

Judith Butcher, Caroline Drake and Maureen Leach

Butcher's Copy-editing

To Mark the Typescript

**The Cambridge Handbook
for Editors, Copy-editors
and Proofreaders**

Fourth Edition

**Fully revised and
updated**

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Preface to the fourth edition

I am delighted that, over thirty years after it was first published, *Copy-editing* continues to be widely used as a reference guide for copy-editors. We all still have the same aims of clarity and consistency, but technology and production methods have moved on since the publication of the third edition in 1992, and the ways in which copy-editors work have changed. This new edition has been extensively revised to take account of the fact that most authors and many copy-editors now work electronically; and it addresses a new generation of copy-editors, most of whom now work freelance and for more than one publisher. As today's copy-editors have less in-house support and less contact with designers and production departments, written guidelines are more important than ever before. I hope that this new edition will offer good advice on the points that the modern copy-editor should look out for and the ways that some of the problems can be tackled.

I am extremely grateful to Caroline Drake and Maureen Leach, who have edited and updated this new edition on behalf of Cambridge University Press.

Preface to the third edition

I was delighted to be asked to prepare this new edition. In the second edition the amount of resetting and repaging had to be kept to a minimum; but this edition has been entirely revised and reset.

I have, however, kept the original coverage, even though most copy-editing is now done by freelance editors or copy-editors who may work to a house style and a standard design, and at only one stage of the book or journal's production. Since they work on their own, they need written guidance both on copy-editing in general and on how their own work fits in with what other people may be doing to typescripts at different stages.

As before, the book is a collaborative effort.

Lynn Hieatt has written a section on typescripts produced by the author on disk (1.2); there is a section on unbiased, non-sexist writing (6.2); and there are five new appendixes: those on Hebrew, on Arabic, and on Islamic and other calendars were written by Roger Coleman, Susan Moore and Iain White respectively.

Christopher Scarles has revised his material on copyright and permissions; Sheila Champney has masterminded and co-ordinated the revision of chapter 13, with the help of Michael Coles, Karin Fancett and Jane Holland (geology), Jane Farrell (medicine), Peter Hammersley (computing), Sandi Irvine, Jacqueline Mitton (astronomy) and Mairi Sutherland. Susan Moore has revised the section on classical books, Gillian Law her section on books on law, and many people have given me expert advice.

I was asked to include more examples, and have done this, particularly in chapter 10, where I have also altered the layout to try to make the information easier to find.

I did consider whether to say more about US and other alternatives to the British style and practice that I have outlined in the book; but style and practice vary so much, both within Britain and throughout the world, that it seemed best to keep the book simple – listing the problems the copy-editor faces and giving one or two possible solutions. I have found that it is more difficult for inexperienced copy-editors

to recognize a potential problem than it is for them to discover the appropriate solution.

The index is fuller and therefore easier to use; it was made by Michèle Clarke.

In addition to those already mentioned, I should like to thank the following: Henry Hardy and Sandi Irvine sent me long and very helpful lists of suggestions based on the second edition; Susan Moore, Robert Campbell, Gillian Clarke, Nicola Harris and Lesley Ward commented in detail on the whole of the draft of the third edition. Janet Mackenzie provided advice on Australian practice and Mike Agnes on American practice. John Trevitt read much of the draft and answered innumerable questions about production and design. Lynn Hieatt and other people at Cambridge University Press and elsewhere have gone to immense trouble to comment on parts of the draft and answer my questions. Mary Piggott of the Society of Indexers commented on chapter 8. Victoria Cooper and Penny Souster advised me about the music section (14.3) and provided the music examples. I am very grateful to them all, and to my copy-editor, Jenny Potts. I did not follow all the advice I was given; and the book, except in the sections written by other people, expresses my own views.

Despite all our efforts, there may well be errors, omissions or better ways of doing things; and I should be very grateful if you would let me know of any, so that I can continue to improve the book.

Preface to the second edition

I have taken the opportunity to include the new British Standard proof correction marks and to revise the information about US copyright legislation. Innumerable smaller changes have been made throughout the book.

Preface to the first edition

Copy-editing is largely a matter of common sense in deciding what to do and of thoroughness in doing it; but there are pitfalls an inexperienced copy-editor cannot foresee. Some years ago I wrote a handbook for use within the Cambridge University Press, so that new copy-editors could benefit from the accumulated experience of their predecessors rather than having to learn by making their own mistakes; and it has now been suggested that such a book might be of use in other firms.

It is impossible to write a handbook suitable for every publisher or every kind of typescript. This book is based on my experience at Penguin Books and the Cambridge University Press, where copy-editors work on the premises and see a book through from the estimate stage until the proofs are passed for press. Freelance copy-editors and others working to a more limited brief – or commissioning editors who wish to do their own copy-editing – will be able to make use of the parts relevant to their own job; the things to be done remain the same, although the same person may not do them all.

As I am not writing primarily for authors, I have not, for example, explained the reasons for choosing one system of bibliographical references rather than another. By the time the book reaches the copy-editor the system is chosen, and the copy-editor's job is to make sure that it works efficiently, by eliminating certain faults in it. Publishers now realize more and more, however, that authors must be briefed early and adequately. If your publisher does not already have a good set of notes on style for its authors, do prepare one: not all authors will be prepared

to follow your instructions, but many of them will be grateful for any guidance you can give.

It is difficult to decide how to arrange a book of this kind, but it seemed best to cover first the things that are common to all books, and to leave the more complex material until later, rather than to adopt a more strictly logical order. Chapter 1 outlines the copy-editor's function. Chapters 2–5 cover this in more detail in relation to the three stages at which the copy-editor works on the book: the preparation for an estimate or the setting of specimen pages; the main copy-editing stage, at which the text and illustrations are prepared for the printer; and the proof stage. Chapter 6 discusses some difficult points of spelling, capitalization and other things collectively known as house style. Chapters 7–9 treat the various parts of the book in more detail: preliminary pages, headings, tables, notes, indexes and so on. Chapters 10 and 11 cover more complex material such as bibliographical references, quotations, poetry and plays; chapter 12 books with more than one author or in more than one volume. Chapters 13 and 14 deal with specialized subjects: science and mathematics, classical books, books on law and music. Chapter 15 gives some points to look out for when preparing reprints and new editions.

Many people have given me good advice during my years in publishing; and it would take too much space to thank them all individually. I am especially indebted to those who have written parts of this book: Michael Coles compiled the chapter on science and mathematics, Gillian Law wrote the section about books on law, and Jeremy Mynott the one on classical books; Mrs M. D. Anderson made the index.

Authors of this kind of book lay themselves open to the charge of not following their own precepts. Alas, both my copy-editor and I are fallible, and I should be grateful if you would let me know of any errors, omissions or better ways of doing things.

Acknowledgements

We are grateful to members of the Society for Editors and Proofreaders, with their wide experience: Anne Waddingham wrote the chapter on copy-editing on-screen and Gillian Clarke kindly read and commented on a draft of the whole book. Robert Whitelock of Cambridge University Press revised chapter 13, with the help of St John Hoskyns on the computing section and Mairi Sutherland on the mathematics. Linda Woodward updated the section on classical books, and Ann Lewis updated the music section; Martin Gleeson gave expert help with the revised and expanded section on books on law. Meg Davies compiled the index. Caroline Murray, production director at the Press, kindly read the typescript and helped us throughout, especially with production matters. Lucy Carolan, Penny Carter, Victoria Cooper, Peter Ducker, Diane Ilott, Sarah Stanton, Mary Starkey, Kevin Taylor and Hans van de Ven all read and gave us advice on specialized sections of the typescript. Many in-house and freelance colleagues and members of the Society for Editors and Proofreaders have sent us suggestions and answered our queries. Special thanks are due to our commissioning editor, Kate Brett, our production editor, Alison Powell, our copy-editor, Frances Brown, and our proofreader, Annette Copping.

Judith Butcher
Caroline Drake
Maureen Leach

1 Introduction

1.1

WHAT IS COPY-EDITING?

The main aims of copy-editing are to remove any obstacles between the reader and what the author wants to convey and to find and solve any problems before the book goes to the typesetter, so that production can go ahead without interruption or unnecessary expense. You might think that there is less need for copy-editing now that authors can use computer software to check spelling and even grammar: why can't the author simply provide the typesetter with a formatted, spell-checked file to turn into a book? Although a computer is a useful tool for the copy-editor, it cannot read for sense, repetition or ambiguity. It will not pick up libel, errors of fact or misleading or potentially dangerous information. The copy-editor is the reader's advocate and the author's ambassador, and in this electronic age has a more pivotal role than ever before in guiding the book through the complexities of the production process.

The majority of copy-editors these days are freelancers, working for a variety of different clients, and often to a fixed budget and schedule. Publishers increasingly expect copy-editors to have the good judgement to be able to strike a balance between quality, cost and time. Different publishers work in different ways, according to the kinds of material they publish. However, common to all types of publication and all methods of production is the value that a good copy-editor can add to the author's work by ensuring that, within the inevitable budgetary and time constraints, the work is presented to its readership in the best possible form.

There are various kinds of editing.

- 1 *Substantive editing* aims to improve the overall coverage and presentation of a piece of writing, its content, scope, length, level and organization. The editor may suggest improvements for the author to make, or may (by agreement with the author) rewrite and rearrange the material, suggest better illustrations, and so on. The

1 Introduction

editor at this stage will normally look out for legal problems such as libel and plagiarism and for any quotations or illustrations that may need permission from the copyright owner.

- 2 *Detailed editing for sense* is concerned with whether each section expresses the author's meaning clearly, without gaps and contradictions. It involves looking at each sentence, the author's choice of words, the punctuation, the use of abbreviations, comparing the data in tables with the relevant text, checking text against the illustrations and their captions, and so on. The editor should ensure that appropriate acknowledgement has been made for quotations or illustrations that need permission from the copyright owner, and will also look out for other legal problems.
- 3 *Checking for consistency* is a mechanical but important task. It may be done at the same time as 2. It involves checking such things as spelling and the use of single or double quotes (see section 3.5), either according to a house style or according to the author's own style; checking the numbering of illustrations, tables and notes, and any cross-references to them, and also the consistency of bibliographical references.
'Copy-editing' usually consists of 2 and 3, plus 4 below.
- 4 *Clear presentation of the material for the typesetter* involves making sure that it is complete and that all the parts are clearly identified: for example, the grade of each subheading, which pieces of text (such as long quotations) should be distinguished typographically from the main text, and where tables and illustrations should be placed. Some publishers might also ask the copy-editor to size the illustrations, mark type sizes, and so on, although this is relatively uncommon.

The same person may do all four of these things, or they may be split in various ways. Those who do the substantive editing may be called editor, commissioning editor, project editor, journal editor or development editor; those who carry out the jobs in categories 2–4 may be called editor, desk editor, production editor, subeditor or copy-editor. For the sake of simplicity throughout this book we call the latter copy-editors, and the people who brief them commissioning editors.

1.1.1 The copy-editor's role

When the first edition of this book was published, most books followed a clearly defined route through production to publication. The electronic revolution in publishing has changed a lot of things since then, and a book's journey from the author's mind to the printed page can follow many different routes. Most publishers are now concerned not simply with print as the finished product but also with the electronic life of a book in the form of e-books, web pages or CD-ROMs, and this influences their choice of production method and the copy-editor's part in the publication process.

This book is concerned primarily with the copy-editor's role in the transformation of the author's ideas from 'copy' (the raw material of typescript and electronic files) to the printed page; but today's copy-editors need to be well informed about the publisher's production methods and intentions for the finished product, and to be adaptable to the publisher's requirements.

In book publishing, copy-editors may be involved at three stages.

- The typescript should be looked at soon after the book has been accepted for publication, to identify any recurring faults of consistency, style or layout that the author could be asked to correct before copy-editing starts. There might be other general changes that the author should be asked to approve in advance (see pp. 33–6). This preliminary check might be carried out by the copy-editor or an in-house project editor or editorial assistant. At this stage the copy-editor could brief the designer and the production department on any complications to be taken into account in designing the book and planning its production, and could do some mark-up and prepare a brief for specimen pages, if required (see chapter 2).
- At the main copy-editing stage, the copy-editor works through the typescript and illustrations in detail (see chapters 3 and 4), reading for sense and checking for style and consistency, and ensuring that the author's intentions are clearly conveyed to the publisher and vice versa.
- At proof stage the copy-editor may read a proof (although many publishers prefer this to be done by a fresh pair of eyes) or collate

the author's proof with the proofreader's, ensuring that the author's amendments are comprehensible and consistent with the existing material, and that they can be incorporated without great difficulty or expense. The copy-editor ensures that any additional material, such as an index, is well organized and consistent (see chapters 5 and 8), and might be asked by the publisher to see that the cost of corrections is allocated fairly between author, typesetter and publisher through the use of colour coding (see section 5.3).

The good copy-editor is a rare creature: an intelligent reader and a tactful and sensitive critic; someone who cares enough about perfection of detail to spend time checking small points of consistency in someone else's work but has the good judgement not to waste time or antagonize the author by making unnecessary changes.

Copy-editors need not be experts on the subject of the work, but they must be able to interest themselves in it in order to try to put themselves in the position of the intended readers. Authors are so familiar with their subject, and may have written a book over so long a period, that they cannot see it as it will appear to someone else; and the copy-editor will often see where an author has been repetitious or ambiguous, has omitted a step in the argument or failed to explain a point clearly.

Although the copy-editor's main interest is likely to be an editorial one, the job involves production considerations too. Knowing the book in detail, the copy-editor can make the author's intentions clear to the designer and typesetter; and realizing the constraints within which the typesetter has to work, can explain to authors why it may be impossible to carry out their wishes in exactly the way they propose. It is this joint role that gives the job its fascination.

1.1.2 **A note about terminology**

This book takes as its model the most complicated kind of publication, where the design and house style are not standardized and the copy-editor has to make decisions about stylistic conventions and obtain advice on points of design. We have written as though the copy-editor will, at different stages in the production process, come into contact with the commissioning editor, a designer and the production department. Copy-editors who have a good understanding of what has

happened to the typescript before it reached them, and what will happen to it after it has left their hands, are able to fulfil their own role most effectively. However, for many freelance copy-editors the only publishing contact will be the desk editor, managing editor or production editor who gives them the work. When we say ‘ask the designer’ we mean that you should ask someone who has the necessary technical knowledge, if you do not have it yourself. Many publishers outsource design, as well as copy-editing, to freelancers; if there is no in-house designer responsible for the project, the publisher should be able to put you in touch with the freelance.

We use the word ‘typescript’ to describe the material that the copy-editor works on, whether it is a hard-copy printout, typewriter-produced copy or electronic files, and ‘typesetter’ to describe the typesetting firm or interfacing house that will rekey the typescript or process (‘output’) the electronic files and produce proofs.

We have written as though the copy-editor is directly in touch with the author, though in some cases this will not be so. For simplicity’s sake we have used British examples, but copy-editors working in other countries can substitute their own conventions, such as proof correction symbols. The problems remain the same, even if the solutions may be different.

1.2

TYPESCRIPTS: HARD-COPY, ELECTRONIC AND CAMERA-READY

The publisher might receive the finished typescript from the author in any of the following forms:

- 1 ***Hard-copy typescript:*** a computer printout, typewriter-produced copy, or even handwritten manuscript copy that will need to be keyed by a typesetter after copy-editing. Although some publishers make it a condition of acceptance that typescripts be provided in electronic form, there are still occasions – perhaps because the book has been written over a long period or by many contributors – when electronic files for some or all of the book are not available.

2 ***Electronic files, with a matching printout:*** electronic files prepared by the author and sent to the publisher on disk, on CD-ROM or by some form of electronic file exchange via an email attachment or server. Although authors may be tempted to think that the file alone is sufficient, it is important for the publisher to insist that the author submits an *identical* hard copy as a verification of exactly what should be included.

The files may be dealt with in any of several ways:

- processed by a typesetter as they are, with little or no copy-editing or design. This is a possibility if the book has been carefully prepared by the author to the publisher's requirements, perhaps using a pre-styled template. The publisher might already have seen an earlier draft or sample and given the author copy-editorial and design feedback. This method is suitable for projects where economy or rapid publication needs to take precedence and might include certain kinds of journal work and proceedings from conferences that need to be published quickly if they are to have maximum impact and, therefore, maximum sales. There should always be a thorough discussion by the interested parties of the merits and shortcomings of this method of publishing, and the author should be told that the material will be produced without copy-editing or even careful reading, if this is the case.
- copy-edited and designed on hard-copy printout (see chapter 3), then corrected by the typesetter before being formatted and output and processed as proofs
- copy-edited and designed on hard-copy printout, then corrected by the author before being sent to the typesetter to be formatted and output and processed as proofs (see section 1.4)
- copy-edited and possibly also designed on screen before being processed by a typesetter (see section 1.6 and chapter 16).

3 ***Author-generated camera-ready copy (crc) or print-ready files*** (see section 1.5): camera-ready copy prepared by the author to the publisher's specifications, or presented alternatively, and more frequently these days, as fully corrected files that are ready for printing. This may be dealt with in one of two ways:

- sent for making film and printing (in the case of crc) or simply printing (in the case of electronic files) after minimal copy-editing and design – perhaps just a proofread (there may have been copy-editorial and design comments at a preliminary stage)
 - fully copy-edited and designed on a first draft, after which a final version is submitted by the author.
- 4 ***Electronic files produced in a typesetting programming language such as TeX or LaTeX***, which are designed to help authors key complicated mathematics and are widely used by academics. The publisher can give the author macros that adapt these programs to a particular house style or series style. The author's files can be handled in any of the following ways:
- printed out and copy-edited in hard copy for the typesetter or author to correct (the copy-editorial mark-up and design input are simplified as the formatting controls the presentation of mathematical material; see p. 307)
 - copy-edited on-screen
 - treated as author-generated camera-ready copy or print-ready files.

It is essential that you understand, before beginning work on any typescript, exactly what your role will be: which production route will be followed, who will be responsible for making copy-editorial changes to the files, and whether you are expected to correspond directly with the author or via the publisher. One of the keys to a successful copy-editing stage is effective communication between copy-editor, author and publisher.

1.3

CAPTURING THE TEXT ELECTRONICALLY

If a book, or any part of it, is to be published in a medium other than print, the content and structure need to be captured by detailed digital coding, using a standard mark-up language such as SGML (Standard Generalized Markup Language), HTML (Hypertext Markup Language), XML (Extensible Markup Language) or XHTML (Extensible Hypertext Markup Language); see pp. 416–17 for more

information on the differences between them. If the text and illustrations are encoded accurately, they can be converted into various types of electronic product, such as e-books, CD-ROMs or web pages, with either the same page layout as the printed book or the identical content presented in a different layout; so, for example, an XML-coded index would work for an e-book as well as for the printed format of the book.

It is possible for a copy-editor, with the appropriate software and expertise, to apply this coding as part of an on-screen editing process (see section 16.3.7), but it is more complex than the simple structural identification of textual features such as headings, displayed matter and footnotes that is a traditional part of copy-editing, and, to be effective, needs to be completely accurate. Many publishers therefore prefer their copy-editors to concentrate on the editorial content of the book, and to have the digital coding handled as a semi-automated process by the typesetter.

Of the various possibilities, XML has become popular as the ‘industry standard’ because of its flexibility and ability to encode text and illustrations of any complexity. We have therefore taken XML as the ‘model’ in this book, although our discussions of XML coding, XML typescripts and XML indexing could be applied to other digital coding methods.

1.3.1 **The XML typescript**

XML coding can be applied by the typesetter before or after copy-editing. If the coding is to be applied before copy-editing, the publisher sends the author’s final disk(s) or electronic files to the typesetter as soon as the book enters production, for the typesetter to generate encoded files that can be used to produce the printing files for the book and also files for electronic repurposing. A printout of the encoded files, which we shall call the ‘XML typescript’, is sent to the copy-editor for copy-editing; an identical printout is sent to the author as a reference for the copy-editing queries and (unless the index is to be made by a professional indexer) for generating the index (see p. 186). The detailed XML coding is suppressed on the printout, but the standard structural codes for headings, displayed matter, etc. are shown and should be

checked and amended, if necessary, by the copy-editor. It is possible for the copy-editor to copy-edit the text on screen if the XML coding can be 'locked', but this is not, however, quite as straightforward as copy-editing in Word.

The author or indexer can generate the index directly from the XML typescript or electronically from a PDF file of the XML typescript (using Adobe Acrobat[®] and its tools).

There are a number of advantages for the publisher in having the typescript XML-coded before copy-editing. Sample chapters from the book can be loaded on to the publisher's website and circulated to bibliographers and online booksellers so that the book can benefit from maximum publicity and marketing at an early stage. It is cheaper for XML coding to be done as part of the origination process than at a later stage, and, if the index is made by the XML process and is run out as part of the page proof, the extent of the book can be known sooner and the book can be costed and priced and the jacket printed earlier on in the production process. The links of an index prepared by the XML method during the copy-editing stage are embedded at precise points in the text, which means that the page numbers generated from them at page-proof stage are adjusted automatically if changes are made to the pagination of the book at any stage of proof; and the link will always take the reader to the precise point in the text, even if the pagination of the e-book or other electronic product does not match that of the printed book.

The copy-editor benefits from a clear, double-spaced printout rather than the hard copy provided by the author with his or her files (which might not be double-spaced), and the assurance that the author will have an identical printout to hand for answering queries. In addition to the XML coding, the typesetter can be asked to add line numbers to the XML typescript to facilitate queries to the author, or to autogenerate a contents list from the chapter headings if the author has not provided one, or running heads from the subheadings in the text; this can save the copy-editor some time in a book such as a textbook with multiple subheadings and detailed running heads. All these operations should, of course, be checked carefully by the copy-editor, and authors should be told in the usual way about any running heads that need to be abbreviated.

If the XML coding is not applied until after the copy-editing is complete, the copy-editor has the advantage of working (on hard copy or on screen) with the author's own files, and can thus see more clearly the author's original intentions. On the other hand, the benefits of XML tagging, such as auto-generation of pageheads, validation of notes against reference list and the application of line numbering to the typescript, are not available.

For more information on copy-editing an XML typescript, see section 3.6.2.

