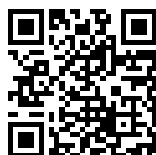

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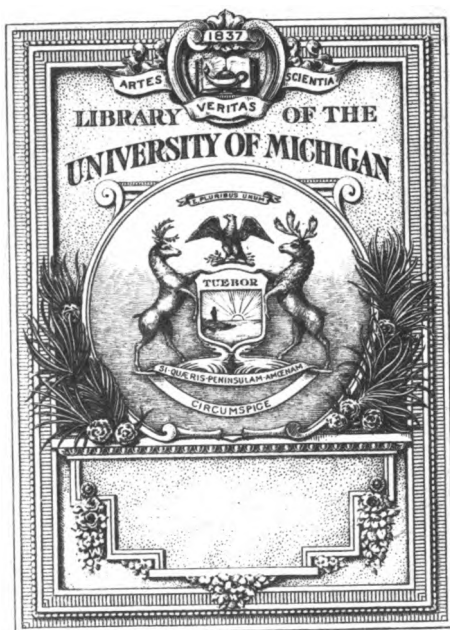


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PREPARATION OF PRINTERS' COPY



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PREPARATION OF PRINTERS' COPY

SUGGESTIONS FOR AUTHORS,
EDITORS AND ALL WHO ARE
ENGAGED IN PREPARING COPY
FOR THE COMPOSING ROOM

BY

FREDERICK W. HAMILTON, LL. D.

EDUCATIONAL DIRECTOR
UNITED TYPOTHETÆ OF AMERICA



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PREFACE

THIS volume deals in an elementary way with the preparation of manuscript, the placing of illustrations, the making of indices, and the handling of proof. It covers all the mechanical part of the work of the author or editor in getting a book ready to go to the pressroom. The qualities of a good manuscript are indicated and the methods of securing them are pointed out. The actual making of the copy is described and hints are given as to the methods of making it easy for the compositor to follow it. The process of making an index is described. Suggestions are made as to the placing of illustrations. No attempt is made to deal specifically with the subject of proofreading, but the author's work with his proofs and the point in production when certain things are done are indicated. While this is not directly copy preparation, it is an important part of the treatment of copy. The work of the author or editor is not completed until the forms are put on the press, and for that reason the process of producing the book is followed up to that point. It is believed that the volume will be found useful to all who write for print as well as to printers. Indeed it would be helpful to all writers to have a general knowledge of the processes necessary to put the children of their brains before the public properly clothed in type and adorned with illustrations, and a conception of the cost of the process.

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PREPARATION OF PRINTERS' COPY

Qualities of a Good Manuscript

IF one is to get a satisfactory piece of printing done at a reasonable price, it is extremely important that the printer should be furnished with a properly prepared manuscript from which to work.

A manuscript may be unsatisfactory in a great many ways. These ways will be considered more in detail later. For the present they may be enumerated as illegibility, inconsistency, incompleteness, and carelessness.

Writers are always liable to be extremely careless and impatient of these details which make a satisfactory manuscript. Many brilliant minds shrink from the drudgery of writing legibly, punctuating and capitalizing correctly and consistently, paragraphing properly, and all the other details of manuscript making, to say nothing about choice of type for the several parts of the book and the thousand and one other mechanical details which go to the making of a good piece of printing and about which the author is supposed to decide. There is a great difference in authors in this respect: Some of them either prepare or have prepared for them a very careful and legible copy. Others send in very blind and careless copy. Others still regard the first proof as merely a rough draft and make many corrections and alterations on the proof.

The great French novelist Balzac was a typical example of this method of work. His way was to send in his copy to the printer and receive galley proof. This proof he cut up into sections which he then pasted on large sheets of paper. He then practically re-wrote the matter, altering and adding so extensively that it was probably cheaper to distribute the type and set it all over completely than to correct the composition so as to follow his directions. This

2 QUALITIES OF A GOOD MANUSCRIPT

illustration brings out the practical importance of a good manuscript.

