration, obser-vation, imagi-nation, exal-tation, origi-nally, but put starva-tion, observa-tion, etc.

(4) The following words should be divided as shown :—
bio-graphy, atmo-sphere, etymo-logy, litho-graphy, micro-scope, mytho-logy, philo-logy, tele-phone, tele-scope, zoolo-gist, but print episco-pal *not* epi-scopal.

(5) Two consonants standing between vowels should be separated where articulation permits, as advan-tage, lan-guage, finan-cier, mis-con-cep-tion, struc-ture, moun-tain, impor-tant, but not cases like disab-led, print dis-abled.

(6) Such divisions as read-just, hap-piness should be avoided, but put re-adjust, happi-ness.

(7) In dividing words containing the suffix *ing* carry over the *ing* only, as learn-ing, dwell-ing, invok-ing, part-ing, compromiz-ing, entranc-ing, rectify-ing, but in words where the ending consonant sound becomes part of the syllable, print as chuck-ling, duck-ling, scram-bling, trick-ling, twink-ling.

(8) Note such divisions as Roman-ism, Puritan-ism, but Agnosti-cism, Catholi-cism, criti-cism, tautolo-gism, witti-cism, etc.

(9) Do not break up a word of a single syllable, as lea-ve place, rou-gh. They are absurd and misleading.

(10) Endeavour to divide a word so that each section still retains its sound as in the full word, for instance, con-di-tion, cred-it-able, de-light-ful, mul-ti-pli-ca-tion, sub-trac-tion.

(11) It is a recognised rule that two-letter divisions are inadmissible except in the narrowest measures, and then only on exceptional occasions. It is manifestly wrong to divide the words

rob-bing, plod-ding, duel-ling, begin-ning, abhor-ring, allot-ting, and so on. Such divisions should always be avoided.

(12) Nouns and adjectives which are already hyphenated should not be divided elsewhere than where the hyphen occurs, as Vice-President, *not* Vice-Presi-dent, nineteenth-century, *not* nine-teenth-century, nor nineteenth-can-tury.

(13) The initials of a person's name should never be divided, and they should not, if possible, be separated from the surname, nor should a sum of money or a quantity expressed in figures be divided.

(14) A divided word should never end a page.

(15) Division of words in two or more successive lines should be avoided.

COMPOUNDING OF WORDS

There is no consensus of usage in English for compounding words, except in cases where grammar or sense is concerned. The hyphen is usually omitted in words which in speech pronounce with a single accent, or where unification has proceeded so far that the combination is no longer analyzed into its elements, but is taken as one whole, as *newspaper*, *postman*, *today*, etc. There are many compounds, however, as to which usage has not yet determined whether they are to be printed as one word, hyphenized or separate words.

The following are a few rules for compounding words:—

(1) When a compound word having but *one accent* has become, from familiar use, one word, it should be printed as a single word, provided the spelling is not misleading and the meaning is clear. The following is a list of such words which should *not* be compounded:—

airman	everywhere	lawsuit	reimburse
airship	eyewitness	letterpress	reopen
anybody	fairyland	lifetime	schoolboy
anyhow	footnote	mantlepiece	seasick
anything	freshwater (adj.)	maybe	seaweed
anywhere	godlike	meantime	selfsame
battleship	goodwill	meanwhile	smallpox

blackberry	greatcoat	milestone	tomorrow
blackbird	grindstone	newfangled	tonight
byname	hairbrush	noonday	torchlight
byword	hairedresser	notepaper	turnspit
charabanc	handkerchief	nowadays	twofold
childbed	headquarters	offsaddle	uphill
coeval	highboard	offset	upstairs
coexist	highway	offshoot	vineyard
coheir	hopsotch	offspring	watchcase
cornfield	horseshoe	onrush	watercourse
downhill	ladylike	outdoor	wellnigh
downstairs	lambskin	overleaf	wheelbarrow
evermore	landowner	oversea	widespread
everyday (adj.)	landscape	percentage	wrongdoing
everything	landslide	reappear	zigzag.
everyway (adv.)	midday	today	

(2) Compound words of *more than one accent* should be hyphenized, as—

aid-de-camp	ear-rings	hill-top	oft-times
apple-tree	farm-yard	hoar-frost	one-and-twenty
arm-chair	first-hand	hob-nob	out-and-out
arrow-head	folk-lore	hour-glass	over-glad
bird-cage	folk-song	India-rubber	race-course
break-down	food-stuff	jaw-bone	sea-breeze
by-law	foot-stool	key-note	sea-level
by-way	get-at-able	knick-knack	second-hand
catch-line	good-bye	lady-in-waiting	spear-head
child-birth	good-day	lead-pencil	starting-point
coal-field	gutta-percha	letter-paper	such-like
coal-mine	hall-mark	life-like	table-land
common-sense (adj.)	handy-man	looking-glass	title-deeds
co-adjust	harvest-field	look-out	top-most
court-plaster	head-dress	loud-speaker	topsy-turvy
cousin-german	head-foremost	man-of-war	turn-screw
death-bed	head-note	mono-rail	up-country
ding-dong	hey-day	never-ending	water-colour
dug-out	high-flyer	new-comer	week-day
dumb-bell	hill-side	off-hand	well-being.