1.4

TYPESCRIPTS CORRECTED BY THE AUTHOR

Some authors, having spent a great deal of time carefully keying and checking their work before submitting it to the publisher, are keen to retain control of their material and take responsibility for correcting their own disks or files after copy-editing. If the author has good keyboard skills and software knowledge and is known to be competent and co-operative, this can be an efficient and cost-effective way of proceeding. However, the publisher should ask the author to submit sample files and matching hard copy for the typesetter to test in advance of the main typescript, so that the quality of the author's keying can be assessed and possible faults that need correction can be identified.

The disadvantages of this method are that it can be more difficult to keep to a brisk schedule and some authors are tempted, when they receive their copy-edited typescripts to correct, to start rewriting! Authors can be dismayed at the amount of alteration required, not just to input copy-editorial changes but to apply house style and perhaps also to add structural coding. Before beginning your copy-editorial work, make sure that the author realizes the amount of work that will be involved in this correction, and can do the work competently. Sending the author a few sample folios of copy-edited text with clear markings on them, either from the printout in question or from another typescript that has copy-editorial (and possibly design) marks, is a good way of indicating the kind and amount of work you will be asking for. Discuss with the production department, and make sure it is clear to the author, how much and what type of structural coding the author will need to

do. It is worth emphasizing that material with no author-introduced codes will always be preferred to inadequately or inconsistently coded material, which has to be corrected by you or the typesetter, often painstakingly (and therefore expensively).

If the author agrees to make the changes required and you have confidence that this can be done accurately, begin copy-editing directly on the hard-copy printout. Determine first what alterations need to be made throughout – whether spellings, or use of hyphens and capitals need to be made consistent, whether *op. cit.* in the notes needs to be changed to author and short title, whether the amount or lack of space before and after equations needs to be regularized, and other similar points. Keep a list of these, accompanied by your comments or suggestions for change, and send it to the author for consideration, either at this early point in your work or when you send the marked up typescript and files for the author to correct.

You will not need to indicate on the printout every place in which one of these problems occurs – a mark at the first instance plus your clear note indicating what you suggest or what query you have about usage will result in the author's making a global search and change, thus altering the particular elements throughout the whole typescript. Obviously, this can save you a great deal of time and effort.

The author can make similar global changes to matters of presentation and layout. If, for instance, the text note indicators cannot be distinguished from other arabic numbers in the text, you could ask the author to find all these indicators and key them differently, perhaps by putting angle brackets around them (e.g. <4>).

If special sorts – Greek or Hebrew characters, mathematical or musical notation symbols or unusual accents – are wanted, but the author could not key them, he or she will probably have dealt with them in one of two ways: (a) blank spaces will have been left that you can see on the printout, probably filled in later in handwriting by the author; or (b) some specific key or keys will have been used to indicate where special sorts are required.

If the author has used the first method, you can leave the filled-in blanks on the final printout and add a marginal mark to draw the typesetter's attention to them. Be sure all the special sorts are legible and that the typesetter will know what they are; include a printed list

of them if you can. It is more helpful to the typesetter, however, if the author keys visible codes in place of the sorts that cannot be produced. So long as the author uses certain keys exclusively for the missing sorts and provides a conversion chart of what has been keyed and what is wanted, the typesetter can make global searches and add the special sorts required.

As the printout will be sent back to the author for corrections to be made, there is no need to send the author a detailed list of proposed changes. You can be bold about marking suggested changes on the typescript because the author will see precisely what you have done and, if there is a strong objection to a particular change, the author will not have to implement it. However, it is, as always, a wise policy to discuss general principles with the author at an early stage. This helps to establish a good, co-operative understanding between you, and reduces the risk of the author taking offence at any ‘surprise’ changes when he or she receives the text for correction.

You will probably have to spell out to an author things that you could take for granted that a professional typesetter would know. Use the British Standard proof correction marks (see appendix 13) or a similarly widely known system for marking the corrections, and ensure that the author has a copy of them for reference. Explain in a note to the author any other abbreviations or technical terms you may have used. You cannot emphasize too firmly to an author that all changes must be made consistently.

Some publishers send authors standard printed design details indicating what needs to be done to the typescript, especially in journal work, where the design will usually be the same for each issue, or for book work where a standard design will be used. Others provide some kind of package – variously called electronic design templates, macro packages or pre-formatted files – which require only that authors key the text straight into the pre-formatted but otherwise blank disks supplied, or transfer design information to their own typescript, according to the accompanying written set of detailed instructions. In this way, the typescript ends up with the desired design features and layout, and the typesetter’s outputting work is greatly simplified.

Once you have completed copy-editing, send the author the printout marked up by you, and your list of general and detailed

notes and queries. The author will then make the corrections and make a final, up-to-date printout of the corrected typescript. Ask the author to check this new printout carefully against the original one, to see that all the changes have been correctly keyed and that nothing has gone wrong (for example, whole passages converted to italic, or wiped out altogether) and emphasize that the final printout must match the final files *exactly*. The author should return to you the original (now ‘foul’) printout with the new one.

The next stage resembles the traditional first proof stage because, unless you have been given different instructions by your publisher or you have some reason to be entirely confident about the author’s equipment and competence, you (or someone) will need to collate the foul and the final printouts and confirm that all the corrections have been properly made and that the author has not created further need for alteration. Once the printout has been checked, and any preliminary pages that the author has not keyed have been provided in hard copy for the typesetter to set, or added to the electronic file, it might be designed in the traditional way, or sent straight to the typesetter together with the corrected files and a design specification.

1.5

AUTHOR-GENERATED CAMERA-READY COPY AND PRINT-READY FILES

Most ‘camera-ready copy’ (crc) is that produced on bromide paper or film by a typesetter or printer to be reproduced photographically on to a printing plate. We use the term ‘author-generated camera-ready copy’ to refer to paper output by the author that is in the right form and of the right quality to be used without any modifications; it might have gone through an earlier stage of ‘draft crc’. With the advance of computer-to-plate (CTP) technology, which eliminates the need to create film for making the printing plates, this paper crc is becoming rare and ‘print-ready’ electronic files that have been fully corrected and styled are increasingly preferred by publishers and authors. However, whether the final output is paper or electronic files, whether the crc is actual or ‘virtual’, the procedures for dealing with it are much the same, and

references to ‘crc’ in this section should be taken to include print-ready files prepared by the author as well as traditional author-generated crc.

This procedure has always been suitable for material with complicated (and therefore expensive) typesetting requirements, for conference proceedings and journals, and for projects of various kinds with restrictions on their production budgets. It is also attractive to technically literate authors who want to have complete control over their material.

Most publishers provide guidelines and patterns for authors preparing print-ready material and will have a policy on quality, accepting author-generated material only when it meets a specific standard of readability and good basic design. Preliminary discussion of the merits of and reasons for accepting a particular author’s offer to provide crc should always be held, with a sample of the output being seen and assessed by copy-editorial, design and production professionals.

Author-generated crc may not always be thoroughly copy-edited, because of limitations of time or cost, but it should always be read for literals, sense and safety, and for possible legal issues (see section 3.1); if time is short this might be done by a specially briefed proofreader rather than a copy-editor. It should also be looked at by someone from a design viewpoint to see if the presentation needs to be improved.

If the draft crc material is to be thoroughly copy-edited before the final camera-ready version or file is submitted for printing, discuss with your publisher how much more in addition to copy-editorial changes you should ask the author to do in the way of rearranging layout, altering typefaces, spacing and the like. Often an author will not have followed the publisher’s initial specifications in some respect that, if not put right, can spoil the look of the printed result or make it inconsistent with other works in the same series.

Sometimes publishers proceed as follows: the author submits a sample of the material at an early stage for preliminary copy-editorial and design comment, after which a full draft incorporating the suggested changes is submitted. The draft is copy-edited, marked for design and returned to the author, who effects the changes and submits the final crc or electronic files. The copy-editor compares the original draft with the final crc or printout of the files to ensure that all is well, and may send back part or all of the material if changes still need to be made. When

everything has been thoroughly checked and found to be correct, the *crc* or files are sent for printing.

1.6

COPY-EDITING ON-SCREEN (see also chapter 16)

On-screen (or online) copy-editing can bring many advantages to the publisher and the author; it makes a lot of sense for the person working in detail on the text to correct the author's files rather than marking up a hard copy for the typesetter or author to correct. Skilled on-screen copy-editors, making good use of their computer's tools such as find and replace and macros (see section 16.5), can work quickly and efficiently; and if they are able to present the typesetter with fully corrected and coded files that can simply be passed through the typesetting system and run out as pages, there can be genuine savings in the schedule. The page proofs are more likely to be lightly corrected and there may be no need for a second (revised) stage of proof. Many copy-editors find it rewarding to have such close involvement with the text, and welcome the help that the computer can give them with the routine tasks of cross-checking notes and references and establishing consistency in spelling, hyphenation, italicization and so forth.

Good communication with the publisher and author is particularly important when you are working on-screen, as you have control over the material in a way that you do not have with a hard-copy typescript. Before beginning work you should be quite clear about the extent of your role, and discuss the following points with the publisher:

- Level and type of coding required (see section 16.3.7.), unless the publisher has given you a pre-styled template or encoded file. Some publishers provide on-screen copy-editors with macros to standardize basic house style (see section 16.5). If you will be using your own macros, it is advisable to discuss them with the publisher to check that they will be compatible with procedures used by the typesetter.
- Communication with the author. Should the author be sent queries or copies of the corrected files for approval as copy-editing

progresses, or files with changes tracked at the end of copy-editing? (See section 16.5.6.) Should you send the files to the author, or to the publisher to send on to the author? (Some publishers like to do this so that they can give authors a firm deadline and brief them about the next stage.)

- Form in which the final, corrected files should be presented for the typesetter or designer and what should accompany them (identical printout, author's original typescript, paper copies of copy-editor's style sheet, list of running heads, etc. for the proofreader and for whoever will be collating the proofs).
- Budget and schedule.

As with all copy-editing projects, it is good policy to write to the author as soon as you have had a chance to look over the material, outlining your procedure and any general changes that you will need to make to the text, and enclosing, if available, a résumé of the publisher's house style. If the text requires substantial editing, but it has been agreed that the author will not see the files until the end of copy-editing, it can be helpful to send the author a sample of copy-edited text to avoid surprises later.

It can be difficult for the publisher to estimate the scope and cost of work involved in copy-editing text on-screen, as so much depends upon the author's presentation of the disk or files; let the publisher know straight away if you discover unforeseen problems with the author's keying or if, for example, you find that the files do not match the author's typescript.

2 Preliminary copy-editing, design and specimen pages

On receipt of the typescript or electronic files and hard-copy printout the production controller is likely to ask the typesetter to test or trial the material to make sure that it is satisfactory and to provide a cast-off (calculation of the number of printed pages that the copy will occupy when set in a given typeface and measure), so that the probable cost of producing the book can be estimated. Most publishers work with a small number of typesetters, on agreed scales, so they know in advance in most cases what the setting cost per page will be.

If the book is in a series, or being produced according to a standard design, copy-editing work at this stage is minimal and usually done in-house.

However, there are two circumstances that may lead the commissioning editor to ask for a full design specification to be produced before the book is copy-edited. The first of these is if the book is unusual or specialized; for example, the first volume in a new series. The second is if for various reasons some specimen (sample) pages are required. The typesetter may be asked for sample pages not only to check that the design specification is being interpreted correctly but also to show to the marketing department and the author, especially in the cases where form and function are closely related, such as textbooks, encyclopedias, guides, etc. Several samples may be produced, each with different modifications. The copy-editor might be asked to draw up a preliminary brief to enable the designer to prepare a design (or composition) specification (fig. 2.1). What follows is a summary of what you need to consider if you are asked to provide a preliminary brief for the designer.


Before going any further, we should explain the sense in which certain words are being used both in this chapter and in the rest of the book:

folio: a sheet of typescript

leaf: two pages that back on to one another – a ‘recto’ (right-hand page) and its ‘verso’ (left-hand page) – for example pp. 117–18 of this book

2 Preliminary copy-editing, design and specimen pages

publishing division
composition specification



CAMBRIDGE
UNIVERSITY PRESS

Typesetter (initials) TB System LaTeX Designer DRT
 Printer (initials) UPH CUP Production contact _____ CUP copy ed _____

Author/Editor BUTCHER, DRAKE AND LEACH
 Title Butcher's Copy-editing: The Cambridge Handbook for Editors, Proofreaders and Copy-editors
 Series Fourth Edition

Trimmed size 228 x 152 mm. Back margin (per page) (R) 8.5 picas: (L) 3.25 picas picas
 Head margin (trimmed) 2 picas/line feed from trim: 30 pts. to baseline of running head/first text line
 Type area: Measure 24 (picas) x 37 text lines (plus running head and folio)
 Text type Adobe Garamond 10.75/13.5 pt
 Extracts (Ext) 10 pt unjustified, indented 12pts left with 1/2 line # above and below
 Poetry (Pty) as ext line for line turnovers: range on line above/indent 1 em(s) _____
 Caps: new sentence only/start of each line as copy Breaks between stanzas 1/2 line # next line as copy
 Sources for Ext (ES) and Pty (PS) 8.5 pt, ranged right
 Footnotes (FN) _____ superior note no./symbol flush left/indented 1 cm (cleared for 10/100)
 _____ then en # to 1st word, turnovers aligned on first word/flush left
 Endnotes (EN) to appear after each chapter/final chapter/Appendix _____
 _____ note no. on the line, flush left (cleared for 10/100) then en # to first word, turnovers aligned on first word
 Table type 2.5/11 pt Lists 10.75/13.5 pt (see full specifications overleaf)
 Runningheads 10.75 pt A. Garamond u&l.c, with 7.5 pt syntax black numerals 81 pts line feed below to first text line
 Left (verso) Chapter no. plus chapter title (copy attached)
 Right (recto) [A] heading plus number (new section, new title)
 Page no. at head 10.75 pt A. Garamond or figi Drop page no. at foot on all pages/on pages without running heads/enclosed in
 _____ square brackets — Line feed below text 27 pts
 Para indent 1 em Figure style Old style Word spacing close and even

SUB-HEADINGS A Syntax black caps 9.5 pt, slightly letterspaced, hangs outside measure by 3 picas
 line feed above 24 pts to no. 1 12.5 pts to title
 turnovers indent 3 picas ie text left next line full out below 24 pts to text 9 pica rule between

B Syntax black u&l.c, 9.5 pt ranged left with numbers in Syntax roman hanging in margin 1 em# away
 line feed above 33 pts /
 turnovers _____ next line full out below 21 pts /

C Syntax bold u&l.c, 9.5 pt ranged text left with lc letter in parentheses set in Syntax roman hanging outside measure
 line feed above 23 pts / em# away
 turnovers _____ next line full out below 12.5 pts /

D Syntax italic u&l.c, 9.5 pt ranged text left
 line feed above 27 pts / 12.5 pt below B
 turnovers _____ next line _____ below 13.5 pts /

X Syntax black caps 9 pt, slightly letterspaced, hangs outside measure on 3 pica alignment
 line feed above 31 pts /
 turnovers _____ next line _____ below 19 pts /

Y Syntax black u&l.c 8.5 pt, aligns text left
 line feed above 25 pts /
 turnovers _____ next line _____ below 12.5 pts /

Z _____
 line feed above _____ /
 turnovers _____ next line _____ below _____ /

Breaks in text: line space. Next line full out.

Fig. 2.1 Designer's typographical specification.

Bibliography (Bib) 10/12.5 pt Indent turnovers 1 em new title by same author

References (Ref) _____ Indent turnovers _____ new title by same author

Appendices (App) 10/12.5 pt Index 8.5/10 pt unjustified, double column

PART TITLE starts new page/recto/blank verso/above chapter head _____

Part Number (PN) _____

Part Title (PT) _____ turnover _____

Part Quotation (PQ) _____ Part Quotations Source (PQS) _____

CHAPTER starts new page/recto/runs on _____

Chapter Number (CN) Syntax black 11pt numbers reversed out of circle 5mm diameter solid, hangs outside
measure on 3 pica alignment, 115pts line feed below trim

Chapter Title (CT) Adobe Garamond 18/20 pt u&lc align text left 115pts line feed below trim
 _____ turnovers flush left

Author (CA) _____

Author Affiliation (CAA) _____

Chapter Quotation (CQ) _____

Chapter Quot Source (CQS) _____

Main Heading (MH) Adobe Garamond 18 pt italic u & lc hangs outside text measured aligned left on 3 pica
alignment, 115 pts line feed below trim _____ turnovers _____

Chapter text begins u & lc full out left 36 pts below last MH or CT line No. of lines on opening page varies

SORTS (or see attached list) ALL specials plus some Arabic, Hebrew, Russian
use the Adobe Garamond Expert set throughout and all standard ligatures

ILLUSTRATIONS 19 line drawings

Captions (Capt) to line and tone illustrations Syntax roman 7.5/10 pt x 24 picas unjustified
 _____ turnovers _____

ADDITIONAL SPECIFICATION (BUL) Bulleted lists: set bullets at this size. • with turnovers aligned left
under first word, otherwise set as UL for size etc.

(EX) (example) 10/12.5 pt x 23 picas unjustified, align left on 12 pt indent, with half line space above
and below.

SPECIAL INSTRUCTIONS (Cols) (columns) 10.75/13.5 pt unjustified, indent first column 12pts, then max
2 picas gap between cols. En Cols. 10/12.5 pt unjustified.
Appendix main headings: (AN) 15 pt A. Garamond u&lc 115 pts line feed below trim align text left.
(AT) Adobe Garamond ital. u&lc 17 pt 20pts line feed below AN, hang outside measure on 3 pica alignment

PRELIMS allow 12 pages; INDEX allow 26 pages.

Other copy to follow allow _____ pages for _____

NB. When filling out page depth always run pages short to avoid widows etc. never deep.

SIGNED for estimate _____ Date _____

for setting _____ Date 31.08.05

Fig. 2.1 (cont.)

2 Preliminary copy-editing, design and specimen pages

page: a page of a proof or a finished book or journal, for example p. 95 of this book. The distinction between ‘page’ and ‘folio’ is a useful one, because a page and a folio will contain a different amount of material: for example an index that is ten A4 folios long will (if it is typed double-spaced and single column as it should be) occupy only two or three pages when it is printed.

part: a group of related chapters with a part number or title or both
preliminary brief (sometimes called **copy-editorial brief**): a brief drawn up by the copy-editor for the designer (and possibly typesetter) listing the elements in the book that might be relevant to the design

section: a subdivision of a chapter

subheading: a heading to a section of a chapter, a bibliography or an appendix. The other kinds of headings are called part headings, chapter headings, table headings and running heads. A running head – also called a headline or pagehead – is the heading that appears at the top of every page (with some exceptions) in most non-fiction books and journals and some novels (see section 9.1).

typescript: originally the author’s typed copy to be typeset; now also means the hard copy or printout produced from the author’s electronic files

typographical/design composition specification: lists typefaces and sizes, style for headings, tables and other features of the book.

2.1

BRIEFING THE DESIGNER

This section has been written on the assumption that you have the complete typescript to hand, but it may be that you are provided with and asked to mark up only a few typescript pages so that the designer and typesetter can produce the preliminary design specification and specimen pages if required. If that is the case, the information given below should be distilled and applied to the few pages you have been given. It may also act as a reminder about any elements that are to appear in the finished book but that have not yet been provided.

Specimen pages are intended to show solutions to all the general typographical problems in a book or series. A specimen may consist of as little as one page to show small, recurring features such as those in a dictionary, or as many as eight for exceptionally varied and complicated material. Although four pages should usually be enough to give an idea of what the designer has in mind, it is important that the copy-editor marks up a representative section of the book so that each particular item is drawn to the designer's attention, and can, if necessary, be included in the specimen pages.

The specimen will normally show at least one full page including running head and page number (also, confusingly, called a folio), a chapter opening, all the grades of subheading, footnotes or endnotes, and long quotations (or other passages distinguished from the main text). Illustrations, tables or diagrams are included only if they form a significant feature of the book.

Draw the designer's attention to folios that show unusual or special features, listing items that should be included on the specimen pages, and giving samples of the running heads. If you are not marking up the complete typescript at this stage choose a few typical folios and mark up spelling, capitalization, punctuation, abbreviations, etc., in the editorial style you propose to follow in the book. Tell the designer which folios you have marked up.

Write 'fresh page' or 'recto' at the top of the appropriate folios, including those for preliminary matter, bibliography, etc. Write 'verso blank' on part-title folios (rarely, text starts on the verso). Some of this material may be included in the specimen pages and it could lead to difficulties later on if it is wrongly presented at this early stage.

If possible look at every folio of the typescript, to ensure that you see all the things you need to note for the designer. List factors that might affect the choice of typeface. Although it is obvious that there will be mathematics in a mathematics book, it may be useful to point out that it contains a particular complication such as superscripts to superscripts. Mention things that occur occasionally, for example special sorts (see section 2.1.1 below) or passages containing words in capitals for which you might want to use small capitals. Say approximately how many folios contain these complications, and give folio references to examples. Even if a foreign language does not use a different alphabet, it may

need a typesetting system that can position floating accents accurately or a typesetter who has experience of setting that language; so mention any languages used, unless they involve only half a dozen phrases or book titles.

If the commissioning editor has not already done so, list any material that will be provided later, giving an estimated length in printed pages: 'Not yet available: foreword 2 pp., index 8 pp.'

If the book is to be set in the same style as a similar one, warn the designer of any differences that will affect the typographical specification. The new book might be more complicated and include one or more of the following: an extra grade of subheading, tables, bibliography, appendixes, the contributor's name below each chapter title; bold, Greek or mathematical characters in text or headings. It might have much longer or much shorter headings. It might be less complicated and might not need running heads; or for economy one might decide against separate leaves for part titles.

Incomplete typescripts

Specimens based on small parts of the book may turn out to be unsatisfactory unless they are well planned and prepared early enough to be used as a model by the author: a sample, particularly of a multi-author work, is often not typical, and illustrations that are not yet available may have some influence on the page size. Find out whether there are likely to be more kinds of subheading, more complicated mathematics, etc., in the rest of the book, and what the illustrations will be like. The more the designer can see, the better, so three sample chapters and a few illustrations are better than one of each; and give what information you can about what is still to come.