That a bad manuscript is a nuisance goes without saying. Nobody likes to spend time and energy puzzling out a crabbed and obscure manuscript and revising spelling, punctuation, capitalization, and the rest. But a bad manuscript is not simply a nuisance, it is an expensive nuisance. Time is money to a printer and the difference in time between composing from a poor manuscript and composing from a good one represents a considerable waste of money. There is sometimes a good deal of question as to whose money, as the item of "author's changes" is a frequent bone of contention between printers and their customers. Some one, however, either the printer or the customer has to pay for the changes. If the copy is clear and properly prepared when it is placed in the hands of the compositor, it is clear that the printer is responsible for the errors committed by his employees in not following copy. If the author does not like the look or sound of what he has written and desires to make alterations in the original copy, it is clear that he must pay for them. If the printer receives an illegible copy and gets from his composing room a proof full of mistakes, it is not quite clear where the commercial responsibility lies.

In book and magazine composition many publishers now refuse to touch manuscripts unless they are properly prepared in accordance with certain specifications. These rules are pretty strictly adhered to, although it is possible that some exceptions might be made in favor of a very great author whose work was of such value to the publisher that he could afford to do for him the things that ordinary people are required to do for themselves.

In commercial work, however, the preparation of copy for the compositor is likely to be done to a considerable extent in the office. Copy comes from all sorts of sources and from all sorts of people, made up in many different ways, and the actual material to be handled by the compositor often requires a good deal of editing in the office.

Copy Editing

Printers are now beginning to believe that the editing of copy is in the long run much cheaper than the editing of proofs, and for that reason they maintain an editor or even an editorial staff whose business it is to examine all copy, put it in shape for the compositor to handle, and see that the paragraphing, spelling, punctuation, and capitalization are consistent, correct, and conformed either to the regular style of the office or to the special views of the author. Initials, display type for heads and sub-heads, any special use of capitals and small capitals, and all use of italics or special sizes of type are also carefully indicated. This takes time and costs money but in the long run it probably takes less time and costs less money than the extensive correction of proof. The more extensive the corrections, as a rule, the greater number of proofs the customer will require. The taking, reading, and correction of these proofs, and the changing of the types to correspond, involve the labor of a great many people and may involve vexatious and expensive delays.

A perfect manuscript, theoretically, should produce a perfect proof. Practically there are no perfect manuscripts and there are no perfect proofs. Unquestionably, however, the careful editing of manuscript reduces corrections to the lowest possible point. There still remains the chance that the author may change his mind and desire to introduce extensive changes. This, of course, he is at liberty to do at his own expense.

The smooth and successful working of the office, especially in large plants, calls for the submission of sketches showing the lay-out of all special matter. In an office of any size it is cheaper to have some one on the staff who knows how to make a lay-out and whose business it is to prepare these sketches to accompany all manuscript needing them than it is to pay the compositor for time spent in making experiments. The results of many of these experiments will probably be thrown away while others may be accepted which should be thrown away.



It is quite possible that there may be one or more compositors on the force who are quite capable of making these sketches. If that is the case, their services should be utilized and the making of lay-outs put into their hands. Any reasonable thing which can be done to secure the proper preparation of all manuscripts so as to save the compositor's time and the necessity for extensive alterations will be found to be of greatest value not only in cost of production but in appearance and quality of product.

Materials Necessary for Good Copy

The preparation of a good copy for the printer begins with the material used. The paper need not be expensive but it should be sufficiently substantial to bear a good deal of handling without tearing or breaking. It should not be too thin, as very thin paper bends so readily that it is more difficult for the compositor and proofreader to handle than a paper of more body. The finish of the paper should be of such kind to take a clear impression from the typewriter, if the typewriter is used, or to take the ink perfectly and without spreading or blurring if the manuscript is written by hand. White is the best color. Strong colors should be avoided in the interest of legibility. Pale tints may be used, but nothing is so good as white.

The sheets should be of sufficiently large size to be handled readily and should not be of unusual size or shape. 8½ x 11 inches is a very good size and a great deal of commercial paper is sold in sheets of these dimensions or very near them.