(3) Where (i) a noun and adjective or participle, or (ii) an adjective and a noun, in combination, are used as compound adjectives, hyphen should be used, as poverty-stricken family, blood-red hand, a nineteenth-century invention, the Shakespeare-Bacon controversy, English-speaking people, half-dead horse, four-year-old child, go-as-you-please fashion, a well-known author, first-class investment, house-to-house canvass, joint-stock company, hand-to-mouth existence, a never-to-be-forgotten occasion and

up-to-date gentleman. Care must be exercised to render the exact shade of meaning clear, as in the examples below :—

the deep-blue sea
 the deep blue sea
 a poor-rate collector
 a poor rate-collector
 five-finger exercises
 five finger-exercises

Half an inch, half a dozen, etc., require no hyphen.

(4) When the adverb qualifies the predicate, the hyphen should not be used, as "this fact is well known".

(5) Compound words with *book*, *house*, *mill*, *room*, *shop* and *work* should be printed as one word when the first part contains one syllable, hyphenated when it contains two, and separate words when it contains three or more syllables, as—

handbook, schoolbook, notebook
 pocket-book, story-book, reference book
 boathouse, clubhouse, warehouse
 engine-house, power-house, business house
 handmill, sawmill, windmill
 water-mill, paper-mill, chocolate mill
 bedroom, classroom, schoolroom, pressroom, lecture-room, consulting room ; but note "drawing-room" (a sitting room) and "drawing room" (for lessons).
 workshop, teashop, fitting-shop, engineering shop
 handwork, woodwork, metal-work

(6) Compounds of *fellow*, *father*, *mother*, *parent* and *foster* should be hyphenated, as fellow-beings, sister-nation, father-in-law, mother-tongue, parent-word, brother-officer, foster-son, but there are exceptions, as fatherhood, fellowship, motherland.

(7) Hyphen should not be used in adjectives formed of two proper nouns having their fixed meanings, as old English spelling, Scottish Presbyterian doctrines.

(8) Hyphen should not be used to join adverbs qualifying adjectives and participles, as a beautifully finished house, a well calculated scheme, an ever increasing agitation.

(9) Hyphen should be inserted between a prefix and the following syllable of a word when the one ends and the other begins with the same letter or the letter *w* or *v*, as co-operate, pre-eminent, bi-weekly, re-establish, re-enter, co-workers, tri-yearly.

(10) Hyphen should be inserted between a prefix ending with a vowel and the following syllable beginning with a vowel when the word would form a diphthong or suggest a mispronunciation, as ante-urban, co-author, re-use, supra-electric, pro-ally, pre interpret.

(11) Hyphen to be used when a prefix is added to a proper noun, as anti-Darwinism, pseudo-Gothic.

(12) Hyphen to be used in the following words, which, were it omitted, would convey a meaning different from the one which is intended, as re-cover (cover again), re-creation (create again), re-form (form again), re-pair (pair again), re-press (press again).

(13) Hyphen to be used in fractional numbers, as two-third, one-hundredth, half-dozen, quarter-day.

(14) Hyphen to be used when indicative figures accompany words, as 6-point type, 2-ton lorry.

(15) Hyphen to be used with prefix *Vice* and titles of ranks, as Vice-President, Vice-Chancellor, Lieutenant-Governor, Field-Marshal, Major-General.

(16) The following words should be printed without hyphen :— anyone (any person), any one (of a collection), coat of arms, court martial, dare say, everyone (everybody), every one (each of a collection), fellow men, for ever, free will, good night, ill health, ill luck, ill will, live stock, no one, post office, etc.

PUNCTUATION

Punctuation is the art of dividing sentences, or parts of a sentence, by stops, so that the writer's meaning and proper relation of the words used may be expressed in the simplest and plainest fashion.

Work of Punctuation

(1) To show, or hint at, the grammatical relations between words, phrases, clauses and sentences ; but it must not be forgotten

that stops also serve to regulate pace, to throw emphasis on particular words, to give them significance and to indicate tone.

(2) It is a sound principle that as few stops should be used as will make the writer's meaning clear, as many as help the reader, and not more. Both over-stopping and under-stopping should be avoided, as gathering of unnecessary commas makes one disagreeable, whereas omission of a comma against nearly universal custom betrays ignorance and lack of good education.

(3) Stops are not to alter meaning but to show it up.

The punctuation marks are divided into three classes :—

(1) *The Grammatical* points which comprise the comma (,), the semi-colon (;), the colon (:), and the full-point (.), and are used to make clear the grammatical relations between words, phrases, clauses, and thus elucidating the meaning of the writer.