Specimen for a series

Ask how typical the present book is: whether others are likely to contain more mathematics, subheadings, Greek, complicated tables, diacritical marks, etc., and pass this information on to the designer. If certain special features in the text mean that the design and specimen pages differ from the layout in the original typescript, explain the reasons for this to the author.

2.1.1 **Special sorts**

We use the term ‘special sort’ to mean a character that a typesetter may not use very often, and that may need to be clarified (or supplied as fonts with electronic files) by the author, for example phonetics, Hebrew, Greek, unusual accents or letters with dots or dashes above or below them. If the author uses an unusual convention, ask the production department whether this will cause problems; if it will, and the author cannot provide the font, ask whether it is essential or whether something else can be substituted.

It is useful if you can tell the production department whether each special sort is used a great deal throughout the book or only once or twice; and give folio references to examples.

If you plan to use something not yet marked on the typescript (for example bold italic for vectors), say so now, so that the typesetter can take this into account.

2.1.2 **Headings**

Say whether part headings are to be on separate leaves (often called part titles); see section 3.4.3.

Except in reference books (where there may be many levels of sub-heading), it should be possible to limit subheadings in the text to three grades. More than three grades can be confusing rather than helpful to the reader.

The headings should be coded in the margin of the typescript, by a ringed letter or number, according to their place in the hierarchy (see section 9.3.3). If you know which passages are to be set in smaller type (e.g. the bibliography), code those headings differently from the ones in text type, because the designer’s specification will give the size as well as the style appropriate for each code letter. Tell the designer how many grades there are in the text and endmatter, and how they are coded: for example ‘three grades in the text, labelled A, B, C; one grade in the bibliography, labelled X’. Mention any factors that might affect the typographical style, for example that the headings are extremely long or short or include numerals or italic or Greek; or that grade A appears only in chapter 5. If headings or notes must appear in the margin, point

2 Preliminary copy-editing, design and specimen pages

this out. (Marginal notes are just the kind of thing that could helpfully be shown in specimen pages.)

2.1.3 **Footnotes and endnotes** (see section 9.4)

Tell the designer whether the notes are to be footnotes or endnotes; whether any footnotes should be keyed by number or symbol and, if by number, whether the numbering may continue through each chapter or must start afresh on each page. If there are lot of footnotes per chapter, or many very long ones, discuss with the commissioning editor whether they should become endnotes. If they are to remain footnotes, mention the number and length in your brief to the designer, as this may affect the design. Consider the best way of setting out the notes if there is to be more than one kind of note; for example in a scholarly edition.

2.1.4 **Cross-references**

Unless the book is written to fit a page layout or has been prepared in TeX or LaTeX (see pp. 7 and 307), or the author has carefully cross-coded so that it can be captured in XML, cross-references to pages cannot be completed until the book is typeset and paged. (Exact cross-references may be necessary in reference books, but often a chapter or section number is enough, because most readers will not want to turn immediately to the passage referred to.) If there is a lot of cross-referencing, make sure the designer knows, as it may influence the design specification.

2.1.5 **Passages to be distinguished typographically**

We use ‘small type’ to mean a size between text type and footnote type. Say whether it is necessary to distinguish long quotations (see section 11.1), exercises, etc., typographically from the main text, leaving it to the designer to decide whether small type, indentation or unjustified setting – or perhaps a different typeface – should be used to distinguish them. If there is a particular advantage or disadvantage in using text type, small type or italic, say so. Give folio references to isolated or particularly complicated examples.

Appendixes are usually set in small type, but may be in text type if, for example, they contain mathematics or long quotations that are to be displayed in smaller type. Point out any relevant factors.

2.1.6 **Tables** (see section 9.5)

Tables may be set in small type or in footnote type, or the type size may vary according to the size of the table. Give folio references for any complicated tables, and say whether very large ones may be split or turned to read up the page to avoid having a fold-out.

2.1.7 **Illustrations** (see chapter 4)

Mention the author's artwork and labelling on your brief, and also any photographs provided for the halftones, so that better alternatives can be obtained if they are not suitable for reproduction.

Confirm with the commissioning editor that captions, typed lists of names for maps, etc. will be provided if required.

The author may have sent some information with the illustrations, and it is helpful if you can at this early stage indicate to the designer which illustrations must be reproduced same-size or at a particular reduction; which illustrations must be reduced by the same amount as one another or reproduced at the same scale; which drawings or photographs have been borrowed and must not be lettered; whether any coloured originals are to be reproduced in colour or black and white. If you can at this stage make a checklist of illustrations (see fig. 4.2), this will help the designer.

See that the illustrations are identified by the ISBN, author's name, short book title, figure number and, if possible, folio number. This information is best typed or written on a self-adhesive label which is then attached to the back of the photograph.

Unnumbered illustrations may be identified by the folio number, plus 'top', 'middle', etc., if necessary. Mark the approximate position of each illustration in the margin of the typescript, if you can do this without first reading the text; if you cannot, say which chapter the figures belong to. (This will, of course, be clear if they are numbered by chapter: 1.1, etc.)

Halftones

Say how many there are. If they are not to be printed on text paper, the commissioning editor will say whether they are to be grouped in one or more plate sections, or pasted in individually to face the relevant page of text (the last option is more expensive). If you already know that the halftones cannot be trimmed without losing some essential detail or must be bled (i.e. run off the page), or that there are editorial factors affecting sizing, say so. If you do not yet know which of the photographs will be used, make this clear and provide a simple hypothetical basis for the specification or sample.

If original photographs are being used (as opposed to JPEGs, TIFFs, etc.) they should be treated with the utmost care, as any marks may be reproduced. They should be handled as little as possible and never folded; keep them between pieces of stiff card a little larger than the prints, so that the corners do not become dog-eared. Do not use paper-clips or mark the face of the prints; any marking on the back should be done very lightly, with a soft pencil or china marker. Do not use a felt-tip pen: the ink dries slowly and may mark the front of another photograph.

If the prints are borrowed from, say, a picture library, they must not be marked; mark up a photocopy or an overlay (see p. 83).

Line drawings

Say how many there are, counting numbered figures as one each; if some are made up of more than one part, show this on your illustrations checklist. Mention any points about style and size (maps and large diagrams may sometimes affect the page size).

If any are to be redrawn, they should be separated from the text, and a photocopy put back in the text, if necessary.

Possible fold-outs

Say whether each illustration, when unfolded, must be visible even when the book is not open at that page; also whether the fold-out must face a particular page or may be bound in at a place that is more

convenient for the binder (e.g. between two folded sheets – ‘signatures’ – of the text). Give figure numbers and ask the designer whether there is a cheaper way of dealing with the material.

Possible artwork

Things other than illustrations may require artwork as well as typesetting; for example, genealogical tables with many rules (lines), music, chemical formulae containing diagonal lines, crossed-out letters, tables with complex ruling. Give folio references unless they occur throughout the book.

Illustrations not yet available

Give as much information as possible. Printers can estimate the cost of printing a half-page or whole-page illustration; but it is impossible to estimate for drawing without knowing how complex the illustration is likely to be. Say, for example, ‘Estimate 1 complex whole-page map, 5 simple half-page diagrams.’

If the captions are not yet available, give their probable length: ‘Estimate captions as 1 line each.’

If you find that small amendments need to be made to the specimen after you have finished the copy-editing stage, it is sufficient to highlight these on your own reference copy and on the copy that will go to the typesetter with the copy-edited typescript. It would be wise also to draw them to the attention of the designer. If larger amendments are needed, a revised specimen will probably be necessary.

3

Preparing the text for the typesetter

The principles of copy-editing are the same whether you are working electronically or on paper, although some of the procedures are different. This chapter discusses the fundamental tasks that all copy-editors have to deal with and explains in section 3.6 how the typescript should be marked if you are editing on paper. We use the word ‘typescript’ to mean either the author’s typed copy that will be set by the typesetter, or, as is more usual nowadays, a hard-copy printout that the typesetter will be following to amend the author’s electronic files. If you are working on screen, you should refer to chapter 16 as well.

3.1

VARIOUS LEGAL ASPECTS

The copy-editor is one of the few people who read a book or journal thoroughly before publication, and an incidental but extremely important part of the copy-editor’s role is to keep an eye open for any legal problems, so it is useful to have some knowledge of the key areas of publishing law.

3.1.1 **The right of integrity**

Under the UK Copyright, Designs and Patents Act of 1988, an author has the right to object to derogatory treatment of his or her work, ‘derogatory’ being defined as a ‘distortion or mutilation of the work’ or anything that is ‘prejudicial to the honour or reputation of the author’. This right of integrity is one of the so-called ‘moral rights’ recognized by the Act, the others being the ‘right of paternity’ (the right to be identified as the author); the right to prevent false attribution (the right not to be credited with work he or she has not created); and the right to privacy of certain photographs and films (restricted under UK law to works commissioned for domestic purposes, such as wedding photographs). Some countries, including the USA, have significant laws protecting privacy.

The right of integrity, whether or not part of a country's law, enshrines a basic principle that can be taken for granted: that all changes to an author's text must be subject to his or her approval. There are legally valid exceptions, however. Where the author is contributing to a newspaper, magazine or periodical, or to an encyclopedia, dictionary, yearbook or other collective work of reference, the right of integrity does not apply, and the publisher has the legal right to cut and edit without the author's permission, though there are, obviously, good reasons to tell the author what changes one proposes, and to obtain his or her approval if possible.

3.1.2 **Infringement of copyright**

In the main, the most you can do to guard against copyright infringement is to ensure that all the necessary permissions to use copyright works have been obtained and the appropriate acknowledgements included (see section 3.7.1). If the author has simply incorporated material from another's work without acknowledgement, you clearly have no way of knowing this unless you happen to recognize a passage or illustration; if you do, tell the commissioning editor.

Using the creative work of another person (their language, their specific ideas, or other work original to them), without acknowledgement, as if it were your own, constitutes plagiarism, which may not necessarily be an infringement of copyright (for example, where the work used is in the public domain), and which may sometimes occur inadvertently. Nevertheless, plagiarism is always unethical and you should be alert to the possibility.

3.1.3 **Libel**

A libel is a published statement tending to discredit a person in the eyes of reasonable members of society. To constitute libel, the statement must be untrue, but the burden of proof to the contrary lies with the publisher. A 'person' in this context includes a group of people, a society, a company, and so on, as well as an individual. Normally the libelled person must be alive (which could mean that, in the case of a society for instance, one or more of its members are alive even though

the society may be long disbanded), although there is such a thing as ‘criminal libel’, which can apply to the dead. You must be sensitive to the possibility of libel; draw *any* dubious passage to the commissioning editor’s attention. Quite apart from a libel case being very expensive and disruptive for the publisher, libel can cause an immense amount of unwarranted distress to the person concerned.

3.1.4 **Negligent misstatement**

A negligent misstatement can arise in advice, information or an instruction, which it is reasonable to assume the reader will or may act upon, that is inaccurate, either because it is factually incorrect or because a crucial fact has been omitted. The error may originate with the author or may be introduced by an outside editor, publishing staff or the typesetter. The publisher’s liability for such misstatement can arise if it can be shown that there is a *prima facie* duty of care incumbent on the publisher, that the misstatement could have been avoided by the exercise of reasonable care and skill, and that the error has led to physical injury or damage to the plaintiff, or to financial loss or damage. The author should be asked, in writing, to confirm, also in writing, that all such information, including engineering and circuit diagrams, has been double-checked and is accurate from the safety point of view. Any queries about such matters arising during copy-editing or any other pre-publication stage should be referred to the author, again in writing, and all correspondence concerning them should be kept on file, to show that the publisher has taken all reasonable care to avoid negligence in respect of statements contained in the book. (See also section 6.13 on safety.)

3.2

HOW MUCH COPY-EDITING TO DO

Most publishers send their authors, or include on their websites, instructions about how to prepare their typescripts and electronic files. These will cover such things as double spacing, subheadings, capitalization, quotation marks, spelling, notes and bibliographical references,

tables and illustrations; but even if the author has tried to follow these there may be hidden faults.

When you receive the text for copy-editing, you may be told how detailed a job you are expected to do, or how much time and money has been budgeted for copy-editing. The level aimed at will depend on various things:

- how soon the book must be published
- whether it will have a limited life or market
- the readership
- the method of production: whether, for example, the text will go to a typesetter after copy-editing, or whether the author will be making the copy-editorial corrections in a program such as TeX or LaTeX.

Of course, it will also depend on the present state of the book; and commissioning editors and other publishing staff can be lulled into thinking that a good-looking typescript implies a well-written book. So it is worth looking in detail at some representative sections of the main text, notes and bibliography to identify any problems that you might want to discuss before starting your detailed work. If there are fundamental faults, such as a poorly structured bibliography or recurrent problems with the styling of the notes or presentation of foreign languages, the commissioning editor might prefer to ask the author to do some further work before copy-editing begins. If you judge that the book requires more work than the schedule and budget allow – for example, if some chapters have been written by non-native speakers and will require heavier editing than the rest – the commissioning editor may wish to discuss ways in which the workload can be cut to keep within the budget. For the purposes of this chapter, however, we have assumed that you have been asked to do as thorough a job as the book requires.

The commissioning editor may be responsible for the general content, organization and style of the book; for picking up any errors of fact or potentially libellous passages; or for obtaining permission to reproduce quotations, illustrations, etc. However, even if all this should have been done by the time you receive the typescript, you should look out for these things yourself, as well as for out-of-date material, bias,

3 Preparing the text for the typesetter

parochialisms and problems of safety (see sections 6.2 and 6.13). Part of your role is to try to ensure that neither author nor publisher has second thoughts that could cause delays and expense at a later stage of production.

How far you should alter an author's style is a matter of judgement: it will depend on the kind of book and the intended readership, and on the author's reactions to your proposals. In works of exposition you must change misleading, ambiguous or obscure English and the misuse of words. Consistency of tone is important too: for example, a consistently informal style can work well, but a colloquial phrase or slang word in the middle of formal prose can jar or distract the reader from what the author is saying.

Good copy-editing is invisible: it aims to present the book the author would have written if he or she had had more time or experience – not, as some new copy-editors think, their own improved version. John Gross has written that, leaving aside any large errors of judgement or fact that a copy-editor might commit, the damage they can do 'consists of small changes (usually too boring to describe to anyone else) that flatten a writer's style, slow down his argument, neutralize his irony; that ruin the rhythm of a sentence or the balance of a paragraph; that deaden the tone that makes the music' ('Editing and its discontents', in Christopher Ricks and Leonard Michaels (eds.), *The State of the Language*, 1990 edn (London, Faber & Faber), p. 288).

As copy-editing problems vary from book to book, it is impossible to list all the things you should do. A checklist of the most obvious tasks appears as appendix 1, but you will want to modify the list to suit the kinds of material you work on. To avoid too much repetition, the present chapter contains only brief references to matters treated in more detail elsewhere in the book.

You must provide copy that the typesetter can follow without misunderstanding or delay. The text must therefore be complete, legible and unambiguous; passages to be distinguished typographically must be identified, and all subheadings coded; fresh pages and rectos, and the position of all text illustrations (and tables where necessary), must be marked; roughs for any line drawings must be intelligible to the artist; and so on. All these things must always be done, however rushed the book is. See section 3.4.

For the reader's sake you should see that the book is well organized, clear and consistent (see section 3.5). How much you do will depend on the level at which the book is written, whether your publisher has a house style that is implemented in every book and how much time and money can be allocated to copy-editing. Having a house style to follow means fewer decisions for the individual copy-editor. However, the more changes there are to make, the more likely it is that something will be missed and that the book will be inconsistent; and there are few things that annoy authors more than having an inconsistent system substituted for their own – whether their own was inconsistent or not. If your publisher does not have a rigid house style, it is usually easier and safer to implement consistently the author's own conventions, provided they are clear and sensible.

3.3

WRITING TO THE AUTHOR

As soon as you can, contact the author, to introduce yourself and explain in general terms what you will be doing. If your publisher has a printed style sheet, it is a good idea to forward a copy, even if the commissioning editor sent one at an earlier stage; and if there are guidelines for authors on your publisher's website, you could ask the author to have another look at them as a reminder of some of the issues you will be addressing. Say when you plan to send your queries about detailed points, and give the author a date by which you will need final responses in order to meet the copy-editing deadline that you have been set. Check that the author will be available to answer queries during that time, and confirm the postal or email address to which they should be sent. Some publishers like the introductory letter to be sent by post on their headed paper, but are happy for copy-editors to correspond with authors by email once initial contact has been established. Authors are pleased to hear that progress is being made; and you may want to ask for some missing material or establish agreement on some general changes you propose, before you start detailed work on the book.

You may also need to mention points where your house style differs from the author's, or to suggest a system to replace something that is presented inconsistently or unsatisfactorily. Not all authors want to be

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bothered with such things as the choice of -ize or -ise spellings; but even authors who are very inconsistent may care a good deal about such things as capitalization; and minimal punctuation may be just as intentional as punctuation according to the rules.

If authors are not consulted about changes during copy-editing, they are more likely to object when they see them in the proof, and to insist that their original system is reinstated.

You should mention any general departures from the author's layout and style; for example:

- parts and chapters: a decision not to have a separate leaf for part headings; renumbering chapters in arabic; other numbering systems to be changed
- subheadings: changes to improve an overcomplicated or confusing system
- running heads: what is to be used (e.g. chapter title on the left, first-level subheading on the right); ask the author for shortened forms if necessary
- notes: whether the notes are to be footnotes, or endnotes at the back of the book or at ends of chapters (for contributory volumes, for example); whether any renumbering is necessary, for example by chapter rather than in one sequence through the book
- quotations: the use of single or double quotes; whether (and how) long quotations will be distinguished; the use of square brackets and three-point ellipses (see section 11.1)
- tables: the need to number them because long ones may not be placed exactly where they are in the typescript (see section 9.5)
- illustrations: whether any halftones are to be grouped or in a section; whether figures are to be numbered by chapter or in one sequence (see section 4.2.2)
- bibliographical references: the content and form of references in the text or notes; the organization of the bibliography
- cross-references, if the author has too many or uses forms such as *v. inf.*
- spelling, capitalization, accents, hyphens, form of possessive (see section 6.12)
- italic

- numbers: use of words or figures; elision of pairs; comma or space for thousands
- dates
- bias: any rewriting necessary, e.g. avoiding use of ‘he’
- abbreviations: inclusion or deletion of full points
- scientific nomenclature and terminology, displayed formulae, etc.

Explain why you have had to depart from the author’s own system; and avoid using jargon such as ‘copy’ or abbreviations such as ‘a/w’, ‘h/t’ or ‘ts’, which the author might not understand.

As you go through the text in detail you will find small points not covered in your general letter. It is not necessary to tell authors about every individual change you make, but you should give them one or two examples of every *kind* of change, so that they will have some idea of what you are doing. Authors often like to receive queries in manageable batches of, say, a couple of chapters at a time; and that works well for the copy-editor too, as you receive feedback that might save you work or queries later in the book. If a great deal of rewriting or restructuring is required (for example in a book by an author whose first language is not English), it is advisable to send the author a photocopy of the copy-edited typescript or a copy of the edited files. This is standard practice among US publishers. Explain to authors that when they receive proofs they should not alter anything except typesetter’s errors, and ask them to let you have any final changes now.

Ask authors to send any changes as a list, or on folios with the changes highlighted. Ask them *not* to send new printouts or files with the changes unmarked, especially if the typescript includes a lot of technical marking: it is easier to add a small change to the existing folio than to read and mark up a new one. If you send authors a photocopy of the copy-edited typescript, ask them to mark corrections in a distinctive colour and list the folios affected, so that you can easily check the new material for consistency with the rest. They need not return any unchanged folios.

Record any decisions or agreements with the author on general points. You may need to refer to these at proof stage if the author’s memory of what has been agreed differs from your own; or someone else may need to deal with the proofs on your behalf. Similarly, record

anything received from or sent to the author. Make sure that the commissioning editor, production department and marketing department are notified of any change to the author's affiliation or postal or email address.

It is most likely that the production schedule will be fixed before you start work. Publication might be planned for an optimum sales time for trade or educational books, or for an important conference on the subject of an academic book. Publicity material, with the predicted publication date, is prepared at an early stage of production. It is therefore very important to keep the production department and commissioning editor informed if you run into problems – if the book turns out to need more work than at first appeared, or if the author does not answer your letters or emails and cannot be reached by telephone.

3.4

COMPLETE, SELF-EXPLANATORY COPY

If there has not been an earlier planning stage, go through the typescript and illustrations before starting your detailed work, to make sure that the material is complete and clear enough for typesetting, drawing and/or reproduction (see chapter 2). If you have been provided with a typographical specification, check that it covers everything. If the book is to be designed during or after copy-editing, you might be asked to draw up a brief for the designer at this stage giving examples of headings, displayed matter, etc. (see chapter 2).

Ideally, you should not start detailed copy-editing until the text, with all accompanying illustrations and tables, is complete. A missing chapter often arrives much later than the promised date, which means that when you go back to copy-edit it you will have to remind yourself of detailed points of style; and if the bibliography has not yet arrived, you cannot easily check the bibliographical references in the text or notes. The late addition or deletion of an illustration could necessitate the renumbering of all the illustrations and cross-references to them throughout the book.

Similarly, typesetters can work more quickly and efficiently if they receive the whole book at once. They should at the very least receive everything that will appear in the text and footnotes from the beginning

of the first chapter to the end of the last one, and preferably also any end-notes, appendixes and bibliography. If some preliminary matter, such as a foreword, cannot be provided before the book goes to the typesetter, list that item as ‘to come’ and give the approximate length, if possible.

If you are copy-editing on the hard-copy printout of the author’s files, it is vital that the printout is the very latest version. It is, unfortunately, all too easy for authors to make a few last-minute changes to their files before submitting them to the publisher and forget to print out revised versions of the folios or mark them manually on the hard copy. Many a copy-editor and author have been surprised at proof stage to find that whole paragraphs have been deleted or passages mistakenly turned into italic – things that were not spotted during copy-editing because they were not reflected on the printout. If you suspect that the typescript on which you are working is not identical to the author’s files, discuss the matter with the author immediately, and, if necessary, wait until you are confident that you have the final version before beginning your detailed work.