The sheets used should be of uniform size if possible. Small sheets mixed with large ones are liable to be lost. It occasionally becomes desirable to use a larger sheet for the interpolation of additional matter, the insertion in the copy of original document, or any one of a number of other reasons. The insertion of large sheets is much less objectionable than that of small ones. It is desirable to fold these sheets over so that at least one dimension of the pile of manuscript shall be uniform. Note that the sheets should

be folded *over* not *under*. If a long sheet is folded forward over the writing it is not possible to overlook its presence. If it is folded under it may be overlooked and the compositor may go directly from the visible part of the sheet to the next sheet, omitting the matter contained on the fold. In a good many cases the fact that the connection will make no sense will not be particularly disturbing to the compositor.

The preparation of the manuscript not infrequently calls for the insertion of printed matter such as quotations made by cutting directly from the book or magazine in which they previously appeared. This is especially the case in making catalogs, where a very large part of the matter may be clipped from previous editions. In all such cases the clippings should be pasted on sheets of the same size as the rest of the manuscript. In case it is desired to include matter which appears on both sides of a printed page it is advisable, if possible, to use two clippings, one for each side. If this is not possible, the clipping may be attached to the larger sheet in such a way that both sides are visible but care should be taken to call the compositor's attention to the fact that both sides are used. If this is not done, one side will be very liable to be omitted.

When the manuscript is written on a typewriter, a black-record ribbon should be used. A two-color ribbon may be used if for any reason it is desirable to print certain parts of the manuscript in a contrasted color, but ordinarily any needed emphasis may be obtained by other methods. Colored ribbons are not as easy for the compositor's eye as black. Copying ribbons blur. The copying ribbon however, is not much used at present, as manifolding is taking the place of the old method of taking wet copies. In case a manuscript is hand-written, ink should be used of a strong black color. Pale ink and colored inks are trying to the eye, and everything that is trying to the eye is conducive to mistakes.

Newspaper manuscripts prepared by reporters in haste are necessarily frequently made in lead pencil. Wherever possible, however, the use of the lead pencil should be

avoided. If the pencil is hard the resulting lines are too faint to be easily read by the compositor, and if it is soft the manuscript blurs badly. Copying pencils are particularly objectionable. The writing rubs easily and the least dampness is liable to make it illegible. In either case we increase the liability to mistakes.

Making the Copy

Many publishers who issue books and magazines refuse to consider anything except typewritten copy. They insist that the author shall submit a typewritten manuscript for their examination. If he writes by request, they insist that he shall either submit a typewritten manuscript or pay for having the manuscript typewritten by the publisher. The commercial printers are not so particular, and in many cases haste requires the preparation of very imperfect and unsatisfactory copies. Every effort should be made however, to keep the copy as clean and perfect as possible.

Manuscripts should be written on one side of the paper only. This is imperative. Treatment of reprint matter has already been referred to. (See page 5.) A margin of good width should be left on the left-hand side of the sheet. The actual margin will depend of course on the size of the paper used. In case of a sheet $8\frac{1}{2} \times 11$, an inch and a half is a good margin. A margin on the right is also advisable.

Whatever method of writing is used, whether by hand or on the typewriter, the greatest possible pains should be taken to make the matter legible and to avoid anything that would mislead the compositor.

Names should be carefully spelled and, if hand-written, pains should be taken to make every letter distinct. Care should be taken to maintain throughout a uniform spelling of the same name: for example, the writer should be quite sure whether the person about whom he speaks is named Stevens or Stephens, and having satisfied himself at the outset as to the correct form of the name he should be careful never to deviate from it. This is only one of the many names which appear in closely related forms. The



writer of manuscripts must remember that much more care is required in writing names than in writing ordinary words. One can make a pretty fair guess at an ordinary word because he is helped by the context or by his recognition of certain syllables. This help is lacking in proper names and it is important that every letter should be distinctly traced.