(2) *The Rhetorical* points comprise the interrogation (?), the exclamation (!), the dash (—), and the parentheses (), and are used to facilitate correct delivery by indicating the nature and tone of sentences, as affirmative, interrogative, emotional, suspensive or parenthetical.

(3) *The possessive, syllabic, quotation and bracket*, which comprise the apostrophe ('), the hyphen (-), the marks of quotation (" "), and the brackets or crotchets [].

The Comma

The comma is the most frequently used point, and once its proper use is rightly understood, half the battle of punctuation is almost won. It represents the slightest pause between words and phrases of a properly connected sentence, which is necessary to guide the voice in reading aloud and the mind in seeing through the grammatical construction.

(1) A simple sentence does not require a comma, as—

Ethics teaches the whole duty of man. It is the sole mistress of life.

(2) Clauses and phrases introduced into a simple sentence should be separated by commas, as—

Ethics, says a reputed writer, teaches the whole duty of man.
It is, according to him, the sole mistress of life,

(3) Place commas between two or more words of the same parts of speech—nouns, adjectives, adverbs, as—

Truth, goodness, beauty and health are essentials of human personality.

(4) Place a comma before *or* and *nor* when they connect the last two words or phrases in a sequence of three or more, as—

It may be coloured green, red, or blue.

Neither body for its development, nor mind for its growth, nor soul for its enrichment . . .

(5) No comma is necessary if all the elements are connected by conjunctions, as—

He was gentle and temperate and simple in manners.

(6) Place a comma before conjunctions such as *and*, *but*, *for*, *or* and *nor* introducing clauses, provided a change of subject takes place, as—

Development has its root in earnestness, but its sweet fruit is happiness.

The earnest man does not give himself airs, nor does he delight in formalities.

(7) Place a comma between clauses used in contrast, as—

As you sow, so shall you reap.

Though worried, yet hopeful.

(8) Place a comma between words when they follow in pairs, as—

Truth is fair and artless, simple and sincere, uniform and constant.

(9) Place a comma between words and clauses in apposition, explaining preceding words or clauses, as—

John, the eminent writer, died.

(10) Place a comma after the nominative of address, and to separate proper nouns referring to different individuals or places, as—

Mohan, come to me.

After John, Clive started speaking.

(11) No comma is necessary between two adjectives if the first modifies the second, or the last adjective is in closer relationship to the noun than those that precede, as—

We saw a big black deer.

Most modern scientific devices . . .

(12) Place a comma after a participle phrase, but not between the noun and participle in absolute use, as—

Having found such a humble soul, keep in close touch with him.
The Viceroy having read his address, There Excellencies retired.

(13) No comma is, however, necessary if the participle merely qualifies the noun like an adjective, as—

Magnificent housing and luxurious living of the rich cannot make us realise the real condition of the masses.

(14) Place a comma between explanatory phrases, or with phrases added (in apposition) to nouns for the purpose of description, as—

Culture has one great passion, the passion for sweetness or light, the passion for making them prevail.

Letter from the Governor, Bombay, No. 10, dated the 10th May 1938.

The size of the page, 12 mo, 34-ems wide, 4-ems deep.

(15) Never use a comma before the *that* of an indirect statement, as—

He said that he was poor.

He declared that he was free.

(16) A defining clause should have no comma unless it is preceded by a parenthesis indicated by stops, as—

The man who met us yesterday hails from Tibet.

The only circumstances, in fact, that could justify such a course.

The insertion of a comma in the middle of an absolute construction is like inserting a comma between subject and verb.

(17) A non-defining clause should always be separated from the antecedent by two commas, as—

Jones, who should know something of the matter, thinks differently.

(18) Place a comma after the following words if they come within the sentence :—

However, moreover, nevertheless, besides, firstly, secondly, on the other hand, as a rule, in fact, at the same time, for example, on the whole, on the contrary, in short, and the many kindred phrases.

Examples—

Moreover, he is sluggish. The concession, however, may be granted. As a matter of fact, I never knew it.

- (19) Avoid commas in such instances as—

However big a man he may be . . .

- (20) Put commas before and after etc., e.g., i.e.

- (21) When the first part of a sentence introduces a direct quotation, maxim or similar expression, as—

In Bihar there are six Ministers ; in Bombay, seven ; in Bengal, eight.

- (22) To separate unrelated numbers, as—

In 1923, 400 factories were opened.

- (23) After the exclamatory *oh*, but not after *O*.

- (24) In English money after every three figures from the right, as—

£2,357,678,987.

- In Indian currency to signify thousands, lakhs, and crores, as—

Rs.2,87,96,543.

The Semi-colon

The semi-colon is used where a more distinct pause than is indicated by a comma is desired. It is also used to group phrases and clauses. It divides the parts of compound sentences requiring less connection than those using the comma. It is roughly true that grammatically independent sentences should be parted by a semi-colon.