If the author has provided rough drafts of the illustrations, rather than finished artwork or electronic files, check them against the text as soon as possible, and return them to the publisher for drawing as soon as any queries about them have been answered. Make sure that the author is sent copies of the finished drawings to check, and warn the production department if this is likely to cause any delay.

Any list in the prelims or endmatter that contains page references – an index, a table of cases or a list of references doubling as an author index – can be sent for setting with the rest of the book. Unless the author has prepared the index or table with tags so that page numbers can be generated automatically (see p. 186), ask the typesetter to leave enough space for the author to add the page numbers on the page proofs, and remind the author to fill in the appropriate page numbers when page proofs are available.

3.4.1 **Checking for completeness**

You may be the first person to look at the typescript and illustrations closely enough to make sure that nothing is missing. Check the folio numbering and also any other numbering schemes such as sections,

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tables, equations and illustrations: gaps in the sequence are a warning that part of the typescript may be missing, or that the author has cut the text and has not tidied up afterwards. Make sure that all parts of the book have been provided, including those things that the author may not have thought of: *complete* copy for the preliminary pages (see chapter 7), including half-title and verso of the title page, and lists of captions for the illustrations.

3.4.2 Numbering systems

The folios should be numbered in one sequence throughout the typescript, so that the typesetter can see at once where a folio belongs, though the preliminary pages may be lettered or numbered in roman, to allow for the addition of material not provided by the author. See pp. 167–70.

If a folio is added after, say, 166, call this extra folio 166a; immediately below the folio number on 166 say ‘166a follows’ and on 166a ‘167 follows’, so that anyone checking the folio numbers knows at once if a folio is missing. If the author cuts the text, or misnumbers, and there is no folio 166, say at the top of 165 ‘167 follows’. If there are many gaps or insertions, or the chapters are paginated separately, it is wise to repaginate the whole typescript.

Chapters, appendixes, etc., are usually numbered in arabic, though it may be simplest to retain roman numbers in references to other books and journals. If you renumber chapters, etc., in arabic, remember to change the numbers not only in the headings but also in the contents list and in any cross-references.

Chapters are better numbered in one sequence rather than separately in each part, so that cross-references can consist of a chapter number only, for example ‘see chapter 12’ rather than ‘see part II, chapter 4’.

Section numbers may include the chapter number:

chapter 6

section 6.1 (first section in chapter 6)

subsection 6.1.3 (third subsection in section 6.1).

Some authors number introductory sections with a zero, so that the introductory section in chapter 6 would be 6.0. If sections are

distinguished from subsections by their numbering, it is not necessary to distinguish their headings typographically. If there are many cross-references to section numbers, it is a good idea to include the chapter and section numbers in the running heads.

Illustrations and tables may also be numbered by chapter if there are many of them or the book is a contributory volume.

If authors number (or letter) the points in their argument and refer to them, make sure they refer to them by the right number and that there are no intervening numbered sequences that might be confused with them. If authors do not refer to the points often, you may want to persuade them to remove the numbers: these may just be the remains of the scaffolding on which the book was constructed.

Numbered paragraphs should be laid out like other paragraphs unless they form a list of points that needs to be distinguished from the main text. The distinction will be based partly on the length of the paragraphs and partly on whether the reader is likely to refer back to the items independently of the surrounding text.

Lists of short items may have hanging indentation, with the first line starting full out and subsequent lines indented. They may be numbered:

- 1 Define the topic of the book and draw up a list of chapters needed.
- 2 Select potential contributors carefully and solicit their participation in a letter that describes the volume and their individual contributions in detail.

Unnumbered items may start with a dash, bullet or other symbol:

- Prepare sketches of all new line drawings; submit them for editing; have them drawn to the publisher's specifications; proofread all final artwork.
- Locate existing illustrations; write for originals and permissions.

Or they may start with a little subheading, for example:

green: typesetter's own marks (corrections and queries)

red: author's or publisher's correction of typesetter's errors

blue or black: author's and publisher's own alterations (including any carried out in response to typesetter's queries).

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Whatever the layout, make sure it is clear where the last point ends and the main text resumes.

Punctuation and capitalization of items in displayed lists depends on the length and content of the items; for instance, short items that are not complete sentences are better lower case and with no final punctuation (see the various examples in this section).

3.4.3 Fresh pages

Put ‘fresh page’ or ‘recto’ at the top of folios where appropriate, including those for preliminary matter, bibliography, etc.

Parts

The chapters may be grouped into parts. Each part may have a part-title leaf, that is, a right-hand page containing just the part number and title, and usually backed by a blank left-hand page; the first chapter heading in that part is placed at the head of the next right-hand page. There is occasionally an introductory note, which may be placed immediately below the part heading or on the verso; or a map may be placed on the verso; but the first chapter should not start there. If the part heading is to occupy a separate leaf, it should be on a separate folio in the typescript, included in the folio numbering and marked ‘recto’, with ‘verso blank’ at the foot and ‘recto’ at the top of the next folio.

If the parts have separate title leaves, the appendixes should have a joint one too, to show that they are not just appendixes to the final part; but there is no need for a joint or separate title leaf for the bibliography and index – or to mention them on the title leaf to the appendixes – because there is no risk that the reader will think that they do not refer to the whole book.

To save space, the part may just start on a fresh page, with the first chapter starting lower down the same page. See that the wording for the part heading is written above the chapter heading; or, if it is given on a separate folio, make clear to the typesetter that it is not to occupy a separate page. The folio should be labelled ‘fresh page’ (or ‘recto’ if it is decided to start all parts on a right-hand page).

Chapters

With a few exceptions, such as music books (see section 14.3.5) and some heavily illustrated children's books, the main text always starts on a right-hand page. Later chapters usually start on a fresh page; however, they may run on, separated from the preceding chapter only by a space, or, if the publisher wishes the book to have a spacious and elegant appearance, or to bulk out a short book, each chapter may start on a right-hand page.

Appendixes

The first appendix to a book always starts on a fresh page; the others may run on from the first or start on fresh pages; it depends on their length and importance. Appendixes to chapters run on at the end of the relevant chapter.

3.4.4 Subheadings

Subheadings should be coded to show their place in the hierarchy (see section 9.3.3). Do not code merely by the way the subheadings are typed; see that the system works logically.

3.4.5 Spaces

The designer's specification (or typographical specification; see pp. 17–19) will describe the space wanted above and below headings, tables and other displayed material, but if you want the typesetter to leave space elsewhere you must make this clear.

If the author indicates a new paragraph with a line space, and this needs to be changed to an indentation with no line space, it may be sensible to write a general instruction to the typesetter at the first occurrence: 'Indent all paragraphs and leave no extra space between paragraphs except where specifically marked.' Remember, however, to mark paragraphs that should *not* be indented, and make clear whether sentences beginning after a table, figure or displayed quotation start new paragraphs.

3 Preparing the text for the typesetter

If the spacing between paragraphs is erratic, the typesetter may not know whether the extra space is intentional. If the author wants extra space, put a space sign in the margin, and indicate the amount of space if this will not be clear from the design specification. Some publishers place an asterisk in the space: this shows up more clearly than space alone if the section ends at the foot of the page or if the page already has spaces above and below displayed quotations, tables or illustrations.

If there are any gaps or short folios in the typescript, draw a vertical or diagonal line across the empty space to show the typesetter that the space has no significance; but do not do this at the end of a chapter if chapters start fresh pages.

Similarly, if the author has left large gaps between words, draw a line through these so that the typesetter does not think that they have been left for extra material to be inserted at proof stage.

3.4.6 **Footnotes and endnotes** (see section 9.4)

A decision on whether the book is to have footnotes or endnotes (and, if endnotes, where they are to be placed) is likely to have been made before the text reaches you for copy-editing. If you have no typographical specification or series pattern to follow, check with the commissioning editor: do not assume that the notes will necessarily appear in the finished book where the author has placed them. See that every note has an indicator in the text, and vice versa. It is very important to get this right at the copy-editing stage, as alterations to the note numbering are troublesome and expensive once the text has been paged.

See also that there are no additions (such as *ioa*) in the numbering.

Note indicators should follow punctuation, and preferably appear at the end of the sentence or a break in the sense, unless the reference is to a specific word. Very long footnotes, or parts of them, might be better incorporated into the text or an appendix.

It helps the typesetter if you say, on the first folio of the typescript, where footnotes can be found, unless, of course, they are typed at the foot of the relevant folio of text. Some authors put them at the end of each chapter, some at the end of the typescript; if they are at the end of

each chapter, give the folio number for the relevant notes on the first folio of each chapter (e.g. ‘Footnote copy on fos. 43–6’).

3.4.7 **Tables** (see section 9.5)

If the tables are on separate sheets, mark their position in the margin of the text (e.g. ‘Table 4.5 near here’); if they are not on separate sheets it may be helpful to show their exact extent (see fig. 9.1, p. 221). See that the structure of each table is clear, and that the units used, source and date are given, where appropriate.

3.4.8 **Other passages to be distinguished typographically**

See that all such passages in the text and appendixes are clearly identified, and that it is obvious whether the sentence immediately following should start at the margin or be indented. If whole passages such as long quotations are to be indented, make this clear either by coding or by marking the layout of each passage.

If definitions, proofs, etc., are not to be distinguished by being set in small type or italic, the end of each one should be indicated in some way, and it may break up the text too much to insert space before and after each one. Consult the designer about a suitable device and mark this clearly in the typescript.

3.4.9 **Cross-references** (see section 6.4)

Check all cross-references to illustrations, sections, tables, equations, etc. If the author has given folio numbers in cross-references to other pages, change the digits to zeros or bullets, to remind the author to fill in the page numbers at proof stage. Although you cannot tell exactly how many digits will be needed, try to see that a reasonable amount of space will be left by the typesetter; for example as ‘see pp. 00’ implies more than one page, ‘see pp. 000–00’ would be better. To help locate the passage at page proof stage, leave the folio numbers visible as you replace them with zeros, or write the folio numbers in the margin.

3 Preparing the text for the typesetter

Try to keep the number of references to specific pages to a manageable number, except in a reference book, as a large number of cross-references can disrupt the flow of the author's argument, and they must all, of course, be added by the author on the page proofs and checked on the press proofs. If there is a table number, for example, it is not necessary to give a page number as well, if the table is within about twenty folios. If tables, figures, equations, etc., are numbered by chapter there is no need to give the page. As tables and other displayed matter may not appear exactly where they are in the typescript, change 'table 5 below' or 'the following table' to 'table 5'. If there are many cross-references to pages, check a few to see whether the passage referred to is something a reader might need to look up at this point, and if they seem unnecessary discuss with the author whether some of them could be deleted or changed to a more general cross-reference to another chapter.

3.4.10 **Preliminary pages** (see chapter 7)

See that the complete wording, including that for the half-title and title-page verso (imprints page) and any series list, has been provided. Check the contents list against the text and see that any material not yet available, such as an index, is included in the list. Check any lists of illustrations or tables against the captions or headings respectively.

3.4.11 **Running heads** (see section 9.1)

If short forms need to be used, in order to fit across the page, provide a typed list giving the wording for each running head, including prelims and endmatter, with the essential capitalization, spelling and punctuation. The list should be headed by the author's name and short book title, and may be divided into columns. For example:

<i>Left</i> (or <i>verso</i>)	<i>Right</i> (or <i>recto</i>)
Preface	Preface
[title of part 1]	[title of chapter 1] [title of chapter 2]
[title of part 2]	[title of chapter 3]
...	...
Bibliography	Bibliography
Index	Index

3.5

A WELL-ORGANIZED AND CONSISTENT BOOK

Look at the general organization. Are subheadings and numbered paragraphs used with restraint? If there are too many they will confuse instead of helping. Are some of the illustrations unnecessary? Would a map or glossary be helpful? Would tabulated material be better in the form of a graph, or vice versa; would certain passages of running text be better tabulated, or vice versa? Would a particular section of the text be better as an appendix, or vice versa? In a book containing two or more interrelated parts, such as a catalogue with a separate section of illustrations, see that the system of cross-references is adequate.

All abbreviations that may not be familiar to the reader should be explained in a list in the preliminary pages and/or the first time they occur; if the abbreviations appear only in footnotes or only rarely in the text, a list is more helpful.

Bibliographical references in the text and notes should be consistent and full enough to lead the reader unerringly to the right item in the bibliography; if there are many references in the text or notes, the bibliography should not be broken up into several sections through which the reader will have to search to find the relevant book or article.

3.5.1 **Consistency**

If a book is inconsistent in matters of detail, the reader or reviewer may begin to doubt the author's accuracy and thoroughness over matters of fact. In some cases inconsistency may lead to ambiguity: if the author capitalizes a word inconsistently the reader may think some distinction is intended. Watch out for names as well as other words, especially those that have alternative spellings, e.g. Ann(e), Mackintosh or McIntosh. In books on history, authors may inconsistently anglicize proper names, for example Henry/Henri, Frederick/Frederic/Friedrich. Time spans and ages also need checking, and in novels the colour of hair and eyes may vary. To take an obvious example:

3 Preparing the text for the typesetter

At ten, Anne was a quiet child, whose brown eyes looked at you thoughtfully.

She first caught sight of Neil seven years later . . .

There was a faraway look in Ann's blue eyes. She was thinking of herself at sixteen, watching Neil as he . . .

Few readers notice whether dates are written '10th August, 2005', '10 August 2005' or 'August 10, 2005', but inconsistency in style may still distract their attention from what the author is saying – even though they may not be conscious of what has distracted them.

The easiest way to ensure consistency is to make lists, as you go through the typescript, of the author's general style – spelling, capitalization, hyphens, italic – and unusual proper names, with the folio number of the first (or every) occurrence, in case you need to change the style later. If you have a house style that covers systems such as standard spellings, hyphens, capitals, dates and numbers, it may suit you best to make an alphabetical word list, either on your computer or by hand, as shown in figure 3.1. Otherwise you – and also the typesetter and proofreader – might find it easier to have a list divided into categories (see fig. 3.2).

If you are working on a book that has no typographical specification and you have been asked to mark up headings and design features as well as the text, it makes sense to compile two separate style sheets: a word list for the proofreader and typesetter, and a style sheet covering such matters as style of headings, displayed matter, etc., primarily for the typesetter.

Remember that quotations and book or article titles should *not* be made consistent in spelling, etc., with the rest of the book.

The following *should* be made consistent:

- spelling (see section 6.14): watch out particularly for alternative spellings such as judgement/judgement and -ize or -ise; also anglicization of personal and place names such as Basel/Basle
- accents, particularly on semi-anglicized words such as regime, role, naïve, elite, and on transliterated words
- hyphenation/one word/two words, not only in ordinary words but also in such place names as Hong Kong, Cape Town
- capitalization (see section 6.3)

Author		Title	
A AD (small caps) acknowledgement	B BC (small caps) bridewealth Blacks (noun) black (adj) birth-rate base-level	C Cainozoic cottonfield Chapter 2	D Devil's Island
E Eurasians	F floodplain foodcrop fish-meal Fig. 4.3	G groundwater	H hill slope
I ice sheet ice-cap -ize endings	J judgement	K Karoo	L landform land mass
M man-made	N Neocomian neolithic neocolonial	O Olifants River	P pearl fishing pre-colonial palm-oil
Q Quadiri	R rain belt	S savanna sea-level sea water salt pans	T <i>terra sigillata</i>
U urs (festivals)	V Vishnu	W waterhole water-table work load Western, the West	XYZ Yuyomayan

Fig. 3.1 Style sheet divided alphabetically.

3 Preparing the text for the typesetter

STYLE SHEET

Author:

Title:

Spelling

–ize
judgment
Cainozoic
savanna

Abbreviations

all-cap. abbrevs. no points
AD, BC small caps.
, etc.
e.g. (no commas)

Italic/roman

ibid.
in situ

One word

bridewealth
cottonfield
foodcrop
floodplain
groundwater
landform
waterhole

Hyphenated

base-level
birth-rate
fish-meal
ice-cap
palm-oil
sea-level
water-table

Two words

hill slope
ice sheet
land mass
rain belt
salt pans
sea water
work load

Caps.

Blacks/Whites
Western, the West
Karoo

Lower case

black/white (adj.)

Quotation marks

- single, with double within single for quotes within quotes; none for displayed extracts
- punctuation to follow closing quote unless (a) punc. is ? or ! or (b) the quotation is or ends with a complete sentence starting with a capital letter

Dates

7 July 2006

no elision of dates in chapter titles (e.g. 1914–1918); elsewhere in text elide to last pronounceable digit (e.g. 2006–7, 1914–18)

Numbers

spelt out up to 100; max. elision (202–3, 212–13)
3- and 4-digit nos.: 2000 20 000

Cross-references

chapter 2 fig. 5.1

Possessives

euphony rules: Bridges', Thomas's

Bibliographical references

titles of books and journals max. caps.
article and chapter titles min. caps. with quotes

Fig. 3.2 Style sheet divided into categories.

- italic, especially for semi-anglicized words or those very familiar to the author, e.g. Indian terms in a book on India (see section 6.7)
- abbreviations, particularly the use of full points in groups of capitals (see section 6.1)
- dates (see section 6.5.1)
- units of measurement (see sections 6.8 and 13.3)
- numbers, especially elision of pairs of numbers, and the use of words or figures (see section 6.10)
- single (or double) quotes (see section 11.1.2)
- bibliographical references (see chapter 10)
- cross-references (see section 6.4)
- singular or plural verb after group nouns such as ‘government’
- ‘it’ referring to countries.

Some publishers have a house style for all these things; others follow the author’s own system, provided it is sensible and consistent. Even the latter are likely to have a preferred style for some or all of the following. In each case the simplest form is usually the best. For example:

- dates: 1 May 1973, 1970s (see section 6.5.1)
- omission of points after contractions containing the last letter of the singular (e.g. Dr, St, Ltd) and after abbreviated units of measurement (e.g. mm, lb). Note that the plural of these units is the same as the singular: 5 mm, not 5 mms
- single quotes, except in books where a distinction between single and double is needed or where US style is to be retained (see section 11.1.2)
- placing of punctuation in relation to closing quotes (see section 11.1.2)
- three-point ellipses to indicate an omission (see section 11.1.3)
- low decimal point (as recommended by the Royal Society)
- SI units in science and mathematics books (see section 6.8 and chapter 13)
- thousands indicated either by space in numbers over 9999 (in science and mathematics books) or by comma in numbers over 999 (or over 9999).

3 Preparing the text for the typesetter

Apart from consistency of convention within the text, you should see that the following are consistent. The contents list, lists of figures, plates, tables, etc., must tally in wording, numbering (preferably arabic), spelling, capitalization and hyphenation with the chapter headings, subheadings, captions, etc., to which they refer, though captions and table headings may be given in a shorter form in the list. The list of abbreviations should tally with the text, for example in capitalization, italicization and inclusion of points.

You should check quotations repeated within the book (e.g. in comments on phrases from a longer quotation) and spot-check other quotations, if the source is available, to see whether you need to ask the author to check all of them. Look out also for the occasional British spelling when a British author quotes a US source, and vice versa.

You should also check the alphabetical order of the list of abbreviations, bibliography, glossary, etc.

3.6

MARKING UP THE TYPESCRIPT

To work quickly and economically, a typesetter keying text in the traditional manner must be able to read down each sheet of typescript without impediment, so it is important that everything is legible and clearly presented; ask the author for tidy, retyped folios if necessary, or retype messy passages yourself. A typesetter who will be correcting the electronic files will not be reading every word of the typescript, so you should make your corrections clearly and boldly to attract attention as the typesetter looks down the page. Red ballpoint is a popular choice as the corrections stand out well on the hard copy and show up clearly on a photocopy or if the publisher scans your copy-edited typescript to be sent as an electronic file to an overseas typesetter. Some publishers use red for the structural mark-up of headings, etc., and blue for textual editing, so that instructions and corrections are clearly distinguished for the designer and typesetter. Check with the production department if you are not sure what colour to use, or if you propose to use highlighter to mark signs or symbols that are not clearly distinguished in the author's typescript.

Avoid adding flaps of paper that will hide what is underneath or self-adhesive notes that may become detached and get lost. Write instructions to the typesetter clearly and concisely in the margin and do not write on the back of sheets. Any lengthy additions should be typed on a *full-size* sheet and placed in the typescript after the relevant folio. Head the sheet 'Insert at <A> on fo. 000' and key it into the text by a marginal note '<A> insert from fo. 000a'; at the end of the insert write 'back to fo. 000', to remind the typesetter to go back, not straight on. If you have keyed lengthy additions yourself, or received them electronically from the author, the production department might like to receive them as an email attachment when you return the copy-edited typescript, so that the typesetter will not have to rekey them.

If the author has used some half sheets, paste them on to full-size sheets, or they may be overlooked. Avoid obscuring the author's original wording with paper or correction fluid: what the author wrote should remain visible, as he or she may not agree with your suggested change and may want the original wording reinstated; and a typesetter correcting the author's files needs to see the original as well as the new material. If you need to stick some new material into the typescript, use paste rather than sticky tape, pins or staples.

See that any handwritten material – especially proper names, unfamiliar words and potentially ambiguous letters – is legible. Identify l and 1, capital O and zero, k and kappa, minus, en rule and em rule, x and multiplication sign, multiplication point and decimal point, etc. Ensure that 'll' to mean 'lines' is clearly distinguished from 'eleven' or even 'roman two'. See section 13.2.4 for possible ambiguities in mathematics and science books.

3.6.1 How to mark the typescript

If the typesetter will be correcting the author's electronic files, some straightforward, unambiguous corrections, such as recurrent misspellings, can be handled as global changes. Most typesetters find it helpful if you list the global changes required on a sheet of paper attached to your style sheet, rather than marking them on the typescript,

so that they can make them before they correct the rest of the typescript. Be sure to give the exact form (capitalization, italicization, punctuation as well as spelling) of the word that needs to be changed and what it should be changed to; it is helpful, too, if you give the number of the folio on which it first occurs.

Dashes (en rules or em rules – see sections 6.12.1, 6.12.2) are a common occurrence in most texts. If the author has keyed hyphens in spans of numbers and you want to change these to en rules, you need only give the typesetter a general instruction to change all hyphens between numbers to closed-up en rules. If the author has keyed parenthetical dashes consistently as, for example, spaced hyphens or double unspaced hyphens, they, too, can be changed globally by the typesetter to spaced en rules (or whatever your publisher's house style uses for parenthetical dashes).

