

## APPENDIX



## HINTS TO AUTHORS AND EDITORS

### PREPARATION OF MANUSCRIPTS—

Manuscripts should be either typewritten or in a perfectly clear handwriting. The former is preferable.

The sheets should be of uniform size; 9"×11" is a desirable size.

Only one side of the paper should be used.

Never roll manuscripts; place them flatly in a box or an envelope.

The sheets should not be fastened together except by pins or clips, which can be easily removed.

When one piece of a page is to be fastened to another, use mucilage; not pins. Pins are liable to become unfastened, and the slips lost or misplaced.

Liberal margins should be left at the top and left-hand side of the sheets. This space will be needed by the reader or printer for directions.

The pages should be numbered consecutively. Inserted and omitted pages should be clearly indicated. Thus, sheets to be inserted after p. 4 should be marked "4A," "4B," etc.; sheets omitted between p. 4 and p. 8 should be indicated by numbering p. 4, "4-7."

Additions to original pages should be placed after the sheets to which they belong, and should be marked "Insert A," "Insert B," etc. The places where they are

to be inserted should be indicated by writing "Here insert A," etc., on the margin of the original pages.

PARAGRAPHS—

Paragraphs should be plainly indicated, either by indenting the first line or by a ¶ mark.

FOOTNOTES—

Footnotes should be clearly designated, either by separating them from the text by running a line across the page, or by using ink of different color. Some writers make a perpendicular fold in the paper, using two-thirds of the space for the text and one-third for the notes.

The word in the text carrying the note should be followed by a superior figure corresponding to that preceding the note.

Footnotes should never be run into the text in manuscripts, whether in parentheses or otherwise.

NOTE.—It is important to remember that in matter set on the linotype machine the slightest change necessitates the resetting of the whole line. Since it is impossible to foresee how the notes will happen to come out in the make-up, it is impracticable to number them from 1 up on each page. The best way is to number them consecutively throughout an article, or by chapters in a book; bearing in mind, however, the very essential point that *the change, by omission or addition, of one single number involves the resetting of the whole first line of each succeeding note to the end of the series.*

This difficulty is not met with in matter set on the monotype machine or by hand, where the change of a number amounts simply to substituting one figure for another.

**PROPER NAMES, ETC.—**

Proper names, foreign words, and figures should, in handwritten manuscript, be written with the utmost care and distinctness.

**TITLE-PAGES, ETC.—**

Copy for title-pages, prefaces, tables of contents, etc., should be submitted with the manuscript. Copy for indices should be compiled from the special set of page-proofs furnished for this purpose, and promptly delivered to the printers. Unnecessary delay is often caused by postponing these details till the last minute.

**READING OF PROOFS—**

Read and return your proofs promptly.

In marking proof-sheets, use the standard proofreaders' marks (see p. 106). Do not adopt a system of your own, which, however plain it may seem to you, is liable to appear less so to the compositor.

Be careful to answer all queries in the proofs. Delays and errors often result from not attending to them.

Remember that changes in the type cost money. The omission or addition of a word in the middle of a paragraph may necessitate resetting the whole of this from that point on; and if such alteration is made in the page-proof, it may further involve repaging the entire article or chapter. Make your manuscript as perfect as possible before delivering it to the printer. Any necessary alterations should be made in the galley-proof, as each succeed-

ing stage will add to the cost. Corrections in plates should be studiously avoided. Not only are they expensive, but they are apt to injure the plates.

The original manuscript should in each instance be returned with the galley-proof, in order that the proof-reader may refer to it, should any question arise; and each successive set of proofs returned should be accompanied by the previous marked set. This will assist in calculating the cost of alterations properly chargeable to you.

### HINTS TO PROOFREADERS

Read everything as if you yourself were the author, and your reputation and fortune depended upon its accuracy.

Be particularly careful about proper names and figures. If the copy is not perfectly clear, or if you have reason to doubt its correctness, look it up, or query it to the author.

In asking questions of authors or editors, make your point clear. A simple query is often not enough to draw attention to the particular point you have in mind. Queries in the manuscript should be transferred to the proof, or attention should be directed in the manuscript to the proof.

Be discreet about your queries. Don't stultify yourself and discredit the office by asking foolish questions on the proof. The author will be thankful for any sensible suggestion you may make, but will resent trivial criticisms. About many matters in this world, grammar and logic included, there is abundant room for differences of opinion. Grant writers the privilege of preferring theirs to yours.

Make a study of the "personal equation" in the case of those individuals (editors and others) with whom you as a proofreader will constantly have to deal. One person may expect of you as a matter of course what another might regard as an unwarranted interference.

Never hesitate to correct anything that is palpably wrong, however positively the copy may assert the contrary. Remember that the blame for the error will eventually be laid at your door—and justly.

Do not follow copy blindly, unreasoningly. Proof-reading machines are yet to be invented. Follow copy only when, and as far as, it is correct. Whether or not it is correct, you are the judge.

Do not excuse yourself by saying, “I thought the copy was edited;” or, “I thought the author knew what he wanted.” Editors are fallible, and should be made to live up to their own rules. And as for authors, typographically they very often do not know what they want until they see it in type—and not always then.

Do not ask authors or editors to decide questions of style. The *Manual of Style* is primarily meant for you. Learn its rules by heart, so that you may correct any violation of them you may come upon, without asking questions. Stand on your own feet. In case the copy is not prepared, you ought to be capable of doing the preparing yourself.

Do not fall into the fallacy that the author’s or editor’s O. K. relieves you of all or any part of your responsibility. Authors and editors depend on the proofreader to see to it that the typographical requirements have been met, and that the adopted style has been adhered to, and affix their signatures only on that supposition.