The following examples will best illustrate its use :—

- (1) Love, as defined by sages, is a priceless blessing. Search for it ; find it ; keep it ; and cling to it all your life.
- (2) Conscience is the earnest man's safe lantern in this jungle of life ; no wind can extinguish it ; no person can mislead it.
- (3) Attention is drawn to the points :—

(a) that he is young ; (b) that he is poor ; (c) that he is the only bread-winner of the family ; and (d) that he has many dependants.

The Colon

The colon is used to mark a more pronounced break than is indicated by a semi-colon. The colon, as a rule, is used before a

sentence or phrase which is more or less descriptive of the preceding one ; also where sentences are so concluded as to indicate that further matter follows.

It is used—

- (1) To separate two parts of a sentence, both complete in construction, but in which the second part depends on the first in sense, as—

Man proposes : God disposes.

- (2) To introduce a short quotation, as—

Remember the old maxim : when in doubt, leave out.

- (3) To introduce a list, as—

Chief qualifications of a Reader are : good education, trained eye, and printing knowledge.

- (4) To introduce a sentence that comes as a fulfilment of a promise expressed or implied in the previous sentence, as—

Certain things are possible to do, others are not : one can see the moon, but he cannot catch it.

- (5) To introduce a second clause by way of illustration or amplification of the first, as—

Beauty does not pass through the gate of intellect : it has its own short cut to the soul.

Man is a composite creature : he needs not only money but also morality, mirth, music and mystery.

- (6) To introduce a quotation, extract, example, or narrative as—

Recall the figure of Socrates climbing the steep hill of virtue, saying :

“Restless onwards must thou strive,
Never halt not langour know.”

- (7) To introduce an explanation or proof that is not connected with the previous sentence by “for”, or the like, as—

Always apply through proper channel : direct applications are not entertained.

- (8) The colon and dash are used together to introduce a list, or the like, as—

The following have been invited :—
Mr. A B C
Mr. X Y Z

- (9) After the place of publication, as—
London : John & Co.

The Full-point

The full-point denotes the completion of a sentence.

The full-point is used—

- (1) At the end of a complete sentence.
- (2) After abbreviations or contractions (*cf.* "Abbreviations or Contractions", pp. 39-41), as—
B.A. (Bachelor of Arts).
Co. (Company)
Yorks. (Yorkshire).
- (3) After arabic figures and roman numerals, not in parentheses, when used for enumerating paragraphs.
- (4) To indicate hours and minutes, and the like, as—
5 hrs. 40 m.
£20 4s. 3d.
10 a.m.
11 p.m.

No full-point is, however, necessary—

- (1) for letters which are not abbreviations, as—
Rooms A to Z
Section 144-A
Quarter No. 28-D
- (2) for contractions when apostrophe is used, as—
haven't (have not)
comp'y (company)
m'f'g (manufacturing)
- (3) at the end of titles, display lines, running-heads, centred headings.
- (4) after roman numerals, as—
George VI, Edward VII
- (5) after parenthesized figures or numerals when used for enumerating sub-paragraphs, clauses or sub-clauses, etc.

The Mark of Interrogation

It is used after every direct question however short, if a separate answer is required to it. If a series of questions require

one answer, the mark is placed at the end. If the question is indirect, no answer being demanded, the interrogation is not necessary, as—

I asked where he was going.

The mark is also used to express doubt. This mark within parentheses (?) implies question, and may be used in any part of a sentence, as—

Here comes the qualified (?) candidate.

The Note of Exclamation

It is used after exclamatory words or phrases, and with interjections, indicating grief, fear, delight, admiration, surprise, and any striking thought as—

Cursed be the man !
Splendid ! Hurrah ! Bravo !
Oh ! Ah ! Alas !

The Dash

The en dash is used to signify omission of figures between years or page numbers, as—

1938-39
1928-32
pp. 135-64

The em dash is used—

- (1) to indicate a sudden change in the construction of a sentence or suspension of thought, as—

I will continue—but, what is that ?

- (2) to mark words in apposition or explanation, as—

The greatest of the prophets—Jesus, Budha, Mohammad, and Nanak—in turn lifted up a voice of eloquent protest.

- (3) to provide greater intensity than either commas or parentheses, as—

In every well regulated community—such as that of England—the laws own no superior.

- (4) to introduce a list, as—

The four greatest names are—A, B, C, D.

- (5) at the end of a side-heading without a full-point before it.

- (6) to connect a run-on heading with the subject-matter following (full-point and dash is used), as—

Communal tension.—As regards . . .

- (7) for connecting author with his quotation, as—

.....—Bernard Shaw.

In case of poetry the dash should be put with a fresh line, as—

.....
.....

—Wordsworth.

- (8) in Index to save the repetition of several catch-words.
Also between the sub-heads of the synopsis or contents of chapters.

- (9) to represent stammering or hesitation in speech, as—

Well—I—you know—should say—

The z-em dash is used to indicate abrupt termination or interruption of a dialogue. It is also used to mark the omission of an undesirable word or portion of a word, as—

He called him d—

John regards him as—

It is important to note that there should be no point before the dash: the comma and dash or dash and comma should never be used together.