Text that is to be keyed by a typesetter needs to have each correction marked throughout. It is not enough to mark the first few instances of a correction, because the job may be handled by more than one keyboard operator. Nor should your marking be spasmodic (as a reminder): if it is, the typesetter will not know whether you intend a distinction between the cases you have marked and those you have not, and may follow copy.

Whether the typesetter will be rekeying the text or inputting the copy-editorial changes in the author's files, you should make your corrections neatly between the lines of the typescript if there is room to make them clearly (see fig. 3.3). Do not duplicate marks or add proof correction symbols in the margin unless further clarification is necessary, for example to identify an unusual character or symbol; if a correction is marked in the margin, the operator will have to look from the line of text to the margin and then back to the text, which will take more time. Use the signs in British Standard 5261–2, *Copy Preparation and Proof Correction* 2005. Some of these are given in appendix 13. You may come across overseas authors and typesetters – and some British authors – who use different marks, now largely replaced in Britain by those in the British Standard. The commonest of these alternative marks are the symbol # for space and the abbreviations l.c. (lower case) and rom. (roman). Some tick an end-of-line hyphen that is to be retained. There is no need to change these for the typesetter, provided

they are clear; but send the author a list of the BS signs for use on the proofs and to explain your marks on the typescript.

The following should be marked in the left-hand margin. Instructions should be ringed, to show that the words are not to be set.

- ‘fresh page’ or ‘recto’
- codes to identify grades of subheading and other material to be distinguished typographically; also vertical lines to show the extent of such passages if it is not absolutely clear in the typescript
- the identification of an ambiguous letter, if there is no room to do so clearly above the letter, or if the identification applies throughout the folio.

Instructions for the placement of text illustrations (and tables or other displayed matter such as boxes, where necessary) should be written in the most convenient margin and circled.

Every note written on the typescript will be read by everyone who handles it, so keep instructions to a minimum, and erase or cross out any comments that the typesetter need not read. If you have to leave queries for the author on the typescript, head them ‘Author’ and ring them.

The following do not need a marginal instruction:

- deletion: just delete the letter or word, but make sure it is clear exactly how much is to be deleted. Use a vertical line to delete a single letter; use a horizontal line to delete something longer, with a vertical line at each end if there is likely to be any doubt whether, for example, the punctuation at either end is to be deleted:

the world, ~~however,~~ if

If you wish to retain the punctuation that follows a deleted phrase, it is best to write it immediately after the word it follows, so that it is not overlooked:

talk to him, ~~when he returns~~ because he
not talk to him ~~when he returns~~, because he

If you delete a hyphen in the middle of a word, make it clear whether you want the word to be closed up or printed as two words:

well[∩]nigh well[∪]nigh

3 Preparing the text for the typesetter

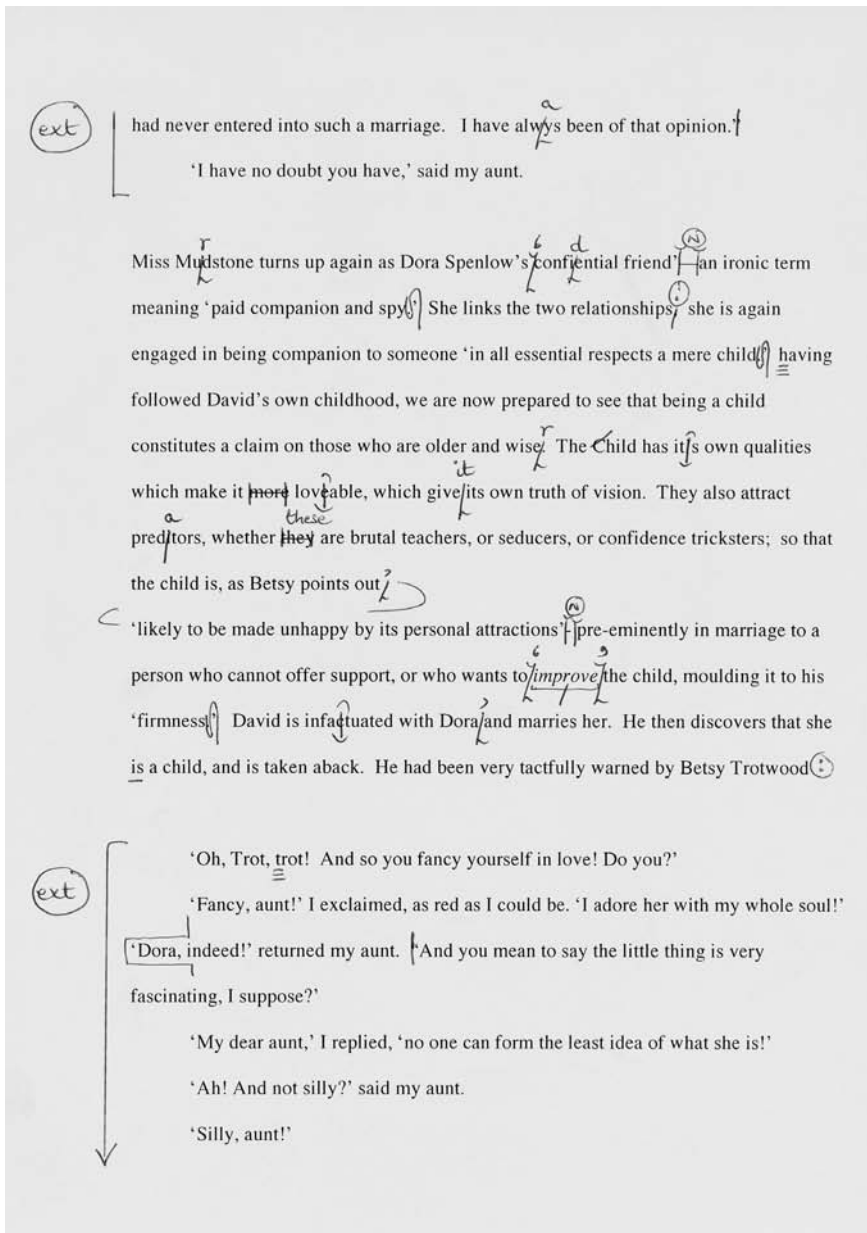


Fig. 3.3 Folios of corrected typescript. (a) is based on Michael Black, *The Literature of Fidelity* (London, Chatto & Windus, 1975); (b) on *The Cambridge Agrarian History of England and Wales*, vol. IV, 1500–1640 (Cambridge University Press, 1967).

manorial theory, the exact position of Welsh manorial Lords under the legislation of 1536-1542. This is one of the major problems surrounding the development of land ownership in our period and will call for rather closer attention at a later stage.

(A)

⁶
TYPES OF FREEHOLD ESTATE

Up to this point we have been concerned in general terms with the broad background and with the principles which alone can explain the character of the early freehold estate in Wales. The growth and structure of these estates now call for more detailed consideration and for convenience of exposition they can be divided into four categories:

- (a) The estate of adventitious origin created by foreign settlers in Wales;
- (b) the privileged estate established by members of a native official class;
- (c) the clanland estate of hereditary origin;
- (d) the clanland estate of non-hereditary origin.

(B)








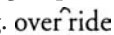


(a) Estates of Adventitious Origin

Estates of adventitious origin were those established outside areas of Norman settlement by non-Welsh families which allowing for inevitable cross-fertilisation in an indeterminate borderland were almost wholly confined to the hinterlands of English urban foundations in North Wales (see table). The earliest large concentration of this kind which appeared among clanlands near Conway between 1420 and 1453, was inherited by the Bulkleys who with a modest cluster of seven burgages of their own in Beaumaris, were at this time poised for a similar drive into the clanlands of Anglesey.




Table 5
near here

Fig. 3.3 (cont.)

3 Preparing the text for the typesetter

- transposition: use 
- capital: use a treble underline
- small capital: use a double underline
- lower-case letter: put a diagonal line through the top of the capital letter: . If several letters or words are to be made lower case ring them and write  above them; or you can mark them  CHAPTER.
- cancellation of underlining: a few straight strokes through the line: never
- a stet mark below an unusual spelling or end-of-line hyphen that is to be retained, e.g. a smal~~.~~roasted Quince
- ae, oe ligatures: ring or put  over the pair of letters: 
- close up: use  e.g. 
- no space between paragraphs, where an extra line has unintentionally been left in some places: use vertical ‘close up’ mark
- no space to be left where there is extra space in typescript: use wavy horizontal line to fill up a line, a vertical or diagonal line to fill up a page
- new paragraph: use  where this is not clear in the typescript
- not fresh line, not new paragraph: use . If several lines are to be run on, or there is very little space between the lines, you may omit the horizontal line joining the curve at either end; but make sure that your marks cannot be mistaken for commas or parentheses:

England,
Ireland,
Scotland

- space, e.g. in those items listed on p. 121: if they are closed up in the typescript, put  where the space is to be inserted, e.g. mm
- en rules should be identified where a hyphen is not an acceptable alternative (see section 6.12.1); write ‘N’ (ringed) above the dash; if the rule is to be spaced (as for a parenthetical dash) put  both sides if the dash is closed up in the typescript; if the dash is to be unspaced, use a ‘close up’ mark both sides if the dash is spaced in the typescript. Similarly for em rules.

A few things are marked differently on a printout of an electronic file from a typescript for conventional rekeying. Traditionally, italic is

indicated on the typescript by a single, straight underline, and bold by a wavy underline (see appendix 13). These days, however, authors preparing their books on a computer are likely to key italic or bold where they need it, and, unless the author has used a very old word-processing program and basic formatting might be lost in conversion to the typesetting program, there is no need for any marking if it is to be preserved as the author has typed it: just give the typesetter a clear general instruction to follow copy for italic and bold. The italic or bold of single words or short phrases can be cancelled with a few strokes through a line or wavy line under the relevant word(s) (see appendix 13, p. 481). However, if you want to cancel just one italicization among many (such as a comma after an italicized word), it is clearer to ring the affected word or letter and put the appropriate symbol above it. If a whole section of text needs to be changed, circle the section and mark the symbol in the margin.

If the typescript is to be rekeyed, it is safest to mark each end-of-line hyphen to be retained or to be deleted and closed up, although for good typesetters it is enough to stet the end-of-line hyphens that are to be retained even when the word is not broken (hard hyphens). If a sentence ends at the foot of a folio and it is not the end of the paragraph, it helps the typesetter if you indicate this, perhaps by a horizontal arrow:

if the preceding sentence ended with an almost full line. —→

It is not necessary to mark either of these things if the typesetter will be using the electronic files.

Make sure that your marking is unambiguous. When changing double to single quotes, use a *vertical* line; a diagonal one may touch the other quotation mark and lead the typesetter to think you are deleting the quotes altogether. It may be better to cross out the double quotes and write a single one above, if there is room to do this clearly.

When marking space between a person's initials, be careful that it does not look as though you are deleting the points.

Though a line through the top of a capital letter is usually understood as indicating a change to lower case, a line through a single capital, such as the A in 'table 16A', could be thought to be a deletion, so substitute a lower-case letter.

3 Preparing the text for the typesetter

Stet all unusual spellings that are to be retained, if these occur only spasmodically. If a book contains a great many unusual spellings, tell the typesetter to follow copy, and make sure you have corrected typing errors (if you yourself can distinguish them).

If you add letters between two foreign words, make it clear whether the added letters are a separate word or should be joined to the preceding or following word, by using ‘close up’ or space marks.

de☺
parcere subjectis et ☞ bellare superbos

For the marking of mathematics see section 13.2.

Always reread any sentence you have altered, to make sure that the right amount has been deleted or added and that it is correctly punctuated.

3.6.2 Copy-editing an XML typescript

An XML typescript (see section 1.3) should be copy-edited in much the same way as any other electronic typescript that will be corrected by the typesetter, but before you begin check with the publisher whether there are any special requirements regarding the mark-up. If the project is being handled by an overseas typesetter the publisher might send scanned files of your copy-edited typescript rather than the typescript itself, in which case highlighter pen and some shades of pinkish red fibre tip will not show up. Make sure that all your handwritten corrections are bold and clear.

Discuss with the publisher how much of the coding and linking you need to check. The XML typescript will already contain structural codes for headings, displayed matter, footnotes, endnotes, etc.; you should, of course, check that these have been correctly applied, and amend them if necessary. The XML process may have linked the short forms of reference in the text or notes to their full citation in the reference list or bibliography and these links might show on the XML typescript as numbers in boxes. If the linking has been done accurately, and any links that cannot be made because of missing references or inadequate information have been highlighted, some of the usual cross-checking should be made easier for you. However, although relatively

straightforward reference systems such as the author–date system can be linked quite reliably, there is more scope for error in linking the short-title system, so check whether you are to spend time checking the links, or whether it is the responsibility of the typesetter.

When you receive the typescript for copy-editing, have a look through it before you begin detailed copy-editing to make sure that all the elements are complete and correctly presented. The figures and tables are likely to be printed out at the end of the typescript. Ensure that all the figures and tables are present, have titles or captions and are keyed into the text.

Make a careful check of any material that may have been rekeyed by the typesetter; for example, mathematics, Greek or tables with complex layouts. If the typesetter tested the author's electronic files at estimate stage (see p. 17), any problems should have been identified and resolved before copy-editing, but sometimes typesetters undertake rekeying as a more efficient use of staff time than adjusting material already keyed but deficient in some way. In this case the typesetter should highlight such passages on the XML typescript so they can be read carefully for errors. Check, too, that no errors have occurred in the process of converting the author's files: occasionally, for example, problems with font-matching may cause accents that were present on the author's disk to disappear. Alert the production department to any problems of this kind as soon as you notice them; it may be possible for the typesetter to correct the fault and produce a fresh XML typescript for you and the author before you begin your detailed work.

Remember that, although the files have been coded and passed through a typesetting system, the XML typescript is not a proof; from the editorial point of view it is just the author's raw copy presented in a different form and needs to be copy-edited just as carefully as any typescript or electronic file that has come straight from the author. Just because the typesetter has numbered the pages it does not mean that the prelims are necessarily in the right order; and although the typesetter may have used a standard template for the imprints page it does not mean that the copyright line, publication date and all other details do not need to be checked. The neat and 'finished' appearance of an XML typescript can have a spurious air of authority, but nothing should be taken for granted. If the subheadings have been styled with

3 Preparing the text for the typesetter

maximum capitals and the notes have been printed out at the end of the typescript, check whether this is really what is required in the printed book: follow the design specification or pattern copy if you have been sent one, or ask the publisher; and ensure that anything on the XML typescript that contradicts the required design is clearly marked up for the typesetter to change.

Illustrations

The illustrations are usually printed out at the back of the XML typescript. Check that they have numbers and appropriate captions and have been keyed into the text. If the author indicated the positions on the original typescript by hand, they may have been overlooked by the typesetter in what is, after all, a largely automated process, so check against the author's original typescript, and ask the author for confirmation in your introductory letter, if necessary. If the author's illustrations have been altered in any way – redrawn, relettered or corrected – the publisher should send you the author's originals (or copies of them) to check against. Ask the author to check them too. Any corrections can be marked directly on the XML typescript.

Queries to and corrections from the author

You should send an introductory letter and batches of queries to the author in the usual way. Remind any authors who will be making the index from the XML typescript (see p. 186) that they should not return their copy of the XML typescript to the production department until they have answered all your copy-editorial queries.

Some authors, seeing their book in a different but not yet paged state, and perhaps also having to re-engage with the text in detail as they prepare their XML index, are tempted to start rewriting the text. This should, of course, be discouraged, not simply because of the extra work it causes for the copy-editor, but because extensive changes at this stage could introduce errors caused by the typesetter having to rekey, and might mean that parts of the text have to be XML-coded again. If the author shows any tendency to make extensive changes, consult the production department or commissioning editor straight away. They might be able to dissuade the author or perhaps suggest a compromise of allowing the author to make the more important changes on the

proofs. If the typesetter has agreed an all-in-one page price this can be the cheaper option.

3.6.3 **Marking up photocopies of printed material**

There is less room between the lines, so you may need to use more marginal marks, but keep them to a minimum. It may help to make an enlarged photocopy. If you need to change italic or bold to roman, ring the relevant words and write the appropriate symbol in the margin. (Alternatively, if there is a lot of italic or bold that is not wanted, say ‘Set italic/bold only where marked for it.’) If a roman word needs to be italicized, underline in the usual way.

Delete the original running heads and page numbers unless they are to be reproduced exactly as they are.

3.7

COPYRIGHT PERMISSIONS AND ACKNOWLEDGEMENTS

Under the contract for an academic work, the author is usually required to obtain permission for the use of any copyright material in the work and to pay for it. In complex cases such as an anthology, however, the publisher often does this work for the author. In any event the publisher should see to it that this often rather onerous work is done properly: that there is a proper clearance of the desired rights, enshrined in a businesslike way in an exchange of letters. All permissions correspondence should be lodged with the publisher, so that, when you are going through the typescript and illustrations, you can make sure that all permissions have been cleared and that acknowledgements are in the form required by the copyright owner.

3.7.1 **What requires permission**

In general, the use of another’s work must be subject to written permission from the copyright holder or his or her publisher or agent. (The publisher is the best person to write to in the first place, but if the publisher owns the copyright it is courteous to seek permission from the

author as well.) However, there are exceptions to this. The most obvious one is where the work is out of copyright. In the main, a work is out of copyright in the UK and other European Union countries if its creator has been dead for more than seventy years (the countries that acceded to the EU in 2004 are likely to harmonize their legislation with this). Two distinct copyright periods apply in the USA, however. If the work was created before 1 January 1978, protection ran for a period of twenty-eight years from first publication, renewable for a further twenty-eight years; this renewal period was then extended to forty-seven years under the 1976 Act, making a total of seventy-five years from first publication. Works completed from 1 January 1978 onwards were to be subject to the Berne period of fifty years from the creator's death, but the Sonny Bono Copyright Extension Act of 1998 extended the American term to seventy years from the creator's death and any new works that were in copyright on 27 October 1998 were subject to this new term. Any new book published now is subject to the term of copyright of seventy years from the author's death. Outside the European Union and the USA, the Berne period of fifty years is currently still the common, though not universal, copyright period. However, there are exceptions to these seventy- or fifty-year rules, which have to be treated on an *ad hoc* basis (the copyright in a new critical edition of the works of an author who has been dead for centuries, for example).

Other exceptions to the general need to clear permissions concern the length of a quoted passage and the context in which it is placed. There is a natural desire in people dealing with permissions to have a tight set of rules, but such rules do not exist and would be difficult to formulate in a way that deals fairly with the multiplicity of different occasions when someone wants to quote a passage, or use an illustration, from another's work.

As far as UK law is concerned, there are two main so-called 'fair-dealing' circumstances in which permission need not be sought. One is where the quotation is *non-substantial*. In practice, the freedom to quote non-substantial passages seems to be very rarely exercised, owing to the general vagueness of the phrase: there is no definition of substantiality, but it does have to do with quality as well as length. Each publisher must formulate their own policy here, and it would seem reasonable at least for that to allow for quotation of a very short passage

without permission. The other exception is where the material (and here it could be illustrations as well as prose) is being included 'for the purpose of criticism or review' either of the work of which the material forms a part or of another work. So a critical study of a major novelist still in copyright can include passages from that novelist's work, and from the works of others still in copyright, without permission, provided it is clearly necessary to include these passages (that is, provided the passages are actually discussed in the critical study; so decorative epigraphs at the heads of chapters are rarely considered fair dealing under this exception). In addition to these two exceptions, the UK Copyright Act does allow certain exceptions to the publisher of collections for the use of schools, and these should be studied carefully by anyone involved in such works.

In US law, a general exception is granted under the concept of 'fair use', and the US Copyright Act of 1976 lays down useful general 'factors to be considered' in deciding whether a use is 'fair' or not:

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

In effect, what the US Act is saying here is something that should be borne in mind in general: there are no rules that can apply to all circumstances; most cases have to be judged on an *ad hoc*, subjective basis which intelligently bears in mind the sorts of consideration listed in (1) to (4) above.

In any event, *all* in-copyright material in anthologies, books of readings and the like (works which are essentially compilations of the works of others) is subject to permission, no matter how brief.

Music

A musical composition is protected in the same way as a literary work, and one would normally expect to have to ask for permission for any quotation from a score in copyright, subject to the exceptions given

above. Sometimes there are two copyrights involved – in the melody and in the arrangement – so that the fact that its composer has long been dead, or that it is from a traditional folk melody, does not necessarily mean that a quotation is out of copyright. Sometimes there are three copyrights: in the melody, in the arrangement and in the words.

Illustrations and tables

If drawings or photographs have been taken from another source and they are still in copyright, permission must be obtained, subject to the ‘criticism or review’ exception. Many science publishers abide by the guidelines established by the International Group of Scientific, Technical and Medical Publishers (STM) which provide for free reproduction of certain scientific materials (for example, a maximum of three figures (including tables) from a journal article or book chapter and a maximum of five figures (including tables) from a whole book); but note that the permission of the rights-holder does still need to be obtained, even though the permission is likely to be granted free of charge. If an illustration is used on the cover, or may be wanted generally for publicity reasons, permission for that purpose is necessary even if permission has already been obtained for use in the book. Hospitals hold copyright for any photographs taken during the course of work done on their premises and permission needs to be obtained from the patient if the subject of the photograph can be recognized.

If the basis of a map or table is a map or table originally appearing elsewhere, permission should usually be sought, whatever the degree of modification. But clearly this rule needs a sensible interpretation in the case of maps: there is a great difference between copying the outline of South America from an atlas and using, in a modified form, somebody else’s map of possible Roman settlements in Norfolk.

An author who wishes to use a photograph of a living person (other than crowd scenes or a photograph of a public figure used for its news or historical value) should obtain that person’s permission. In some photographs – for example those used in medical books – the person’s identity should be disguised by a patch covering either the eyes or the mouth.