Abbreviations should be avoided. The hasty writer, impatient with the slow progress of his pen over the paper, is prone to use abbreviations, often arbitrary abbreviations of his own. It is better that no abbreviations should appear in the manuscript excepting those which are intended to appear in the finished book and they should be inserted subject to the rules and usages for the use of abbreviations. In case abbreviations are used in the manuscript which are not intended to appear in the text, they should be encircled by a ring which indicates that the compositor is to spell out.

(yr.) = year

(2967) = two thousand nine hundred and sixty-seven

Interlineations should be avoided, though an omitted word or two may be put in without confusion by inserting a caret at the place and writing the omitted word between the lines. A slightly longer interpolation may be indicated by marking the place with a caret and drawing a line from the apex of the caret through the line above and thence between that line and the next to the margin, where the interpolated passage may be written. Interpolation amounting to more than a few words should be written on separate sheets, numbered and marked for positive identification. The place where the interpolation is to occur should be marked clearly and the interpolated matter indicated by some such phrase as *Insert here 27B*.

Matter which it is desired to omit may be indicated by drawing a line through the word or words to be cut out. If it extends to a paragraph or more, heavy lines may be drawn at the top and bottom of the omitted passage and connected by diagonal lines. In the case of a still longer passage whole sheets may be omitted from the manuscript.

It is important in all cases to maintain the consecutive numbering of the sheets so that the sequence may never be lost. In case of alterations which affect the numbering of the sheets, these alterations should be clearly and unmistakably indicated before the omission so as not to disturb the original sequence.

If for example, three pages of matter are to be added at some point on page 97, the exact point of insertion should be indicated in the line and words *insert here 97a, b, and c*, written on the margin. The pages containing the inserted matter should then be numbered, *97a, b, c*, etc., and placed in the manuscript between 97 and 98. If on the other hand it is intended to omit several pages beginning in the middle of page 240 the remaining part of that page should be carefully marked out and at the bottom of the page should be distinctly written *pages 241, 2 and 3 omitted*. The compositor will then continue his work at the point indicated on page 244.

The division into chapters should be clearly shown and chapter heads, section heads, and sub-heads of all sorts should be clearly indicated. The paragraphing should be done by the author as part of the original composition of the material. Paragraphs should be indicated in the manuscript, preferably by indentation. In case paragraphing is changed before the copy goes to the printer, a paragraph may be indicated by inserting the mark ¶ before the first word of the proposed new paragraph. The abolition of a paragraph break may be indicated either by writing opposite the paragraph the words *no ¶*, or by drawing a line from the end of the first of the old paragraphs across to the beginning of the second, with or without the words *run in* written in the margin.

The greatest care should be taken with the spelling in the manuscript. In the case of words which different authorities spell differently uniformity is of more importance than the choice of authority. It is not particularly important whether you write *canceled* or *cancelled* but it is important that only one spelling of the word should appear in the book.

Likewise great care should be taken with capitalization. Here again the chief requisite is uniformity. Of course the general and well recognized rules of capitalization should be followed, as has already been pointed out in the text-book on Capitalization in this series (No. 34). There are many points in which usage differs. The vitally important thing is not so much the following of one or another usage as uniformity of usage throughout the book.

The same general considerations hold true with regard to punctuation. The punctuation of a manuscript ought to be carefully attended to before it goes to the compositor. Presumably the compositor knows how to punctuate, but he ought to be given a clean copy, edited so as to conform either with the office style or the style adopted by the author and so thoroughly prepared that nothing is necessary except to follow copy. If the editing of the copy is left to the printer it will be made to conform to the office style. This style will be known to the composing room force and to the proofreading department. If the writer has ideas of his own he has a right to have them respected, except in the case of magazines or newspaper work where the uniform style of the office must be maintained. In case the author desires to maintain his own standards of style he should not only be very careful with his manuscript but he ought also to prepare a memorandum giving briefly any particular rules for punctuation or capitalization which he may desire to have followed and indicating the authority to be consulted for spelling in case of any inconsistency or illegibility in the manuscript. Lack of attention to these precautions causes a great deal of work in correcting proof for errors in spelling which may not be at all the fault of the compositor and for the correction of capitalization and punctuation, all of which might and should have been attended to before the manuscript was placed in the compositor's hands. The manuscript should be carefully marked for italics, small capitals, bold-face, or any other methods of display or distinction which the author may desire. Italic is indicated by drawing a single line under the word or words for which the type is to be used,

in this way. Small capitals are indicated by drawing two lines under the words, in this way. Capitals are indicated by drawing three lines under the words, in this way. Bold-face is indicated by drawing a wavy line under the words, in this way.