All that follows a dash is to be taken under its influence until either a second dash terminates it, or a full-point is reached.

The Parentheses

Round brackets (), technically called “parentheses” and used in pairs to enclose parenthetical interpolations, not strictly necessary or belonging to the sentence, inserted by the author by way of comment or explanation. It can be inserted or removed without damaging the grammar, though not always without damaging the meaning, of the sentence.

Parentheses are also used to enclose interruptions or exclamations made by an audience, as (*laughter*), (*applause*), etc.

To enclose figures or letters enumerating sub-paragraphs, clauses, sub-clauses, and points in a statement or argument, or references.

The Apostrophe

The apostrophe is used to denote the possessive case. When used in the singular the apostrophe is placed before the *s*; in the plural it follows the *s*.

Singular	Plural
A man's book	the boys' meeting
A printer's error	the girls' tea

In case a word ends with *s* it is not necessary to add another *s*; the apostrophe shows the possessive, as—

James' book, Chambers' Dictionary,
His Highness' palace, for goodness' sake.

This is done to avoid the disagreeably hissing sound.

In case of plurals having no *s* apostrophe *s* is used to mark the possessive, as—

the men's work
the women's party

To form plurals of abbreviations apostrophe *s* is used, as—

M.L.A.'s M.P.'s

To indicate the omission of a letter or letters in a contraction of a word or figures of a date, as—

o'er thro' can't
'39 '36 o'clock

When two or more nouns in the possessive are together, use apostrophe for the last, as—

They went to John and Jack's quarters.
We examined A and B's work.

If, however, these nouns are separated by a number of words, use apostrophe *s* for each, as—

Lynn's and also the town of Lowestoft's Churches.

No apostrophe is used in the titles of Acts, as they are not possessive, as—

Indian Factories Act III of 1911.
Municipalities Act.

No apostrophe is used in abbreviating a word where the last letter is retained, as—

Dr. Mr. Messrs.

The Hyphen

For the use of hyphen refer to the chapter “Compounding of words”, pp. 43-46.

The Mark of Quotations

The use of quotation-mark has been fully discussed under “Quotations”, pp. 31-32.

The Brackets or Crotchets

Brackets or crotchets [] are used in pairs like the parentheses. Their use is confined to dividing off explanations, interpretations, comments, notes, interpolations, etc., from the ordinary matter, as—

He [the Governor] should note it for his future guidance.
We started at 9 p.m. [this is contrary to his previous statement] and reached . . .

Crotchets are also used to enclose corrections and omissions and the expression *sic* :—

We did [not?] go there nor did we . . .
There comes [. . .]s fr[. . .]
His principal [principle] is not to . . .
Don't you sees [sic] that . . .

Crotchets are also used to enclose parenthesized portion containing parentheses, as—

He said that he had never seen him before [cf. his statement to the police (page 108)].

PARTS OF A BOOK

A book usually consists of the following three parts :—

- (1) The Preliminary Matter.
- (2) The Text.
- (3) The Reference Matter.

(1) The Preliminary Matter constitutes the following parts, usually in the order detailed below :—

- (i) *Half-title* consisting of the name of the book. It should be set in the same series of type as the title, but

of a smaller body. Its position on the page should be the optical centre, i.e., a little above the mathematical centre. Variety may be obtained by placing it higher on the page.

- (ii) *Title Page* usually gives the name of the book, the name of the author, the place of publication, the name of the publisher and the date of the publication—generally in the order described. Selection of the name of the book is very important and by no means easy. It ought to express clearly, and at the first glance, the central feature of the book. “Display” of the title page is equally important. It should be characterised by simplicity and effectiveness. Type used for setting up the title page must belong to the same family as used for the text. Ornamentation, borders and rule-work should, as far as possible, be avoided. The principal lines should be set up in large type, with due regard to the balancing, the proportion and the whiting of the page. Punctuation marks should be omitted, as their omission does not obscure the meaning of the text, and their use spoils the symmetry of the page. They must, however, be used in the publisher’s imprint. Care, experience and taste are necessary to make the title page attractive and effective, but not ultra-fashionable.
- (iii) *Dedication* is a note containing a complimentary inscription from the author. It may be addressed to a particular person out of love or respect; or to a group of persons who are interested in the work. A few lines are generally all that is required. Even small capitals of the text type may be used, but the names of the author and the person to whom the book is dedicated should be in capitals.
- (iv) *Preface* or *Introduction* is the explanation given by the author as to the aims and objects of his book, and his acknowledgments. It may be set up in the same type as the text, or one size larger, or in italics.
- (v) *Contents* is the introductory matter of a book with the page references. It may be set in caps. and small caps., type being one or two sizes smaller than the text. For illustration refer to the contents of this book.

(vi) *List of illustrations* is set up in the same style and type as the contents.

(2) *The Text*.—The composition of the text is the subject of the various chapters of this book.

(3) *The Reference Matter* constitutes the *Index*, etc. The Index comes after the Text. It consists of a short alphabetical summary of the contents of a book, with page numbers, and is helpful for finding out the passage sought for. It may be set up in a style similar to that of the contents.