3.7.2 Acknowledgements

It is a legal requirement that the sources of all in-copyright quotations (words or music), tables and illustrations should be given, whether or not it was necessary to obtain permission for their use. The 'sufficient acknowledgement' required by the law is made by giving author (composer, etc.) and title, but in the normal run of events fuller acknowledgement is given, using any special wording provided by the copyright holder, so check the permission correspondence. In some cases this correspondence may continue after the typescript has been sent to the typesetter, so check again at proof stage to see that no additions or changes are needed. Do not try to make the wording of American credit lines consistent: under earlier US law copyright can be lost entirely if the acknowledgement is not given correctly. If you do have to depart from the wording laid down by the American publisher, write to say why and give the wording you propose to use; in most cases it is an explicit condition of use that a certain wording is used, and any deviation must therefore be subject to permission.

The acknowledgement must also be made *in the place* required by the copyright holder, who may say that the acknowledgement should be made immediately below the quotation or illustration, or on the imprints page (verso of the title page). This can sometimes cause difficulty if the instruction about wording and placing is not received until the book is in page proof; again, tell the copyright holder as soon as possible if you cannot do what is asked.

Unless the acknowledgements are given in the text or on the imprints page, it is useful for the reader to have a complete list in the preliminary pages or at the end of the book, even if this means that some sources are given twice. Acknowledgements lists may be in alphabetical order of copyright owner or in numerical order of first (or each) illustration or page number for each copyright holder. If illustrations are identified by page number, a descriptive phrase will of course be needed as well, if all the illustrations on one page were not obtained from one copyright holder; also such a list cannot be completed until the page numbers are known.

3 Preparing the text for the typesetter

If the illustrations are the only copyright material, the acknowledgements may be included at the end of the relevant items in the list of illustrations – if there is one – instead.

In collections of papers, acknowledgements may be in the first footnote of the appropriate paper, or in a small separate section at the end of it, so that they are included in any offprints.

In science books, acknowledgements for illustrations are given at the end of the caption, usually in the form of a short reference to the source – ‘From Smith, 1990’, or ‘After Wilkins & Mayo, 1988’ if the illustration is modified or adapted – provided that the full reference is given in the list of references *and the copyright holder has not asked for other wording*.

3.7.3 Other points

It may well happen that permission for a quotation is needed from the publisher for whom you are working. In that event, the original author should be contacted, and it would seem fair that he or she should receive the normal payment, if there is one.

If the permission covers only one edition or only one printing, note this information where it will receive the attention of anyone dealing with a new edition or reprint of the book. The correspondence with the copyright holders should be kept where it can be consulted by the department dealing with permissions and foreign rights.

3.8

BEFORE PASSING THE TYPESCRIPT ON

Make sure that all the folios are there and in the correct order, that the prelims are complete and any series list is up to date, and that all other material such as illustrations, list of captions, running heads and jacket copy is complete. Tell the designer and production department the length, position and expected arrival date of any copy not yet available.

If a chapter title or illustration number has been altered, have all the necessary consequent changes been made? Should any folio numbers in

your brief to the designer be changed? Are there any additional design points to which you should draw the designer's attention?

Provide any style notes a proofreader may need, particularly about any apparent inconsistencies and a copy of the list of global changes if applicable.

3.9

JACKET AND COVER COPY

Some copy-editors provide or check copy for jackets and covers. Here is a list of what may be needed.

Front of jacket and cover

- author, title, subtitle
- possibly series title
- possibly publisher's name, though more usually on the back (or back flap of jacket)
- on a journal cover the ISSN should preferably be printed in the top right-hand corner.

Spine of jacket and cover

- author (usually surname only) and title; possibly subtitle if space permits
- publisher's name or logo (symbol).

Jacket front flap

- blurb
- price
- possibly contents list, though more often on back flap of jacket.

Jacket back flap

- piece about author
- photograph of author, plus credit line
- caption and credit for picture on front cover
- name of jacket designer
- name of publisher if not on front or back

3 Preparing the text for the typesetter

- name of country where jacket is to be printed, e.g. 'Printed in the United Kingdom'
- the back flap may also be used for the continuation of the blurb, a contents list, reviews of the book, an advertisement of another book, or a list of books in the same series.

Back of jacket

- reviews of this book or advertisements for other books, or list of books in the series
- name of publisher if not on the front
- ISBN and bar code.

Back of printed cover (paperback or hardback that has no jacket)

- blurb and/or reviews
- caption and credit for picture on front cover
- name of cover designer
- publisher's name if not on the front
- ISBN and bar code.

All blurbs, whether for this book or for others, should be spelt in the style of this book; book titles and reviews should, of course, be left unchanged.

Illustrations

Printed illustrations are of two kinds: line and halftone. In academic books they are usually provided by the author and may come in the form of original line drawings and glossy prints or transparencies, or electronic files, accompanied by a hard copy of each figure.

Line illustrations

These include diagrams, maps and graphs. They are drawn with solid black lines, with no gradations of grey, though shading can be provided by a pattern of dots or lines called a tint, as in figure 4.4. Line drawings may also be needed for some things that are not pictures but cannot be reproduced by the author or by all typesetters. These may include ringed or crossed-out letters, numbers or words; chemical formulae with rings or diagonals; music; structural diagrams in linguistics books; non-roman characters; and genealogical tables. If the book contains such diagrams or symbols, check with the designer or production department whether they can be typeset or will be drawn by the typesetter or an artwork studio.

Documents such as newspaper cuttings may also be used as artwork rather than reset.

Halftones and coloured images

Halftone reproduction is needed for illustrations such as photographs and wash drawings, which contain gradations of *tone* between black and white. It may also be needed to reproduce old engravings. Note that not all photographs are halftones: an author may provide photographic prints of finished artwork for diagrams; but these are not halftones if there is not a continuous gradation of tone.

Illustrations for halftone reproduction are usually ‘screened’ – broken down into tiny black dots of various diameters to simulate the strength of tone. An examination of a newspaper photograph through a magnifying glass will show this clearly. Different screens, that is different numbers of dots to the inch (dpi), are used for different papers: on newsprint a screen of 50 to 85 is used, but one of 300 or more will be used for the best reproduction on a coated paper.

As well as ordinary halftones there are two other kinds that are useful in certain cases: ‘cut-out’ halftones may be made from photographs of objects such as statues, to eliminate an obtrusive background; and combined line and halftone may be used for a photograph that needs some lettering or a scale.

Halftones are usually printed on the same paper as the text, so that each illustration can appear near its text reference. Alternatively, the halftones may be printed separately from the text, as what is traditionally called a plates section; this means that you can use coated paper to enhance the quality of the halftones without having to use it for the text as well. The halftones may then be printed by a different printer. Separately printed halftones are usually numbered in a separate sequence from the other illustrations.

Coloured images are printed four times – usually in magenta (red), yellow, cyan (blue) and black – to produce the effect of all the colours in the original. If there are some coloured images in a book with a small print run, the publisher might decide to have these printed separately, to avoid the need to print the whole book four times. The coloured images would therefore appear in a plates section, numbered in a separate sequence from the other images. Colour illustrations are best produced from colour transparencies or electronic files. Although colour prints can be used if transparencies or files are not available, some contrast will be lost.

If you are in any doubt about where the halftones or colour illustrations will be placed, check this with the designer or production department.

Electronic illustrations

Most publishers offer authors guidelines on how to present electronic artwork, including preferences on format (EPS, BMP, TIFF, etc.), resolution, line weights and the use of colour. The author should be asked to provide a test disk or file, so that the production department can check that the graphics format can be handled by their chosen typesetter and that the files can be corrected if necessary, and so that any difficulties can be resolved before the book enters production. Tints

(shading) are usually best handled with specialist graphic software, so the publisher might prefer to add them to a black-and-white outline supplied by the author.

You should be sent a hard-copy printout of each figure to copy-edit with the text (see section 4.1). Computer-generated artwork might look deceptively ‘finished’, but you should check the spelling, presentation and style just as carefully as you would on an author’s rough.

Authors are sometimes tempted to produce their artwork in colour even though it will be reproduced in black and white in the printed book. Different coloured lines on a graph will probably need to be distinguished by a system of dotted or dashed lines instead; colour tints will lose contrast when reproduced in black and white and should be replaced by black-and-white tints. Consider whether all the tints and lines will still show up clearly if this is done, or whether some labels should be moved. Any labelling or lines on light tints (10–30%) should be in black; labelling on dark tints (40–90%) should be in white. Discuss any problems with the designer or production department, and let the author know what modifications will be needed.

It is a common mistake for authors to produce artwork at A4 size without giving due consideration to the page size of the printed book. Check whether any lettering and labelling will be large enough and sufficiently spaced after reduction, and also that all the lines will still be clear.

Scans of photographs or illustrations in existing books will not reproduce well and should be avoided. Similarly, printouts of electronic files are unlikely to be suitable as original hard copy to be scanned. Consult the designer or production department if you are uncertain of the quality of any of the halftones.

Check that the author has provided the caption copy separately, rather than as part of the figure.

After general coverage of illustrations and what the copy-editor needs to do (in this section and section 4.1), this chapter contains separate sections on line illustrations (4.2), with particular points about maps (4.3), graphs (4.4) and halftones (4.5). This entails some repetition, but different kinds of illustration do need different treatment

to some extent, and many books contain only halftones or only line illustrations.

4.0.1 Reductions

Although you may not be responsible for sizing the illustrations, you may find it useful to know a little about it.

Reductions are linear: that is, '50%' or '2=1' means that the final version will be half as wide and half as deep – therefore occupying only a quarter of the original area. Reductions expressed as percentages are potentially ambiguous unless expressed as 'reduce to 60%' to show that the illustration should not be reduced *by* 60 per cent. Reductions, especially for halftones, are often expressed in the form of a final width when the illustration is reduced. See figure 4.1, which also shows how to calculate the final depth.

Line drawings

Reduction tends to improve final quality, provided the line thicknesses are suitable and any shading or lettering is sufficiently open: reduction minimizes slight irregularities by decreasing the thickness of the lines, but it also decreases the distance between them, with the result that closely spaced lines may close up.

The size of the lettering for figures that the reader might want to look at in parallel should be uniform. The use of the same reduction for all the figures means that the same size of lettering can be used throughout and that the typesetter or printer will be able to photograph several pieces of artwork at a time and will not need to keep resetting the camera – which takes time and is therefore expensive. However, it is not always easy to draw maps for uniform reduction; the cartographer may find it more convenient to draw them the same size as the relevant maps in an atlas.

Very large originals may contain more details than can be shown on a page, and are difficult to handle; they may therefore have to be redrawn. If the final size will be much smaller than the originals, warn the author; it may be as well to have one such original reduced to the final size, to show the effect.

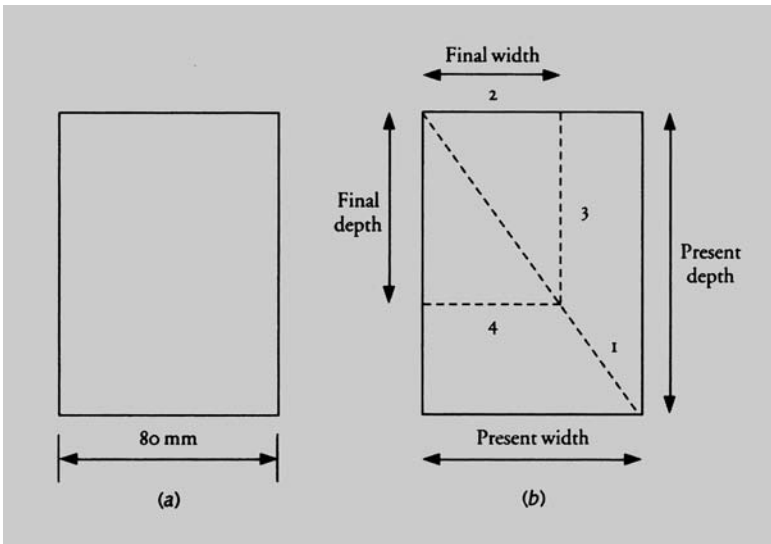


Fig. 4.1 (a) How the final size of an illustration may be marked. The vertical lines by the arrowheads show the exact width to be reduced. (b) If you wish to know what the final depth will be, draw a rectangle the same size as the illustration, omitting any areas to be masked off; and rule a diagonal line from corner to corner (1). Mark off the final width on the top line of the rectangle (2) and draw a vertical line to meet the diagonal (3). The vertical line will be the final depth; and a rectangle the final size may be obtained by drawing a horizontal line from the point where the vertical and diagonal meet (4). A similar method (but with steps 2–4 in the reverse order) can be used if you know the final depth and want to know the final width.

Halftones

If an author provides a photograph that contains fine detail likely to disappear after reduction, ask whether part of the picture may be omitted ('masked'), so that the relevant part need not be reduced so much.

4.0.2 Large illustrations

Illustrations that are turned on the page

Illustrations that are to be compared with one another should be printed the same way up. If some halftones in a group have to be turned, try to place them together, so that the reader does not have to keep turning the book.

4 Illustrations

The bottom of turned illustrations should be at the right-hand side of the page; preferably, no wording on the figure should be upside down when the book is upright, though with large graphs this may be unavoidable.

Although the running head and page number are usually omitted from a page containing a turned figure, you should try not to have more than two consecutive pages without a number; so page numbers may be included where there is a sequence of turned illustrations.

Fold-outs

Fold-outs are large sheets that have to be folded and pasted into the book individually. They are very expensive, cumbersome to use, and apt to tear along the folds, especially if they unfold downwards as well as sideways. They should be used only if the relationship between the parts of a large detailed map or diagram is very important. Fold-out halftones are rare, but occasionally one may be necessary in order to reproduce an old map at a reasonable size.

If there is to be a fold-out, tell the production department whether the whole of the illustration, when unfolded, should be visible even if the book is not open at the page; this may be necessary if the fold-out is referred to often. See section 5.6.6 for the best position for a fold-out. If there is no list of illustrations, the fold-out should have 'facing p. [ooo]' printed at the foot, so that the binder knows where to insert it.

Double-page spreads

A double-page illustration will have to be printed in two separate halves unless it is in the middle of a signature (a folded printed sheet) of a book with a sewn binding, so it is not suitable for an illustration with important wording across the central area.

Double-page illustrations are usually split into two equal parts, but they may be better split to one side of the centre, to avoid a break at a critical point.

Endpapers

If an illustration printed on the endpapers is referred to in the text, it should be repeated in the body of the book, as the endpapers may be

obscured by library labels or because a library fastens the jacket to them; and they will disappear if the library has the book rebound. Remember too that a paperback edition will have no endpapers.

4.1

WHAT NEEDS TO BE DONE

Separate the illustrations from the text, including any symbols or diagrammatic material that will have to be drawn (see p. 80). See that all the illustrations are complete and suitably numbered.

Figures may be numbered in one sequence through the book, or by chapter (figure 6.1 being the first figure in chapter 6). In symposia or other collections of papers, they may have to be numbered afresh in each paper, in which case each original will have to carry the contributor's name as well as the general identification for the book. Where possible, avoid having more than one sequence of numbers for text illustrations. It might, however, make sense to have different numbering sequences for diagrams that are relevant only to the immediate context and maps to which the reader may wish to refer several times. In that case make sure that you always refer to them as 'figure 1' or 'map 1', so that neither the reader nor the typesetter has any doubt as to which one is meant. If halftones are to be printed in the text, they may be numbered in one sequence with the line illustrations, though maps may again be numbered separately. Frontispieces are not usually numbered.

Label each illustration with author's, name, short book title and illustration or folio number; it helps everyone if every illustration is numbered for identification, even if the number is not to be printed. If any of the illustrations consist of more than one image, check that the parts are labelled (a), (b), etc., as appropriate.

Many publishers ask authors to submit an illustrations checklist or art log with their figures. If no checklist exists already, you will find it helpful to compile one as you check through the illustrations. Your list should contain the following information for each illustration: number and/or text folio number; whether it is line or halftone; how many pieces of copy have been provided for it; whether these are roughs, lettered or unlettered artwork, or photographs; whether corrections or redrawing are required; and whether the artwork is available in

electronic form as well as on paper (see fig. 4.2). Your list can be used by the designer, artist and typesetter to check that no illustration copy is missing; and there should also be space for the designer to add any instructions about placing and reductions. If you keep a copy of the list, it will be easier for you to keep track of which artwork has come to you for checking and which illustrations need correction.

Check all the illustrations against the text. Are they appropriate to the nature and level of the book? Do they show clearly the points they are intended to illustrate? Ask the author to confirm in writing that any potentially dangerous diagrams, such as wiring diagrams, are correct and that photographs show people taking any necessary precautions such as wearing protective clothing.

Is the quality of the photographs, diagrams, lettering, etc., good enough? If you are not sure about this, ask the designer's or production department's advice as early as possible, so that the author can be asked to provide better originals; or it may be decided to obtain better photographs elsewhere or to redraw or reletter diagrams or maps.

You may need to provide a typed list of lettering, such as place names for maps (see section 4.3). Mark up any new lettering for such things as capitalization and italic; and give any instructions about scale, consistency, masking and so on (see section 2.1.7). Identify any illustrations that need to be grouped together on one page or on facing pages.

4.1.1 Permissions

See that written permission has been obtained to reproduce any illustrations that have been taken from another source, and include the necessary acknowledgements in the caption or in the list of illustrations or a separate note (see section 3.7). Photographs of people need the individuals' permission too, if they are identifiable.

If at any point the author asks to add an extra illustration, consult the commissioning editor straight away. The number of illustrations will probably have been specified in the author's contract, and increasing the number of illustrations will add to the production cost.

CAMBRIDGE UNIVERSITY PRESS ILLUSTRATION CHECKLIST

DATE

Sheet no..... of

AUTHOR..... TITLE.....

To be printed in text/separately

SERIES PATTERN/STANDARD NO:

ISBN

Illustrat'n no.	Ts Folio/ page no.	No of pieces of copy		Description/remarks	F = full T = top B = bottom	V = verso R = recto	L = landscape	Line/half tone	Reduction/ enlargement to %
		Rough	A/W Photo On Disk						

All halftones to be screened at:

Fig. 4.2 Copy-editor's illustration checklist.

4.1.2 Captions and list of illustrations

Provide a typed list of captions, checked against the content of the illustrations and against the text. Make a list, even if each caption merely says 'Fig. 1', etc. The captions should be printed out double-spaced, with the author's name and short book title at the top of the first folio. Keep a copy in case the top copy goes astray, especially if you have had to compile the captions yourself. You or the designer must tell the typesetter whether each caption is to be the same width as the illustration (in which case the appropriate width is written beside each caption) or text measure, and also whether turnover lines should start flush left or be indented or centred.

See that each caption contains all the necessary information, so that the illustration is intelligible without reference to the text; but delete unnecessary wording such as 'Graph showing . . .' Captions usually start 'Figure 1' or 'Fig. 1', 'Map 1', 'Plate 1', etc., though where there is only one sequence of illustrations in the book – and where the caption consists of more than just the number – 'Fig.', etc. may be omitted. If the figure numbers are not to be printed, ring them on the list of captions.

See that there consistently is or is not a point after the number and at the end of the caption. If there is no point after the number, there should be extra space there. Very short captions need no point at the end:

15. The Pitt Building

but if some of the captions consist of more than one sentence, it is probably best to end them all with a point:

15. The Pitt Building. This early engraving shows the original railings and lamp-posts.

Sources

In a book using the author–date system of bibliographical references, the sources will usually be given in that form at the end of the caption or the relevant part of it:

Fig. 2.1. Prehistoric lanes in a downland 'Celtic field' system. Dole's Mill in Puddletown, Dorset. (After Taylor 1979.)

(‘After’ is used when the borrowed figure has been revised.)

Where illustrations may be of interest outside their immediate context, there will probably be a list in the preliminary pages (see section 7.10). The entry in the list is usually an abbreviation of the caption, giving just enough detail to identify the illustration. The sources may appear in the list of illustrations or a separate acknowledgements list (see section 3.7.2), unless the copyright owner specifies that the acknowledgement must appear immediately below the illustration. For example, the caption might read:

3. A poet and his audience, c. 1400, from Chaucer’s *Troilus and Criseyde*. Chaucer is reading his masterpiece to a wealthy audience that may have been Richard II’s court. With the growth of literacy, such works were intended for reading as well as listening audiences, particularly of nobles.

and the entry in the list of illustrations:

3 A poet and his audience, c. 1400, from Chaucer’s *Troilus and Criseyde*
(Master and Fellows of Corpus Christi College, Cambridge)

Where the source will be of interest to the reader (e.g. the museum where an object can be found), it should be included in the caption. The dimensions and/or date may also be useful. In the list of illustrations there is usually no punctuation after the number or at the end of the item.

If there is only one illustration, for example a map, it can be included in the contents list. If an illustration, such as an old engraving, already includes a caption, make clear whether this is to be reproduced as part of the illustration or omitted.

4.1.3 Position

See that all the figures and halftones to be printed in the text are ‘keyed in’ with a cue such as ‘Fig. 6 near here’ in the electronic file or with a ringed marginal note in the typescript. The best position is usually near the first or most detailed reference to the illustration. If any figures need to be renumbered or reordered, check that the captions, list of

illustrations, any cross-references and your illustrations checklist are amended accordingly.

4.2

LINE ILLUSTRATIONS

If the author's rough sketches have to be redrawn and checked before they are incorporated in the proof, they need to be dealt with at an early stage so as not to delay the book. The publisher might ask you to pass them back for redrawing as soon as you have checked them against the text and captions and marked up any lettering, but before you have finished work on the text.

If some of the illustrations are likely to occupy a whole page, send a copy of the captions with the roughs, as the artist will want to know how much space to allow for them. In certain cases the captions may also help the artist with the drawing.

4.2.1 **Separating the originals from the text**

If the author has printed the illustrations on folios that also include text, photocopy the folios, and put the photocopy in the text so as to give the artist the best possible original to draw from. On the photocopy, ring the figure and caption and write 'artwork', so that the typesetter knows that these are being dealt with separately and that the captions should be taken from the list you provide. On the copy to be used by the artist, ring everything that is not to be included in the artwork, for example lettering that will be incorporated in the caption.

4.2.2 **Numbering**

Diagrams that are referred to in the text should usually be numbered in the finished book and referred to by number in the text, because the typesetter may not be able to place them exactly where the author intended them to go: there may not be room at the foot of the page, or it may be the publisher's house style to place all illustrations at the top of a page. For this reason, references such as 'as shown in the figure

below' should be changed to 'as shown in figure 10'. If the figure is in the middle of a paragraph in the typescript, and is followed by a new sentence, mark the new sentence to run on.