Do not shield yourself behind your copyholder. The



copyholder is there to assist you, not to tell you how to do things. If you think you have cause to suspect her version of a matter, investigate for yourself.

Do not read to your copyholder. She is supposed to read to you. A copyholder may or may not be experienced and trustworthy enough to control the situation; but that is not what she is paid for. Besides, your mind will be freer to attend to your own part of the work, if you attempt to do only one thing at a time.

Do not suggest from your proof a word or phrase which the copyholder has difficulty in making out from the manuscript. Let her work out her own salvation. If she cannot, remember that you are the arbiter, and not the compositor.

Let your copyholder do your revising, except in difficult cases. She likes to, and can do it. Your own time is too valuable—or ought to be.

If memoranda or verbal instructions are given you bearing upon any particular piece of work you may have in hand, you will be expected to see to it that such directions are adhered to without any further reminder.

If work, for whatever reason, is accumulating upon your table faster than you can attend to it, or if you find that you cannot single-handed get out a piece of work at the time promised, notify the one in charge—and notify him in time.

Do not permit yourself to be stampeded. Cultivate speed, but remember that accuracy is even more impor-

tant. Do things right. If the necessary time is not given you, take it—within reasonable limits. The credit accruing to you from detecting an important error at the last moment is likely to outlast the displeasure at your lack of dispatch.

In unavoidable cases of “rush,” where conditions and orders are imperative, protect yourself by letting it be understood that you have done your best in the time allotted you, but must disclaim any further responsibility.

Whoever has the final revision for press of a journal or a book should see to it that everything is complete, and that all the preliminary matter—title, copyright, contents, etc.—is there.

Contents of journals should be made up at the time the first page-proofs are read.

Put your initial at the top of every galley you read or revise. This will save time in tracing proofs, and insure the giving of credit where it belongs.

### HINTS TO COPYHOLDERS

Cultivate a low, soft, clear reading-voice. Do not imagine that it is necessary for everyone in the room to hear you.

Remember that, from the proofreader's point of view, the small words are as essential as the big ones. Get them all in—and get them in right.

Enunciate your plural *s*'s distinctly.

Do not get offended when your reader asks you to repeat, or to look at the copy for himself. He intends no aspersion on your personal integrity.

Regulate and equalize your speed. Do not race at a break-neck pace through typewritten copy, while you thread your path fumblingly through the mazes of manuscript.

Do not keep guessing at a word. Look at it closely, consider the context, and do not speak it until you have made it out—or at least made the very best guess of which you are capable.

Sit at right angles to your reader, if possible. He hears you better, and you can watch his hand better, if you do.

Give your reader a chance to make his corrections. Slow up the moment he puts his pencil to the paper. This will save you going over the same ground twice.

Evolve your own system of signals. Do not, for

instance, waste time by saying “in italics” for every word or letter so treated. Instead, raise your voice, or tap the table with your pencil once for each word, or both. Such a code need not be intelligible to others than yourself and your reader.

Do not waste time over matters of style. The proof-reader is supposed to know the rules without your telling him; for instance, what titles are to be set in italics, and what roman-quoted.

Be careful in transferring marks. A mark in the wrong place means two errors uncorrected in place of one corrected.

In sending out proofs, see that everything is there. Arrange the copy and proof-sheets neatly and consecutively.

When sending out proofs, consult the job ticket for the number wanted, and the name and address of the person to whom they are to be sent. If no number is mentioned, send two; if no address is given, send to the editor (or the person regularly receiving them).

Unless otherwise directed, as soon as you have an article completed, send it out. Don't wait until you have “a whole lot.”

The manuscript should accompany the galley-proof; the foul proof (author's marked galley-proof) should accompany the page-proof. In case no galley-proof has been sent, the manuscript should accompany the page-proof.

Indicate in the lower left-hand corner the contents of all the envelopes you address.

Fasten your pins in the center at the top, not diagonally in the left-hand corner, thus covering up the directions, etc., often written there.

Return every evening to the file or the book-case any volume that may have been taken out for reference during the day.

Remember that you are the housekeeper of the proof-room, and take pride in its neat and orderly appearance. Keeping the records, files, etc., naturally devolves upon you. Perfect your system so that everything can be located at a moment's notice. The more of that kind of work you do without being asked, and the better you do it, the more you will be appreciated.

## PROOFREADER'S MARKS

<i>caps</i>	Put in <u>capitals</u> .
<i>s.c.</i>	Put in <u>SMALL CAPITALS</u> .
<i>l.c.</i>	Put in <u>lower case</u> .
<i>rom.</i>	Put in <u>roman</u> type.
<i>ital.</i>	Put in <u>italic</u> type.
<i>bold</i>	Put in <u>bold face</u> type.
∞	Dele, or delete: take <i>it</i> out.
∩	Letter <u>reversed</u> —turn.
□/¶	Indent. ^ Make a new paragraph.
#	Put in <u>space</u> .
○	Close up—no space.
∨^	Bad <u>spacing</u> : space <u>more</u> <u>evenly</u> .
<i>w. f.</i>	Wrong <u>font</u> : character of wrong size or style.
<i>tr</i>	Trans <u>pose</u> .
□	□ Carry to the left.
□	□ Carry to the right.
□	□ Elevate.
□	□ Depress.
×	Im <u>perfect</u> letter—correct.
↓	Space shows <u>between</u> words—shove down.
///	<u>Straighten</u> crooked line.
<i>stat</i>	Restore <u>or retain</u> words crossed out.
~	Print ( <i>æ</i> , <i>fi</i> , etc.) as a logotype.
<i>out-see copy</i>	Words are omitted from, or in, copy.
⊙	Query to author: <u>Is this right?</u>