Care should be taken to see that these devices of display are used consistently in accordance with a definite design. All quotations should be marked by quotation marks or such other method of differentiation from the regular text as the author may desire. Long quotations are often indicated by indention or by the use of smaller type or both. The use of smaller type is indicated by a single vertical line at the left of the paragraph quoted.

When copy has been negligently prepared by a careless writer who sometimes spells incorrectly and capitalizes and italicizes without system, it is the duty of the compositor to correct these faults according to the style prescribed by the office in which he works; but when copy has been carefully prepared by a disciplined writer, who plainly shows that he has a style of his own, that copy should be followed faithfully even if it does conflict with the system of the office.

A still smaller type may be indicated by two vertical lines at the left.

Quotations should be put in type as written in copy. Those made from memory only are usually inexact, but the compositor should not correct the fault even when he knows the true rendering. A judicious author will be thankful for the query of a supposed error, but the reader must stop with the query. It cannot be too frequently impressed on him that his first duty is to follow the copy.

Notes, whether for the purpose of identifying a quotation or any other of the numerous purposes for which they may be used, should be inserted in the manuscript immediately under the line to which they refer. A line should be drawn above and below the matter contained in the note and the text matter should be continued below it.¹

¹Otherwise great confusion would arise in the numbering of the sheets and the location of the notes, for reasons which will be explained in the text.

When the matter is first put in the type, the footnote will be placed in this relative position. The reason for putting the note in the middle of the text in the manuscript

instead of at the bottom of the page is because the pages of manuscript do not correspond with the pages of type and it is impossible to tell where the notes will come when the page proof is made up. For this reason the note is kept in immediate relation to the passage to which it refers until the galley proof has been corrected and we are ready to make up the pages. The notes can then be assigned to their proper places in relation to the text.

Considerable difficulty arises over the matter of the numbering of the notes. In the complete book the numbering ordinarily runs by pages. Formerly notes were indicated by the use of the asterisk, dagger, and other marks, sometimes doubled or tripled until in some learned works the bottom of the page looks like a general exhibit of the signs and marks used by printers. This has now given way to consecutive numbering as just indicated. The difficulty, however, arises from the fact already pointed out that it is impossible to tell on what page of type the note is going to occur. Several plans for obviating this difficulty are suggested by various writers, all about equally good if consistently followed. Probably the easiest and best is for the author to number the notes in the manuscript consecutively by chapters and then change the numbers in the page proof to correspond with the pages.

If the author's name is given in the text in connection with a reference to his work or a quotation from it, it should not be repeated in the footnote. The index figure or symbol which refers in the text to the footnote should be placed at the end of the quotation or passage in the text to which the note refers. The following should be the form of references in footnotes.

Theodore Low De Vinne, *Correct Composition*

(New York: Oswald Publishing Company, 1914, pages 327:344)

The order of the details should be: (1) author's name, followed by a comma, not a colon; (2) title (if of a book or periodical, underscored; if of an article, quoted); (3) number of edition, if desired; (4) place of publication, followed by a colon; (5) name of publisher and date of

publication; (6) reference to volume and page. In case the reference in the text includes the volume number, it is better to omit the abbreviations "Vol." and "p." from the note.

If a side note is required it should be marked on the manuscript on the side where it is to be set. This may be done by writing the words of the side note in a box thus:

Correct Composition

Correct Composition

Matter Preceding and Following the Text

Authors are liable to forget that there are certain very important parts of every book which lie quite outside the body of the text and that it is no part of the duty of the printer to supply these parts. It is the duty of the author to supply a complete manuscript including copy for all those things which go before and after the body of the text.