Small pieces of artwork occupying less than four or five lines of text are not usually difficult to place exactly where they occur in the typescript; and if they are not really 'figures' they need not be numbered but may be identified for the typesetter by the folio number with, if necessary, 'top', 'middle', 'bottom'. Make it clear to the typesetter, perhaps in a note at the beginning of each chapter containing such artwork, that each piece of artwork must be placed exactly where it is in the typescript.

4.2.3 **Content and captions**

The copy-editor is the last person to see the text and illustrations together while they can both be changed without difficulty and expense; so it is extremely important to check the one against the other.

See that drawings are complete (for example that both axes of graphs are labelled and that the scales are unambiguous), and that symbols and conventions are used consistently in all the figures as well as in the captions and text. This check is particularly necessary when an author uses someone else's illustrations, which may employ a different set of conventions.

See that each figure tallies with its description in the caption and text; it sometimes happens that an author changes the text slightly but forgets to change the relevant caption. Check particularly the style for abbreviations and the spelling of proper names.

Any identification letters or unusual symbols or abbreviations should be explained in a key or in the caption or text. In general, move as much lettering as possible from the drawing into the caption, to keep the illustration uncluttered. However, a key containing symbols that a typesetter might not be able to reproduce accurately must be in the figure artwork. A scale bar in the figure is preferable to a magnification or reduction (' $\times 1000$ ' or 'half actual size') given in the caption, as these last two would have to be changed if the illustration was reduced for reproduction.

4.2.4 **Shading**

Shading is usually applied in the form of tints, which are patterns of dots, lines, etc., in various densities to differentiate several types of area. Check that the different tints can be distinguished easily and do not obscure any labelling.

4.2.5 **Information for designer and artist**

If you wrote some notes for the designer at an earlier stage, in preparation for sample pages for example (see chapter 2), check that what you wrote is still correct and list any changes. Otherwise make a list of general points now.

If diagrams are to be reproduced in more, or fewer, colours than in the original, state any preference the author may have as to the use to be made of the extra colour, or the conventions to be used to replace colour (perhaps a solid bold line to replace red, and a dashed line to replace green). See that any illustration that must not be redrawn, or any original that has been borrowed and must not be relettered, is mentioned in the list. If graph grids are to be included, say so; if only some are to be included, make it clear which are to be retained.

Warn the designer or artist if, for example, three figures must be fitted into one double-page spread for comparison, or if the drawings must be reduced either by the same amount or in proportion to the size of the objects they portray, or if they must be printed to a certain scale (say $\times 200$ or 10 mm to a kilometre).

If any figures such as genealogical tables or maps need to be redrawn from the author's roughs, see that a typed list of wording is provided for any handwritten proper names or unfamiliar words.

Ensure that the author's intention for each illustration is clear: any queries will cause delay, so instructions and annotations must be simple, legible and unambiguous. If the author's roughs are not accurate enough to be copied exactly, add your own explanatory notes on individual figures or attach a photocopy of a similar illustration from another book. The notes should include all the points that may not be apparent to anyone who has not read the book: for example, that the

line AF in figure 4 should be twice as long as the line AD in figure 1, or that six lines which appear to meet at E actually do meet there. The notes should be written on the roughs themselves, or firmly fastened to them.

Some originals are more elaborate than they need be, because they have been taken from other publications. In that case tell the artist, or draw a rough sketch to indicate, what must be included. If the figures are not to be redrawn, any marking-up of the lettering, etc., should be on a photocopy or overlay. An overlay is a flap of tracing paper fastened to the back of the drawing and folded over to cover the front; take care that it is fastened and folded in such a way that it cannot slip out of position; if there is any chance of movement, the correct position in relation to the drawing should be identified by corresponding marks on overlay and drawing. Any other instructions should be on a separate sheet attached to the original.

Creative illustrations

The artist may need to be told about – or, better still, shown – appropriate geographical or historical details to be used in the drawings. See that the briefing is adequate and provide, as appropriate, detailed roughs and relevant folios from the typescript, together with any photographs of places or of objects in museums, or drawings and relevant text from other books that would be helpful, as artists should not be expected to provide their own references unless they specialize in the subject area of the book. If source books have been recommended by anyone other than the author, make sure the author agrees with the choice: authorities often disagree, particularly about historical reconstructions.

4.2.6 **Marking up the lettering**

Mark any corrections to the figures on a photocopy, rather than on the author's originals. Ring any material that is not to be included in the drawing. See that lettering is legible; identify capital O/zero, l/I, Greek, subscripts, etc.; remove any unwanted full points after abbreviations; and mark capitals, italic, bold, and so on, according to

the usage in the text. Keep capitals to a minimum: only the first word of a label – if that – needs an initial capital.

4.2.7 **Redrawn and lettered artwork**

It is best to ask authors to check any redrawing, and any complicated lettering, before the artwork is sent to the typesetter.

Check that no drawings are missing, and that each one is clearly and correctly identified, and, if there is time, check the drawings against the roughs. Ask the author to mark corrections in a colour that will show up on the photocopy or printout, or to give a clear indication in the margin, to make sure that no small change is overlooked.

Commercial artists are unlikely to supply the original artwork for checking, but, if this does happen, and it is not possible to photocopy the artwork, so you have to send the artwork itself to the author, see that it is carefully packed, as original artwork is extremely vulnerable in transit. If possible, it should be packed flat with plenty of padding, and it should never be folded. Ask the author not to mark any corrections on it, as ballpoint – and sometimes even erased pencil – will be picked up by the camera. Pale blue crayon is satisfactory, but very few authors have a pale enough one, so cover each drawing with a transparent overlay, on which the author can mark any corrections, using a soft pencil or crayon in order to avoid damaging the artwork underneath.

Make it clear that this is the last stage at which corrections can be made without great expense, and that it is important to check the drawings and lettering carefully. On the other hand, the author should correct only actual errors. Tell the author about any wording you have moved from the drawing to the caption. When the author has checked and returned the drawings, make sure that they are complete and see that any corrections are clear and sensible, and that they do not depart from the agreed conventions.

If you did not have time to check the drawings before you sent them, have a look at them now. If sans serif lettering is used, make sure that l, 1 and I are easily distinguishable. If a dot tint is laid, ring any dots that come so close to lettering that they will make the letters look deformed. It may also be part of your job to see that the artwork will reduce and

reproduce well; that its style harmonizes with the typographical style of the book; and that each illustration is properly sized.

Unless there are very few corrections, tell the designer or production department whether the changes should be charged to author, artist or publisher.

If the book is already being made up into page (or if the author sends a substitute figure at proof stage), check that no change in size is likely, for example because the vertical axis of a graph has been extended or cut; if a change is likely, consult the production department.

Separate the artwork that needs correction, and list those figures; then pass all the artwork to the designer or production department. Corrected artwork will probably be given to you to check; if the author particularly asks to see it, send a copy by the fastest method to avoid delays.

4.3

MAPS

Maps should include all the places a reader is likely to look up, but should be free from unnecessary detail. Inexperienced authors may provide copies of printed maps which, through the use of more than one colour or a larger size, include more details than can be shown in a one-page black-and-white map. They may not have stopped to ask themselves: is all the information necessary for the readers of my book? Are the right places shown? Are boundaries or contours needed, and, if so, which? Should any mountains be shown; which seas, bays, etc., should be named, which rivers included? Are roads and railways necessary? Does the map need latitude and longitude lines, a north point, a scale (see below)?

If a map is too crowded or covers too large an area to be fitted on to one page, consider whether it can be split geographically or by subject – say physical features on one map and density of population on another – or even chronologically. The reader will probably find the maps easier to follow if each contains only the minimum of information. It may be possible to have an inset map, on a larger scale, covering a particularly crowded area.

If only one or two place names are outside the main area of a map, and it would mean making this main area very small if the places outside it were to be shown, it may be more sensible to omit the distant places; one could indicate, by an arrow, the direction in which they lie.

4.3.1 Briefing the cartographer

The cartographer will need photocopies of existing maps, or sketch maps; information about the inclusion of boundaries, contours, etc., if this is not clear from the sketch maps; and a typed list showing the correct spelling of the names to be included in each map. See that the briefing is adequate, for example that it is clear exactly which areas should be shaded, how many kinds of shading are needed, whether one particular tint should be a combination of two of the others, or whether all the tints should be graded in density to show, say, different levels of population. See also that the cartographer will know whether to follow the author's neat-looking, but possibly inaccurate, drawings for coastline and placing of towns or archaeological sites, etc. If the map is to show the position of ancient places that no longer exist, the cartographer must be told exactly where to place them.

The list of names should have a column each for countries, provinces, towns, smaller villages or settlements, old sites, rivers and other natural features, ethnic groups, etc., because a different kind of lettering is likely to be used for each. If the lettering is to be typeset, add to this list all the other lettering needed on the map, for example the latitude and longitude numbers, the wording for the scale, key, etc. The designer will specify type size and the use of bold or italic; but if any kind of name needs to be particularly prominent, point this out. Mark capitalization of things that are not proper names: for example, 'Railway station', 'Land above 1000 metres'.

As you go through the text, check place-name spellings against the list. See that all the necessary names are included, and that the spelling does not vary from map to map. Watch out for out-of-date names for, say, African states and towns.

Tell the designer which maps must be reproduced to a certain scale. Maps to be compared with one another should be reproduced to the

same scale if this will not mean that they will differ greatly in final size. Ordnance Survey maps are often reproduced to the same scale as in the sheet from which they are taken; make sure that the whole of the required area will fit on to the page with grid numbers added at the edges if necessary (give instructions about this). Maps in school books may be used as the basis for exercises in measuring distance, in which case they must be on a scale where, say, 100 km is an exact number of millimetres, so that the student can measure distances with a ruler.

North points

These are usually unnecessary if north is at the top of the map. If maps are to be compared, north must be in the same direction and preferably at the top unless there is some particular reason for another orientation: for example a map may have the North Pole in the centre, to show the relationship of northern North America and northern Russia.

Scales

Scales may have both metric and imperial gradations. You cannot have two sets of contour lines, or two labels for each line; but, if land over a certain height is shaded, and the shading is explained in a key, the height can be given in both forms. Persuade the author to choose a height shown in an atlas, and if possible one that can be converted approximately to a round number.

Town plans, and maps of a district and of any country except the very biggest, should have scales, because many readers will not be familiar with the distances involved. For larger areas, such as continents, China and Russia, it will depend on the projection used: directions and distances may vary so much across the map as to rule out the use of scale and north point completely. If a north point cannot be used, orientation – and distances – can be made clear by having a marginal indication of latitude and longitude. Maps of a large area are usually drawn with an average north and south orientation on the page. If distances are more important than orientation, say so, so that the cartographer can use the most helpful projection.

Keys

See that the key, or the caption, contains all the necessary information, and that the items in the key are in a sensible order.

4.3.2 Checking the artwork

Check the following for consistency from map to map: style of north point, scales, conventions to indicate sea and high ground, etc., comma or space in thousands, full points after abbreviations, capitalization, spelling and so on.

See that the labelling does not obscure rivers, boundaries or small areas of shading, and that town names are, if possible, placed so that the relevant dot is near one end of the name. All names that must be nearly vertical, because they follow the course of a river or label a very narrow area, should read the same way.

See that there is sufficient distinction between the tints used, and that they are correctly coded in the key. Ring any areas of tint that come so close to lettering that they may make it look deformed when the map is reduced.

4.4

GRAPHS

The grid is not usually reproduced; tell the artist whether it should be. Authors preparing their own graphs are likely to use a computer drawing program, but if an author prefers to provide hand-drawn artwork on graph paper, the paper must be ruled in a pure pale blue that contains no grey, or the grid will be picked up by the camera or scanner. If the graphs are to be drawn by the publisher, it is easier for the artist to follow a careful drawing than to make a graph from a list of numbers. If a graph is to be used for actual measurements and the grid is not reproduced, it helps the reader if horizontal and vertical axes are repeated at the top and right-hand side, respectively.

Graphs are sometimes drawn with one or both axes on a logarithmic rather than a linear scale. A logarithmic scale is one where, for example, the distance between 1 and 10 is the same as that between 10 and 100,

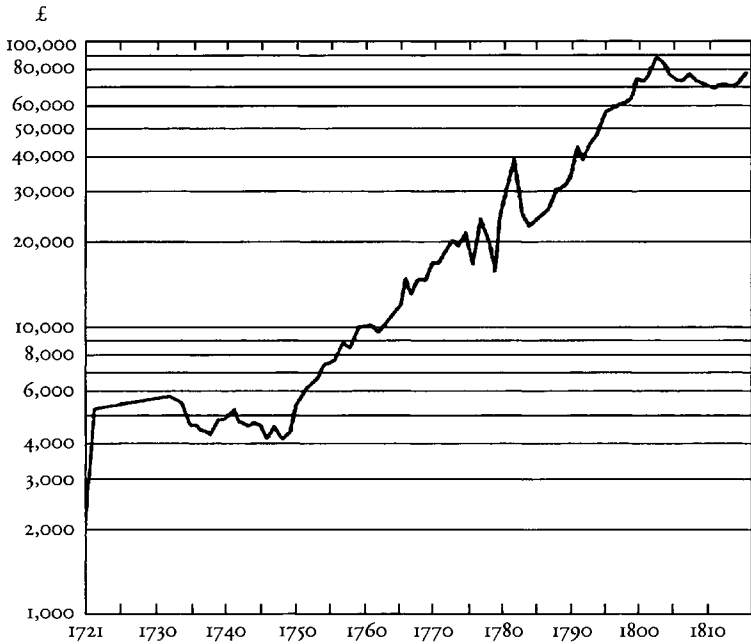


Fig. 4.3 Logarithmic graph.

100 and 1000, and so on (see fig. 4.3). This means that a great range of values may be plotted, and also that small changes show up in the lower part of the range and only very big changes in the higher part.

A histogram is a graphical method of illustrating frequency distributions. The graph is normally made up of vertical columns, the heights of which are proportional to the number of observations occurring in the range that each covers; this range is indicated on the horizontal axis (see fig. 4.4 on p. 90). Each column may be divided to show constituents as well as total value.

The numbering on the axes of a graph does not always start at zero; and *O* may mean origin rather than zero, in which case it should be marked to be an italic capital. *O* is usually to be found only in graphs showing positions relative to coordinate axes labelled, say, *x* and *y*, where the text probably also contains phrases such as 'the *Ox* axis'. Zero is better on a graph with numbers on the axes.

If the lettering labelling the vertical axes of graphs is too long to read horizontally, it should read upwards.

4.5

HALFTONES4.5.1 **Originals**

For black-and-white halftones the originals should be sharp, black-and-white glossy prints with clear contrast in tonal values, detail visible in both highlights and shadows, and an uncluttered background. Matt or 'pebble-dash' prints, and photocopies, scans, or illustrations taken from other publications (which will already have a screen), will not reproduce well and should be avoided.

If the author supplies colour originals to be reproduced in black and white, ask the designer or production department to confirm that there is enough contrast in parts of the illustration that need to be distinguished. Dark blue sky, dark green trees and dark brown earth could all come out looking much the same!

Photographs should be handled with great care and should be kept between pieces of stiff card so that the corners do not become dog-eared. Do not use paperclips, which may scratch the surface and will almost certainly dent it; such dents tend to cast a minute shadow that has to be eliminated by the typesetter or printer. For the same reason, do not mark the face of the prints; label them

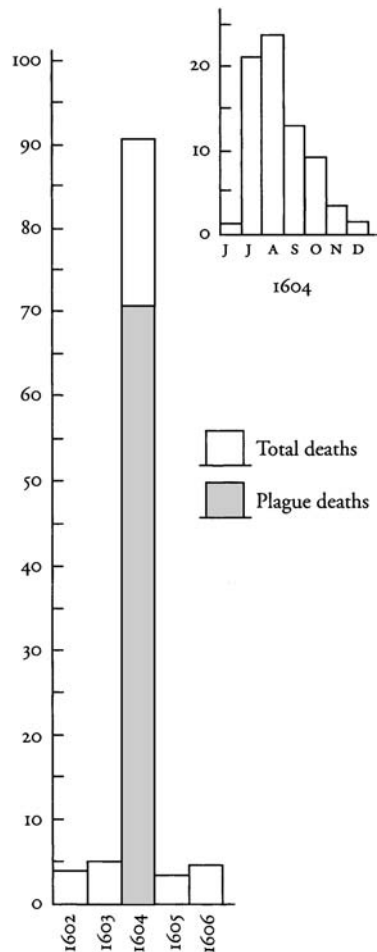


Fig. 4.4 Histogram.

very lightly on the back with a soft pencil, or, better still, write on a self-adhesive label and stick it on the back of the photograph, taking care not to obscure any copyright information. If the prints are not the author's, mark up a photocopy instead.

If the author supplies transparencies, beware of keeping them loose in an envelope. The frame of one might catch or tear the film of another.

4.5.2 **Position**

Text halftones

These are placed in the text near the first or most detailed reference, and you should mark the approximate position in the text ('Fig. 79 near here').

Separately printed halftones

The exact position cannot be decided until the book is in proof (see section 5.6.5), but the publisher will decide at the start of the production process whether the plates are to be grouped, wrapped round signatures (folded printed sheets), inserted in the centre of signatures, or pasted in individually. The decision may depend on the desired selling price, and also on whether there are detailed references to the plates in the text. If there are, and it would be too expensive to paste each one in to face the relevant page, it is most convenient to the reader if they are grouped, because it is then easier to find a particular plate.

If there is no list of plates, each pasted-in plate, and the first and last page in each group, should have 'facing p. oo' (or 'frontispiece') printed at the foot as a guide to the binder; and the position of a group can be mentioned immediately after the contents list:

The plates will be found between pages [ooo] and [ooo].

4.5.3 **Numbering**

Although all halftones must be numbered for identification, there is no need for them to be numbered in the finished book unless they are

grouped or referred to in the text; in any case the frontispiece is not usually included in the numbering.

Text halftones are usually included in the figure numbering. Halftones printed on different paper are more likely to be numbered in a separate sequence, because of the expense of inserting them at the right place in the sequence when the book is bound.

4.5.4 Instructions

See that the top of the photograph is indicated lightly on the back of the print if necessary.

Lettering

If a letter, arrow or scale is to be added to a halftone it should be marked on a photocopy or overlay; see that the position for the letters or arrows is clear, and that the corners of the print are marked on the overlay if there is any likelihood that it may slip.

Masking

If the author has not already done so, mark on a photocopy (or lightly on an overlay) the area that must be included and anything that must be omitted, leaving the designer to decide the actual area as best suits the layout. Where an exact area is required, this should be indicated.

When photographs are intended to be bled (allowed to extend outside the text measure into the full trim size of the page) it is essential that significant details should not come too close to the edge of the print; so one that can be trimmed only on the left and at the top should appear at the top of a left-hand page, and so on. If a photograph can be trimmed to the same shape as the available space, it goes without saying that it will not have to be reduced as much, provided that the caption is not very long.

Consider whether faces should be masked to hide the identity of patients, for example.

Retouching

Retouching of photographic originals is expensive if it is to be done well. Photographs that have been supplied electronically, as TIFF files, or JPEGs, for example, can be manipulated or retouched on screen by a skilled designer using a graphics program such as Photoshop. However, not all publishing houses have such a design expert in house, and putting the work out to a freelance designer will be expensive if it is challenging and time-consuming. Consult the production department as early as possible if the author wants some retouching done or if you think some is desirable.

Sizing

Halftones may be text-width or bled; in a two-column layout they may be one-column or run across both columns. Detailed sizing may be left to the designer, but for specialist subjects, such as X-rays or histology, it is worth pointing out areas of particular importance. If you know the approximate final size, see whether the photographs can be reproduced satisfactorily at that size, taking possible masking and the length of the caption into account.

Avoid turning a halftone on the page, if it can be reproduced upright without too great a reduction. If some halftones in a group must be turned, try to place them together so that the reader does not have to keep turning the book. The foot of a turned halftone should be at the right-hand edge of the page.

Tell the designer if the photographs need to be reproduced at a certain magnification or reduction in proportion to the original size of the objects shown.

4.5.5 **Captions** (see section 4.1.2)

Captions for separately printed halftones are usually kept short, so that the pictures can be as large as possible.

If the caption contains a magnification, this will have to be changed if the halftone is reduced for reproduction; it may be better to include a drawn scale either on or below the halftone.

4.5.6 **Passing the halftones on**

Halftones should be passed on to the designer with the other illustrations, either when copy-editing is complete or earlier if some of the other illustrations have to be drawn. A copy of the captions should accompany the photographs.

Separately printed halftones may be sent later, if this is unavoidable. They should in any case be sent in one batch.

5

Proofs

Exactly what needs to be done at proof stage depends to some extent on the production method chosen. Books that have required any rekeying by the typesetter need to be proofread to ensure that the typesetter has followed the copy-edited typescript accurately. Books that have been set from the author's electronic files need to be read to check that the copy-editor's mark-up has been implemented successfully and that no problems have occurred in translating the author's disk into a typesetting program. Theoretically there should be no 'typesetter's errors' in the old-fashioned sense, but layout, pagination, line breaks and placement of illustrations will all need to be checked. If the typesetter found some material difficult to design or read, it may have been rekeyed. The typesetter should highlight such passages on the proof so they can be read carefully for errors.

For books that have been copy-edited on-screen the distinction between copy-editing and proofreading is less clear-cut. The copy-editor is likely to send the author a revised printout or a copy of the edited files (probably with the changes tracked in some way; see section 16.5.6), rather like a preliminary proof stage, before the files go to the typesetter to be formatted and run out as page proofs. In general, however (and with the exception of books produced in programs such as LaTeX), the copy-editing stage takes place before the text has been made up into pages, and the proofreading stage after.

Once the text is paged it is in a less flexible state. Most publishers will give authors the chance to make any final amendments to the text during copy-editing, and to approve the copy-editor's changes, so that changes on the proofs can be limited to essential corrections only. The proof stage is the chance for the author, proofreader and copy-editor or proof collator to check that all parts of the book are complete and in the right place, and that any typesetting mistakes or remaining factual errors are corrected.