The Printer's Imprint should come at the back of the title, either in the middle or at the foot, or at the foot of the last page, or in both places.

An *Appendix* is any literary matter added to a book. It is placed after the text but before the index and set in type usually one size smaller than the text.

TYPE FACES

The description of the various faces of type is given below.

Capitals are the largest letters in a fount.

THIS IS A SPECIMEN OF CAPITALS

Small Capitals are imitations of capitals, but of a smaller size. They are usually provided with an extra nick to distinguish them from capitals and lower-case letters.

THIS IS A SPECIMEN OF SMALL CAPITALS

Lower-case are ordinary small letters. The name is derived from the position of the case in which they are contained.

this is a specimen of lower-case letters

Long letters are those which cover nearly the whole depth of their bodies, as Q, the old-style J, and the italic f.

Short letters are those which come to the middle of the body, as a c e m o etc.

Ascending letters are those which have parts extending above the line of short letters, as b d h k l etc.

Descending letters are those which extend below the line of short letters, as g p q etc.

Superior and *inferior* letters and figures are used for reference and other purposes, as H^a H^b , H^1 H^2 , H_1 H_2 .

Kerned letters are those which have part of their faces hanging over one or both sides of their shanks, as *f j italic d and l*, etc. As these projections or kerns are liable to break, in modern type-founding attempt has been made to obviate this drawback.

Ligatures.—Two or three letters cast on one stem are called ligatures. The idea of combining letters in this way is to avoid breaking of kerns. In “modern style” the ligatures are combinations of *f*, as *ff*, *fi*, *ffi*, *fl*, *ffl*. In “old style”, however, the ligatures were so many.

Diphthongs, *Æ*, *æ*, *Œ*, *œ*, are used in certain Old English and French words. They are usually printed two letters in modern English, as *formulae*, *phoenix*, etc.

Script Types are those which bear characters resembling handwriting.

This is a specimen of Script Type

Old Style and Modern Style Types.

Old Style type is distinguished by the greater uniformity in thickness of all the lines of the letters and the formation of the serifs, which are oblique and are rounded at their junction with the vertical lines. The modern style is distinguished by the accented heaviness of the vertical lines and thinness of those that connect them. The serifs are of a uniform thinness and rectangular. Examples of old and modern style types are given below :—

This line is set in old style type.

This line is set in modern style type.

The range of invention shown by type-founders in designing new faces has resulted in enormous variety of types. There are black letters, bold letters of various sizes, display and fancy types with variety of shades and characters, condensed and expanded letters, sanserifs, and so forth. To illustrate them in detail is outside the scope of this book.

THE POINT SYSTEM

The Point System is the typographical measurement which governs the sizes of all material necessary for the composition of every job. The basic unit is the point and all materials utilized for composition are multiples in width and length of this common unit.

The basis of this system is an arbitrary one, that is, it is not based upon any national measure, such as the English foot. A pica or 12-point, theoretically $1/6$ of an inch (.166044 in.), is taken as the basis. This pica unit is divided into twelve equal parts, $1/72$ of an inch (.013837 in.), called points. Each size is thus a multiple of a common unit, and a really systematic arrangement of type bodies results. This not only refers to the actual type itself but to leads, clumps, furniture and brass rule, and all material subjected to the point system.

Prior to the introduction of the point system the printer was faced with a great inconvenience to get proper justification and alignment as under the old system the type bodies of the same name of the different founders varied, that is to say, the pica or any other fount of the one was not the same size as the pica or any other fount of the other. Each founder, in fact, had his own standard and, as materials may be ordered from three or four different makers, this proved to be a source of continual annoyance and inconvenience to the Compositor. Compositors had to use strips of paper, etc., to compensate for the discrepancies in alignment and justification, which was indeed difficult, unscientific and unsatisfactory. By the point system justification is greatly simplified.

A standard line or a point common line is the alignment controlling the beards of bookwork founts. Each beard has a definite number of points. Thus type faces on the same or different sizes of body can be made to line accurately by the use of point leads or quads.

The point being a definite measure, questions of calculations and measurements can be accurately and easily determined. "Em" is the unit of measurement. Really the "em" is but the name for the unit which represents the actual square of the side of any particular body, and has no connection with the letter "m", excepting that it is sometimes thus abbreviated.

For instance, if we want to know how many lines of 10-pt. are contained in a page of 20 ems of 12-pt. deep, all that is necessary is to divide the total points in the depth by 10. The page is 20 by 12=240 points deep, dividing by 10 we get $240 \div 10 = 24$, that is 24 lines. If the page is to be leaded, we have merely to add the points of lead on to the size of type, i.e., $10 + 2 = 12$ -pt. Accordingly $240 \div 12 = 20$ lines of 10 pt. leaded in 20 ems of 12-pt.