The first printed page of the book is known as the "half-title," sometimes called the "short title," or "bastard title." It is a page bearing only the title of the book in the briefest possible form. This page is usually blank on the reverse side, but is sometimes utilized for lists of other works by the same author or in the same series, or other publications by the same house. Half-titles are sometimes used in the body of the book either before each chapter or to mark special divisions. They should usually appear before an appendix or before an index, unless these are very short. In such case, they usually bear only the word "appendix" or "index."

In some cases where a book has several indices each will be provided with a half-title, such as "Index of Places," "Topical Index," "Index of Literary References." In case a long bibliography is added, that also may be preceded by a half-title.

The importance of the index and the method of preparing it will be discussed a little later on. A word should be

said here about the importance of a bibliography. In all discussion of historical, scientific, or other learned themes, constant reference must be made to the work done by other investigators in the same field. These references will be made in the form of footnotes. It is very important for the full usefulness of the book that a list of the works referred to and others in the same subject called a bibliography, should be printed at the end of the book or even of a volume or chapter. In this way the book serves as a guide to the whole literature of the subject, and the reader is greatly helped in continuing his studies. The usefulness of many important works is greatly lessened by the absence of bibliographies.

To go back to the beginning of the book, however, the half-title is followed by the title-page. The title-page bears the title of the book and the sub-title, if there is one; the author's name, his academic or other titles, if he desires to use them, and either the publisher's imprint or such other statement as the author may desire, for example, *published by the author*, or *printed for private circulation*. The place of printing and the date should also appear.

On the next page follows the declaration of copyright, if the work is to be copyrighted. If the book is to contain a dedication, the dedicatory language should appear on the next page. Next in order comes the preface. This is usually placed before the table of contents, not being properly a part of the text itself. Then follows the table of contents. This may be simply an enumeration of the chapter heads, or it may contain in addition summaries of the chapter contents. In some cases these summaries are made very full and are accompanied by page references so that the table of contents serves in part the purpose of an index. However this may be, the table of contents as the author desires it to appear should form part of the manuscript. Page references must, of course, be left blank until the page proof is made up. If a list of illustrations is desired, its proper position is on the first odd-numbered page following the table of contents, that is to say, the page on the right-hand as the book lies open before the reader.

It is sometimes necessary to put in "errata" or lists of errors in the text which should be corrected by the reader. The usage varies quite materially in this regard. An effort is usually made to place the "errata" in a conspicuous place. This is sometimes accomplished by tipping in a slip, but more often by printing the errata on a page immediately preceding the first page of the text proper or opposite the last page of the body if the text ends on an even-numbered page.

Making an Index

No book of any importance should be published without an index. The index is the guide to the contents of a book and an almost indispensable adjunct to its proper use. Unfortunately this fact is often neglected by writers who are desirous either of sparing themselves labor or of saving expense. It has been seriously proposed to withhold copyright from books published without an index. This is an extreme measure which is hardly likely to be resorted to, but it serves to show the importance of the index in the eyes of thoughtful students.

The proper way to make an index is to compile it from the page proofs. These should be carefully read and every word or topic treated should be entered upon a card or a slip of paper, together with the number of the page or pages upon which the subject occurs. As often as the subject recurs, it should be entered upon its appropriate card with sub-head if desired. After the work has been gone through in this manner, the cards should be alphabetized and then either copied or pasted upon sheets of the same size as the manuscript as copy for the printer. The process of alphabetization will probably reveal any duplications or other mistakes made in the original manuscript.

The index should be finally verified by the plate proofs as the paging of the text can not be regarded as absolutely settled until the plates have been made. Cross references in an index are as a rule undesirable. The simpler the index and the more complete the treatment of the several topics the easier it will be for the reader to use.

Proofs and Their Treatment

After the manuscript has been prepared, choice should be made of paper, type, and the like so that the necessary marks may be placed on the manuscript to indicate to the compositor the various sizes of type which are to be used for display purposes, initial letters, chapter heads, and the rest.