Advantages of the Point System—

- (1) Calculations and measurements can be made accurately.
- (2) Composing of even intricate designs have been greatly eased, as all the materials are made to the same unit.
- (3) Better control of white space between lines and caps.
- (4) Accuracy of justification when using any two sizes in one line.
- (5) Interchangeability of quads and spaces.

Below is given the names of the generally used type sizes under the old system and the nearest approximate sizes under the point system:—

				Points (12-to pica)
Minikin	..	..	..	3½
Brilliant	..	..	..	4
Diamond	..	..	..	4½
Pearl	..	..	..	5
Ruby	..	..	..	5½
Nonpareil	..	..	..	6
Minion	..	..	..	7
Brevier	..	..	..	8
Bourgeois	..	..	..	9
Long Primer	..	..	..	10
Small Pica	..	..	..	11
Pica	..	..	..	12
English	..	..	..	14
Great Primer	..	..	..	18

The relative sizes of types are exemplified below :—

18-pt. ... Press of the P.S. to the Viceroy.

14-pt. ... Press of the P. S. to the Viceroy.

12-pt. ... Press of the P. S. to the Viceroy.

11-pt. ... Press of the P. S. to the Viceroy.

10-pt. ... Press of the P. S. to the Viceroy.

9-pt. ... Press of the P. S. to the Viceroy.

8-pt. ... Press of the P. S. to the Viceroy.

7-pt. ... Press of the P. S. to the Viceroy.

6-pt. ... Press of the P. S. to the Viceroy.

5-PT. ... PRESS OF THE P. S. TO THE VICEROY.

DISPLAY WORK.

General Definition.—Display is the logical arrangement and emphasis of words in print to attract attention and to convey thoughts quickly and clearly.

Display has two duties to perform: to attract attention and to give correct interpretation. Attractiveness in display stands for those features which make an appeal to the taste or which command attention, whilst interpretation stands for those factors which make an appeal to the understanding.

To attract attention any piece of display work must operate as follows :—(1) Arrangement must be so easy to follow that the reader will give it undivided attention. (2) It must catch the eye by presenting something striking and pleasing.

Interpretation as an aid to display may be obtained as follows :—(1) By changing measure to allow copy to be broken up in logical or natural divisions. (2) Separating the parts by means of leading, spacing, etc., allowing each division to stand out distinct by contrast with the wide space. (3) By variation in sizes of type to afford distinction between the various parts. (4) The using of type, light and bold face type of contrasting styles, where special emphasis is essential. (5) By the contrast of position, i.e., the placing of important factors in such position and in such relationship to each other that the sense of the entire matter may be easily understood.

Display may be made to attract attention and appear interesting in form in one or more of the following ways :—

(1) By the use of effective contrast in the sizes of type.

(2) The combination of type faces that can be used together in harmony.

- (3) By obtaining correct balance and symmetrical arrangement.
- (4) The careful use of white space.
- (5) The division of type forms into spaces of pleasing proportion.
- (6) Correct use of borders.
- (7) By the use of appropriate illustrations.

The easiest method for securing harmony in display work is the arrangement of roman capitals and lower-case with a blending of italic of the same series.

Contrast.—In display work contrast is the dissimilarity which sets one thing out distinctly against another, or which causes one thing to stand out amidst others.

Contrast in display serves the double purpose of securing attention and providing distinction.

Methods for Securing Contrast.—(1) Contrast is obtained by using in combination type sizes which are pleasing in effect yet distinctive enough to stand out from the text. (2) Comparative distance and white space provides another form of contrast and can be used to give interpretation and secure attraction. *The use of white space.*—(a) Space relation must denote more or less close connections. (b) The nearness of more than two lines in display suggests close association. (c) The distance between the lines must indicate dependence or independence. (3) By the use of different type faces.

The principal factors of contrast are as follows:—

- (1) The difference between large and small type faces.
- (2) Comparative distance of white space.
- (3) Different type faces.

A Factor to remember.—Strong effective contrast and excessive display are impossible in the same piece of work.

Type styles in Display.—Although there are several aids to display if utilized correctly that will help towards the attainment of unity in design, not one is so certain as a practice of using one type face.

The use of Capitals, Lower-Case and Italics.—The careful use of capital characters generally produces satisfactory results for title pages, headings, formal printing and sometimes for advertising display which contains only a small amount of copy. It must be remembered that the use of capitals should not be carried too far. The constant repetition of similar strokes will produce a monotonous effect, creating for the reader a difficulty to decipher the message. In title pages and advertisements of a few lines where there is plenty of white space there is little reason to alter the forms of the letters. Under such conditions variations in size and the careful use of white space can be depended upon to provide the necessary distinctions.

Shape Harmony.—In addition to contrast and simplicity of construction other fundamentals of designs which help to make type shapes pleasing are shape harmony, proportion and balance. Shape harmony means agreement, conformity and unity between the shapes of all the things which together constitutes the printed design.

GLOSSARY OF TECHNICAL TERMS

Author's Proof.—A proof bearing corrections made by the author or editor.

Book-founts.—Founts of type distinct from fancy or jobbing types.

Broadside.—A sheet printed one side only, such as a poster or bill.

Caps.—Abbreviation for "capitals" usually indicated in the manuscript by three underlinings.

Caps. and smalls.—A word or words set in small capitals with the initial letter a full capital—thus PRINTER—indicated by three and two underlinings.

Catch-letters.—Letters placed at the top of pages in Dictionaries, gazetteers, etc.

Catch-word.—A word at the bottom of the page, which is the first word on the following page.

Clean proof.—Term used to discriminate between a first proof and a proof ready to be sent out to the Author.

Copy.—The manuscript or reprint copy from which the compositors set.

Corrigendum.—A table containing corrections at the end or commencement of a work, *Corrigenda* (plural).

Cropped.—A book cut down too much.

Dead reprint.—An absolute facsimile reprint, line for line and page for page.

Display work.—Type displayed, such as job work, title page, headings, etc., distinct from ordinary solid composition.

Duodecimo.—A sheet of paper folded into twelve leaves, written as 12mo.

Edition.—The first or subsequent printings of a book. Subsequent printings without any change are called reprints or impressions.

Embossing.—The process of producing raised impressions of letters or figures by means of sunken dies.

Errata.—A list of errors, not necessarily printer's errors. It should be set up in type two or three removes from that used for the text and should be placed before the text. When there is only one error, singular form "erratum", "addendum" or "corrigendum" should be used.

First proof.—The first pull of type after composing, which is read for the first time from the copy.

Fly leaf.—A blank leaf at each end of a book.

Folio.—A sheet of paper folded to form two leaves or four pages. The folio is a page number, usually placed at the top of page. If it occurs at the bottom of the page, it is called a *drop folio*.

Foolscap.—A printing paper, $17 \times 13\frac{1}{2}$ inches.

Fore-edge.—The front edge of any book, distinct from head, tail and back.

Format.—The size and shape of a book, e.g., octavo, quarto, etc.

Forme.—Page or pages of type imposed in a chase.

Fount.—The whole number of letters, etc., in one complete set of type. Pronounced *font*.

Frontispiece.—The picture or plate facing the title page of a book.

Full-bound.—When the back and sides of a volume are entirely covered with leather or cloth, it is said to be full-bound,

as distinct from half-bound, having back and corners of different material from the sides.

Galleys.—Receptacles for holding type before making into pages.

Galley proof is a printed impression of the type before the matter is made up into pages. Such proofs are taken for reading as the correction of errors is easy to make when the type is in this form.

Imposition.—The process of arranging the pages of a forme so that when printed and folded they will follow in numerical order and have proper margins.

Imprint.—The printer's name and address in a book which is necessary by Act of Parliament.

Indent.—To set back any line or lines as in the commencement of a paragraph.

Index.—The sign of a hand or fist. Also the reference index at the end of the work.

Italic.—*This line is set in italic type.*

Justification.—This term is applied generally to the even and equal spacing of words and lines to a given measure.

Leaders.—Dots or full-points cast on an em of any particular body, thus ...

Leaf.—Two pages back to back.

Ligatures.—Two or more letters cast in one piece, as fi ffi.

Lower-case.—The lower of a pair of the composing cases. Consequently the small letters are called *lower-case*.

Make-up.—The arranging of matter into pages.

Margins.—The white space around the printed page.

Marginalia.—The bibliographical term for marginal notes.

Measure.—The given width of a page of type.

Matter.—Another term for composed type.

N.P..—An abbreviation for new paragraph.

Octavo.—A sheet of paper folded into eight, written as 8vo.

Octodecimo.—A sheet folded into 18 leaves (18mo).

Odd Pages.—The right-hand or recto pages of a book.

O.P..—Abbreviation for out of print.

P..—Abbreviation for page, pp.—pages.

Pie..—Type broken or indiscriminately mixed.

Proof is a rough trial impression of the matter or type.

Proof Reader..—A general term for the "Corrector of the Press".

Quarto..—A size given when a sheet is folded into four leaves (4to).

Reader..—The responsible person who compares and reads the proof by copy, and who revises corrections made by an author or editor.

Recto..—The right-hand page of a book; always the odd page.

Removes..—The difference between one size of type and another.

Roman..—Ordinary type in which book and other work is composed (such as this fount) as distinguished from italic or fancy types.

Run-on..—A sentence continued in the same line, not a distinct paragraph.

Script type..—Type similar in character to handwriting.

Signature..—A sheet of a book as folded ready for sewing. It may be 8, 16, 32 or 34 pages according to the paper stock.

Solid matter..—Type composed without leads.

Transpose..—To shift words, lines, leads, or any portion of matter.

Typography..—The art of printing from movable types.

Verso..—The page of a book on the left-hand side, and always the even page.

Watermark..—The wire-mark or design in a sheet of paper to distinguish the maker or mill, seen when the paper is held against light.

Wrong fount..—Letters mixed with, but not belonging to, the same fount.