The compositor will then prepare a proof on long strips of paper, called a galley proof. As far as possible, whatever additions or corrections are to be made should be made in the galley proof. Every effort should be exercised to have the galley proof represent the completed state of the work when it goes back to the printer. The reading and correction of proof is a very important and highly technical business, and forms a distinct branch of the printing trade. It will be found treated in full in No. 39 of this series, "Proofreading."

At this stage in the process of making the book the place of the illustrations should be indicated. Some authorities insist that a list of the illustrations at least, if not copy for the same, should accompany the manuscript. The manuscript is, of course, more complete if this course is taken but there is no particular advantage in it except possibly a saving of time. As the plates for the illustrations usually have to be prepared, it is well to have this work going on while the composition is being done, otherwise annoying delays are liable to take place.

Each picture should be provided with a legend, if it is intended to have one. Proofs of the pictures may be either attached to the galley proof in their appropriate places or numbered to correspond with numbered places in the proof.

Care should be taken to designate whether illustrations are to be centered, or set in towards the margins. In placing illustrations that are to be printed with the text of the book, it is desirable to scatter them through the volume instead of grouping them together. This rule, however, should not be followed if the illustrations are necessary to the proper understanding of the text. In this case they

should be placed as near as possible to the text they explain. If illustrations are inserted at a distance from the related text, a page reference should be inserted as part of the legend. When a full page illustration is printed lengthwise, some good authorities say that the picture should be turned outward in such a way that the legend appears on the outer margin rather than on the inner margin of the page. The advantage of this placing of page is that the illustration is more easily seen, the legend more easily read, and the binding of the book relieved of the strain which is a necessary result of printing the legend on the inner margin of the sheet. Obviously, this involves a turning of the book in order to see the illustration. The more general practice is to insert the illustrations so that the legend will read up the page. On the odd-numbered pages this will bring the legend on the outer margin. On the even-numbered pages it will come on the inner margin. In order to bring the legend to the outer margin on the even-numbered page it will have to read down the page and the book will have to be turned first one way and then the other unless all the illustrations can be placed on odd-numbered pages. For this reason the practice suggested in the text is often disapproved.

The book cannot be paged until the illustrations are supplied and their respective places indicated in the galley proof. Sometimes the illustrations will occupy one half a page in which case great care and judgment must be exercised in locating them so that they will be near the text which they illustrate and will at the same time make an attractive appearance in connection with the other matter printed on the same page. Sometimes the necessities of paging will make it impossible to place illustrations exactly where one would desire. Many interesting little problems arise from the necessity of reconciling the mechanical conditions with artistic considerations and the relation of text to the illustrations.

After the galley proof has been corrected and the illustrations placed as nearly as possible, the printer will prepare a page proof. The page proof will be substantially

an unbound book. At this point will appear the illustrations in their actual positions, running titles, chapter heads, notes in place at the bottom of the page, and other features which go to make up the completed volume. Changes may still be made in the text, but if they are of any importance they will involve a great deal of additional expense. A line more or less may require the repaging of a whole chapter or even the whole book, including the readjustment of many footnotes. Changes which do not involve the remaking of paragraphs or an increase or lessening of the number of lines on a given page may be made at this point without much difficulty. It is desirable, however, to avoid changes which affect the mechanical make-up of the page.

After the page proofs have been carefully examined and corrected the impression is run, if the book is to be printed from type. If, as is more often the case, the book is to be printed from plates, the plates are made from the corrected type pages and a plate proof is shown, that is to say, a proof printed from the electrotpe plate.

Alterations are still possible but they are serious matters. A piece of the plate may be cut out and new matter inserted of exactly the equivalent amount. This has a tendency to weaken the plate and is therefore objectionable. An entire plate can be withdrawn and a new one put in its place. Obviously the new matter must be equivalent to that which is taken out. The plate proof ought to be merely a matter of form, a last revise to be absolutely certain that no mistake is overlooked and that all the plates have been properly made and finished.

This done, the work of the author, compositor, and proofreader are completed and the book is ready to be put on the press.

SUPPLEMENTARY READING

Correct Composition. By Theodore Low De Vinne. Oswald Publishing Co., New York.

Pens and Types. By Benjamin Drew. Lee & Shepard, Boston.

A Manual for Writers. By John Matthews Manly and John Arthur Powell. The University of Chicago Press, Chicago.

The Preparation of Manuscript for the Printer. By Francis Horace Vizetelly. Funk and Wagnalls Co., New York.

QUESTIONS

1. What are the principal faults to be avoided in the preparation of copy?
2. Give some different methods of preparing copy.
3. What is the commercial objection to bad copy?
4. Who pays for corrections or alterations?
5. What is the ordinary publisher's rule with regard to manuscripts submitted?
6. What is copy editing?
7. Why is it sometimes omitted?
8. What are its advantages?
9. What should be done to secure the economical production of good work?
10. What sort of paper should be used for copy?
11. What size of paper should be used for copy?
12. Should the sheets be of uniform size, and why?
13. How should sheets longer than the run of the manuscript be treated, and why?
14. How should clippings be treated in making up copy?
15. What sort of ribbons should be used in typewritten copy, and why?
16. What sort of ink should be used in hand-written copy, and why?
17. What can you say about copy written with a pencil?
18. What rule is imperative in preparing copy?
19. What is the rule about margins?
20. What precautions should be taken in the matter of proper names?
21. What is the rule with regard to abbreviations?
22. How do you indicate that a word abbreviated in the copy is to be spelled out in type?
23. How should interpolations be indicated?
24. How should omissions be indicated?
25. How should chapters, sections, and the like be treated?
26. Who should attend to paragraphing?

27. How should paragraphs be indicated?
28. How should changes in the paragraphing of copy be indicated?
29. What matters are important with regard to spelling?
30. What matters are important with regard to punctuation?
31. What matters are important with regard to capitalization?
32. What should the printer do in cases where spelling, capitalization, and punctuation are not attended to by the author?
33. What should the author do if he desires his own style to be followed?
34. What other matters should be indicated by the author?
35. How do we indicate italics? small capitals? capitals? bold-face?
36. What precaution should be taken in these matters?
37. How should quotations be indicated?
38. How should the use of smaller type be indicated?
39. How should footnotes be indicated in the copy?
40. When do the footnotes take their proper places, and why?
41. How can the numbering of footnotes be managed?
42. What is the usage with regard to author's names in text and notes?
43. Where should the number or index symbol referring to notes be placed?
44. What is the correct form for references in footnotes?
45. How are side notes indicated in copy?
46. What is on the first printed page of a book?
47. How is the next page used?
48. Indicate the various uses of half-titles.
49. What is a bibliography, and what is its importance?
50. What follows the half-title, and what matter does this page contain?
51. What comes on the next page?
52. What follows?
53. Where does the table of contents come, and what does it contain?

-
54. Where should you put the list of illustrations?
 55. What is "errata," and where is it put?
 56. How is an index made?
 57. What follows the actual preparation of the manuscript?
 58. How is the first proof made, and what is it called?
 59. What should be done while the proof is in the galleys?
 60. What rules should be followed in placing illustrations?
 61. How may illustrations which run lengthwise of the page be treated?
 62. When are you ready to make up the pages?
 63. What problems may arise at this point?
 64. What is the next form of proof, and what is it called?
 65. What can you say about changes in the proof?
 66. What is the next stage after the proof has been prepared?
 67. What can be done when errors appear in a plate proof?

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THE following list of publications, comprising the **TYPOGRAPHIC TECHNICAL SERIES FOR APPRENTICES**, has been prepared under the supervision of the Committee on Education of the United Typothetae of America for use in trade classes, in course of printing instruction, and by individuals.

Each publication has been compiled by a competent author or group of authors, and carefully edited, the purpose being to provide the printers of the United States—employers, journeymen, and apprentices—with a comprehensive series of handy and inexpensive compendiums of reliable, up-to-date information upon the various branches and specialties of the printing craft, all arranged in orderly fashion for progressive study.

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The Committee also desires to acknowledge its indebtedness to the many subscribers to this Series who have patiently awaited its publication.

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