Modern electronic production methods have made it easier to make corrections to proofs. However, there are sound reasons, apart from the cost, for keeping corrections to a minimum at this stage. When authors see their book again, after an interval, and in a new form, they

may be tempted to make changes, particularly if there have been new developments in their field; or they may show the proofs to colleagues, who may suggest alterations. However, if an author corrects the proof heavily, another proof stage will probably be necessary to check that the corrections have been carried out properly, which will add to the cost, delay the book and increase the risk of further errors being introduced. If the level of correction results in repagination, any cross-references in the text will be affected, and so will the index, unless it has been compiled using XML tags or some other form of electronic encoding (see p. 186).

The publisher opts for the minimum number of proof stages appropriate to the complexity of the book and the production method, and both the commissioning editor and the copy-editor should stress to authors, at an early stage, that the typescript or files sent to the typesetter must represent their final thoughts.

When dates for the proof stages are known, the publisher asks the author to keep these free or to say straight away if they are inconvenient, so that the schedule can be rearranged. Any delay in returning proofs to the typesetter may cause an even greater delay in the general production schedule. At this stage the publisher stresses again the need to keep correction to a minimum, and asks the author to correct legibly and in ink, if possible using conventional signs (see appendix 13) and colours (see section 5.3).

The schedule should allow time for someone to go through the author's corrected proof before it is returned to the typesetter to make sure that the author's corrections are clear, feasible and consistent, that all queries are answered, and that any unnecessary corrections that could cause complications are cancelled. Ideally, this task is carried out by the copy-editor, but in some publishing houses it is done by an editorial assistant or project manager.

5.0.1 Proof stages

If the book contains line illustrations that the publisher is having drawn or amended, the author should be sent a photocopy of the artwork to check before it is incorporated in the page proof, because any later

alterations other than a simple deletion may be costly and delay the book.

For most books the first proof will be paged. This enables the author to see everything in position; the index can be made if it has not been done already (see chapter 8); and a second proof stage can often be avoided.

Before outlining how to read proofs, how to mark corrections and how to minimize correction costs, we should explain some of the terms used for different sets of proofs.

The ‘marked proof’ or ‘marked set’ is the master proof that should be returned to the typesetter for correction, and should, therefore, have all the corrections collated on it. Traditionally, typesetters would mark any corrections or queries to the author or copy-editor in green ink on the master proof; these days the master looks much the same as any duplicate sets of proofs, as typesetters generally make any corrections on screen after their own internal checks and then print out the required number of proofs (or print one and make photocopies). It might, however, be labelled ‘Marked proof. Please return this set.’

Overseas typesetters, or those working to a tight schedule, might email the proofs to the publisher and author as PDFs or make them available on their website, to be printed out, marked and returned. The important thing, however, is that all the corrections – the typesetter’s, author’s and proofreader’s – should be combined on one set of proofs and colour-coded correctly.

A second (duplicate) set of proofs may be read by the copy-editor or by a proofreader while the author is reading his or her set. Many publishers prefer the copy-editing and proofreading to be done by different people. In this case it will probably be the copy-editor’s job to ‘collate’ the sets of proofs, combining all necessary corrections from the author and proofreader on the marked set.

There might also be a third set of proofs read by a series editor, or, in the case of a multi-author book, by another volume editor or author. Some publishers allow the contributors of a multi-author work to read the proofs of their own sections, but ask the volume editor to take responsibility for collating all the contributors’ corrections on to one set.

In the sections that follow we address whoever is reading the proofs, whether that is the original copy-editor of the book or the specially commissioned proofreader.

Books with complex layouts

Occasionally, for a complicated book with a lot of illustrations that need to appear at precise points in the text, the first proof may be a galley proof – sheets of continuous text that are not divided into pages and do not have tables, illustrations and any footnotes in their final position; in that case there will be a second, paged proof.

If the relationship of text and illustrations is crucial and the book needs to fit a certain number of pages – for example, a heavily illustrated book for children – the publisher might ask the typesetter or design studio to provide an electronic page proof for the layout to be checked before the text is read in detail. Any overmatter that does not fit the desired layout or page extent can be cut, or extra copy written to fill a gap. This stage might be checked by the in-house editor, the copy-editor or the author. There would then be a further stage of proof, to be read as described in section 5.1. Line illustrations might be included at this stage, but any photos would be represented by boxes or scanned in at low resolution to keep costs down.

5.1

HOW TO READ PROOFS

There are two main ways of checking proofs. You can ‘read for sense’, without referring to the typescript, but looking carefully at spelling, punctuation, etc., and noting any queries that need to be checked against the typescript later by the person who collates the proofs. This is sometimes referred to as reading ‘cold’ or ‘blind’. Alternatively, you can ‘read against copy’, which means checking each phrase, spelling and punctuation mark against the typescript. Publishers generally expect proofreaders to be able to read for sense and mistakes in one read; but novice readers might prefer to do a general read first, and then another read to check any queries raised on the first reading against the typescript; and if there is a lot of amendment, even experienced

proofreaders will want to have a second read through to make sure that nothing has been missed and all is clear.

As an ordinary reader you train yourself to disregard spelling mistakes and to concentrate on the author's meaning; quick readers take in a whole phrase at a time. To become a proofreader you need to unlearn these habits. Train yourself to read slowly, so that you see every letter in each word and note the punctuation of each sentence. You may find it easier to notice errors if you place a strip of paper or a ruler across the page, and move it down a line at a time, to isolate the line you are reading from those that follow. It is also sensible to reread any line in which you have found an error. Look particularly to see that no opening or closing quotation marks or parentheses (round brackets) are missing, as this is the sort of thing the author may miss.

You might be reading a duplicate proof, not the marked set, but, even so, pencil rather than ink should be used for queries or other marks that may be cancelled later. If these can be rubbed out, leaving the proof uncluttered, there is less risk that anything essential will be missed when corrections are transferred to the marked proof.

If the typescript or the copy-editor's style sheet (a list of spellings, capitals, hyphenation, etc., made at copy-editing stage) is available, it is easy to mark inconsistencies and to note whether they are within a few pages of one another and may catch the reader's eye. If you are proofreading a book you did not copy-edit, and you have no style sheet to follow, it may be worth making one as you go along. You might find it useful to mark all optional forms by a simple (pencil) marginal mark until you have discovered what the most usual form of each one is. It is much quicker to run through the proof afterwards, looking at each of these marks and making any essential alterations, than to list all the page numbers for each one. Look out also for errors in foreign phrases, numbers and technical terms, discrepancies in names, periods of time and ages, and in novels such things as colour of hair or eyes.

If the various components of the book – text, illustrations, captions and tables – are proofed on separate sheets, it is particularly important to check for discrepancies of fact: if authors cannot easily lay out all the material side by side, they may rely on their memory.

Some dangers:

- If there is a glaring error, your eye tends to leap over the intervening words; so, when you have marked the correction, read the whole line again.
- Whereas a word that is obviously misspelt is fairly easy to spot, keying errors that have changed one word to another are more likely to slip through: for example, ‘causal relationship’ can become ‘casual relationship’, ‘ingenuous’ ‘ingenious’, ‘unexceptionable’ ‘unexceptional’, ‘alternatively’ ‘alternately’. Watch out also for ‘its’ and ‘it’s’; and ‘yours’ and ‘theirs’ sometimes appear with apostrophes.
- On the other hand, the author may intentionally not use the obvious word but substitute something similar in look but different in meaning, just to give the reader a jolt; so do not take it for granted that a slightly different word is necessarily wrong.
- A British typesetter who is asked to retain American spellings may through habit spell some words in the British way. Watch for this specially, because otherwise the British spellings will not strike you as wrong.
- See that you do not alter inconsistent spelling, capitalization and punctuation in quotations.

You should check particularly the things that the author will take for granted: the preliminary pages, headings, running heads, and the numerical sequence of pages, notes (and their text indicators), sections, tables, illustrations, equations, etc. See that illustrations and tables are sensibly placed. Add the missing page numbers to the contents list and any lists of illustrations or tables, checking the titles against the captions or table headings at the same time. Missing cross-references to pages will probably have to be filled in by the author, but put a marginal mark by each one, to alert whoever will collate your proof with the author’s, to ensure that nothing is missed. Check all references to illustrations, tables, section and equation numbers.

Mark wrong fonts (letters in the wrong type or size), unequal spacing between words or lines, and inconsistent indentions, for example after headings; and check that there consistently is, or is not, punctuation following a run-on heading. If faulty letters appear to be due to a mark

introduced by photocopying, ring the affected area and make a general comment.

Pay particular attention to passages with foreign alphabets, technical symbols or linguistic sorts, as problems can arise in converting the author's electronic files to a typesetting program and sometimes typesetters will rekey passages unexpectedly.

At proof stage, word breaks should be left unaltered unless they are actually misleading or startlingly wrong. Misleading breaks are those which lead the reader to think that the word is a different one. This is largely a matter of pronunciation, because many readers 'pronounce' the first half of the word as it stands, even if they are reading quickly. For example, *psycho-* is a suitable place to break *psychosomatic* but not *psychology*, even though the root is the same in both cases; *Christian* should be broken after *Chris-*, not *Christ-*. Some classic examples of bad breaks are *leg-end*, *read-just*, *reap-pear* and *the-rapist*. Words should also not be broken in the middle of a syllable. US typesetters usually follow the word breaks shown in Webster dictionaries; some of these breaks are frowned on in Britain, but changes to them are charged as author's alterations in the USA. (For guidance on word division in foreign languages see *New Hart's Rules*.)

If someone else will be collating your corrections with the author's, keep your queries to a minimum. Show clearly what you are querying and say why: '? meaning', '? construction', '? see p. 314' (and mark the relevant part of p. 314). Similarly, if you change something that is in itself correct, such as an optional spelling that is not on a list of spellings for the book, say why you are changing it, so that the person collating the proofs knows that the change is necessary for consistency and is not just a matter of your own preference. If something is inconsistent and you do not know which way to make it consistent, mark *all* the instances and ideally make a list of page numbers at the first occurrence, as no one else will have time to go through to look for them.

5.2

HOW TO MARK CORRECTIONS

The typesetter correcting the proofs will just look down the margins to see which lines contain corrections, so a correction that is made only

in the text may not be noticed. The correction should be written in the nearer margin and level with the error. If the line of text contains more than one mistake, the corrections in the margin should be written from left to right in the same order, separated by oblique strokes where appropriate; an oblique stroke is not needed after a caret (insertion mark). Use standard correction signs such as those in the British Standard on proof correction (see appendix 13).

Keep the marginal corrections short and clear (see fig. 5.1, p. 104): if only one letter is wrong, merely cross out that letter and put the correct letter, followed by an oblique stroke, in the margin. Some authors put a marginal deletion sign for deleting the wrong letter, and an insertion sign for inserting the right letter; do not follow their example, because unconventional or unnecessary marginal marks will slow the typesetter down. The whole word should not be written in the margin unless there is more than one group of letters wrong in it, or unless the correct form is unusual. On the other hand, a whole phrase may have to be rewritten in the margin if there is a complicated change in word order; or you may need to show how a complicated piece of layout should look and what should line up with what. Anything other than the actual correction should be ringed.

Ring full stops and colons for clarity. Distinguish a closing single quote or an apostrophe from a comma, and superscripts from subscripts (see p. 480). Mark corrections to be in bold, italic or small capitals where appropriate.

Treat a letter with an accent as a single character: even if only the accent is wrong, cross out both letter and accent and write the correct form in the margin. Similarly with groups of letters that may form a single character, called a ligature: ff, fi, fl, ffi, ffl (as here). If part of one of these needs correction – say fl changed to ffl – the whole character should be crossed out and rewritten in the margin.

If you delete a letter or letters, make it absolutely clear how much is to be deleted. A carelessly written diagonal stroke through one letter can pass through part of its two neighbours, and the typesetter may not be able to tell whether you are deleting one letter or three. Even horizontal deletion signs are clearer if they have a small vertical stroke at each end: for example, a horizontal line through a word may extend

above a following comma, and it may not be clear whether the comma is to go or to stay.

Where there can be any doubt, make the word division clear by the use of ‘space’ or ‘close up’ marks. For example, if a hyphen is deleted, make clear whether one word or two is wanted instead; if one or more letters are added between two foreign words, show whether the letters form a separate word or are to be added to the preceding or following word.

Answer any typesetter’s queries *briefly*: merely cross out the question mark if you agree with the suggestion; cross out the whole suggestion if you disagree.

5.3

COLOUR-CODING CORRECTIONS

British typesetters usually charge for all corrections that are not their own errors and colour-coded as such. Overseas typesetters do not usually break down the cost of corrections in the same way, but you should still use colour codes unless the publisher has asked you not to, so that the publisher and typesetter can see where problems have arisen. The following is the standard British system of colour-coding:

green: typesetter’s own marks (corrections and queries)

red: author’s or publisher’s correction of typesetter’s errors

blue or black: author’s and publisher’s own alterations (including any carried out in response to typesetter’s queries), plus the following, which the typesetter is often asked to charge as part of the composition cost and not as author’s corrections: insertion of cross-references and any running heads that cannot be written until proof stage.

Some publishers ask authors to distinguish any publisher’s errors (errors of omission or commission made during editing or copy-editing) by marking those in black. However, if the author is not sent the copy-edited typescript to check against, it will be the proof collator’s task to distinguish between blue and black errors. Typesetters will not separate the charges for blue and black corrections unless specifically asked to;

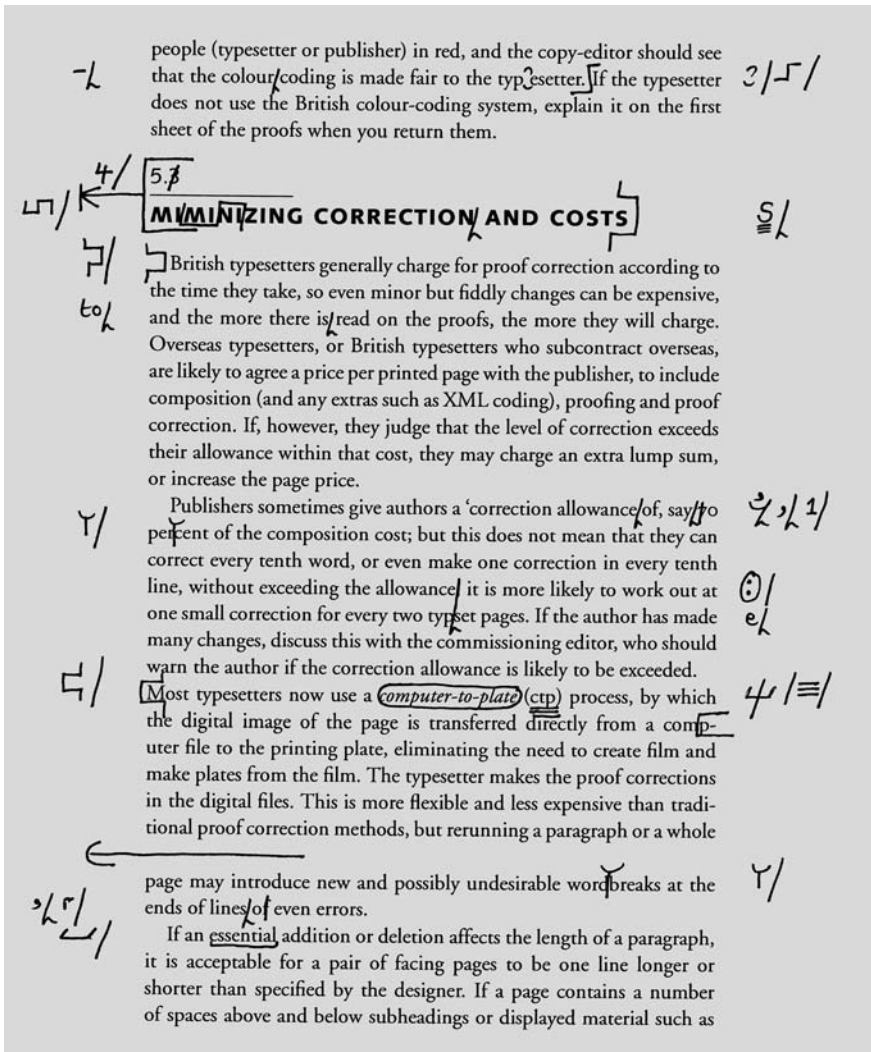


Fig. 5.1 Page of corrected proof.

but without this extra colour, authors may mark all errors by other people (typesetter or publisher) in red, and the copy-editor should see that the colour-coding is made fair to the typesetter.

If the typesetter does not use the British colour-coding system, explain it on the first sheet of the proofs when you return them.

5.4

MINIMIZING CORRECTIONS AND COSTS

British typesetters generally charge for proof correction according to the time they take, so even minor but fiddly changes can be expensive, and the more there is to read on the proofs, the more they will charge. Overseas typesetters, or British typesetters who subcontract overseas, are likely to agree a price per printed page with the publisher, to include composition (and any extras such as XML coding), proofing and proof correction. If, however, they judge that the level of correction exceeds their allowance within that cost, they may charge an extra lump sum, or increase the page price.

Publishers sometimes give authors a ‘correction allowance’ of, say, 10 per cent of the composition cost; but this does not mean that they can correct every tenth word, or even make one correction in every tenth line, without exceeding the allowance: it is more likely to work out at one small correction for every two typeset pages. If the author has made many changes, discuss this with the commissioning editor, who should warn the author if the correction allowance is likely to be exceeded.

Most typesetters now use a computer-to-plate (CTP) process, by which the digital image of the page is transferred directly from a computer file to the printing plate, eliminating the need to create film and make plates from the film. The typesetter makes the proof corrections in the digital files. This is more flexible and less expensive than traditional proof correction methods, but rerunning a paragraph or a whole page may introduce new and possibly undesirable word breaks at the ends of lines, or even errors.

If an *essential* addition or deletion affects the length of a paragraph, it is acceptable for a pair of facing pages to be one line longer or shorter than specified by the designer. If a page contains a number of spaces above and below subheadings or displayed material such as

mathematics, quotations and tables, it may be possible to reduce each space very slightly, to make room for one extra line of text or footnote. If you have to move material from one page to the next, see that the following are not split between two pages: a footnote and its text indicator, or a subheading and the text that follows it (there should be at least two lines of text between the subheading and the foot of the page). A page should not start with a ‘widow’ (a short line that is the last line of a paragraph), if this can be avoided. Remember that a change in paging may affect the index.

If you are not sure of the best way of making a correction, ask the designer or the production department. If possible, contact the author and explain the difficulties.

If an extra proof of all or part of the book will be necessary because of the amount of correction, warn the commissioning editor and the production department, because the extra proof stage will mean delay and additional expense.

5.5

THE AUTHOR'S CORRECTED PROOF

Some publishers send authors a single set of proofs, without the copy-edited typescript, and ask them to read the proofs ‘cold’ (see section 5.1); others send authors the copy-edited typescript and two copies of the proof: the marked proof and a duplicate to keep for reference or to mark up when making the index. In this case it is sensible for authors to read the duplicate set, which they can annotate as they wish; then, when they have checked the proof, they can eliminate all but the essential corrections, and copy these legibly on to the marked proof.

5.6

COLLATING THE PROOFS

Once the author and proofreader have returned their corrected proofs, the proofs will need to be collated, either by the in-house editor or by the copy-editor. At Cambridge University Press the author’s proof is taken as the master, so the task of collation involves transferring all

essential corrections from the proofreader's set (and perhaps another set read by a series editor or translator) to the author's set; if the author's corrections are very messy it may be necessary to substitute duplicate pages. Some publishers take the proofreader's set as the master, so the author's amendments are added to the proofreader's set.

As you go through the proofs consider whether all the changes are necessary or worth the expense. If the author has made many changes, apart from correcting typesetter's errors, discuss the problem with the commissioning editor. One of you should contact the author if the author's correction allowance is likely to be exceeded or if you intend to cancel or modify some of the corrections.

Similarly, you may have to make a judgement about whether all the corrections marked by the proofreader should be allowed. Obviously, you must correct factual errors and passages that do not make sense. Beyond that you should consider the overall number of corrections (excluding typesetter's errors), the readership and expected life of the book. For example, you should insert a missing quotation mark; but if punctuation is wrongly placed in relation to a closing quotation mark it is probably not worth changing at this stage. Similarly, you might decide to leave inconsistent hyphens and capitals, if the meaning is clear and the two forms do not occur within a page or two of one another; also passages that could be worded or punctuated better but do convey the intended meaning.

Ask the author about the proofreader's queries concerning content; do not assume that the proofreader is right. (Similarly you may find that a hurried volume editor may make a mistake when correcting a contributor's article.)

It is not worth checking every correction against the typescript, to see whether an error was missed in the copy-editing – though it may be worth checking a few, because we can learn salutary lessons about our blind spots. You will have to check against the typescript if a proofreader queries a passage that does not make sense, or a quotation or a discrepancy in the spelling of a proper name. If the typescript (or the index typescript) does not answer the query, you should email or telephone the author to obtain a quick response.

See that corrections are correctly colour-coded (section 5.3) and consistent in spelling, capitalization, and so on, with the rest of the book. Make sure that all queries have been answered, as no one will be looking at the proofs in such detail after you.

See that all the corrections have a marginal mark and are correct, legible and unambiguous (see section 5.2), for example that an insertion mark is correctly placed. The extent of deletions must be clear. Identify ambiguous characters; distinguish quotation marks from commas, and see that commas are not written so large that they look like closing parentheses. See that the author has used the correct underlining for capitals: some authors use two lines instead of three. If letters are added in non-English material, see that it is clear whether the addition is a separate word or is to be added to an existing one. It is probably not worth changing unorthodox marks if they are clear and consistent; write a note, if necessary, on the half-title of the proof, or in the margin the first time the correction occurs.

If the author's set is being used as the master, encircle and cross through any comments that the typesetter need not read, such as an explanation of a correction or a long answer to a query. If the author's set is *not* being used as the master, some proof collators like to put a tick or a cross above each change by the author – colour-coded in blue or red – to indicate that the author's change has been noted and to leave a record of what has been decided.

If the author alters a heading, see that it is also altered in the contents list and running heads if necessary.

If the index is being compiled at this stage, the indexer will be working from an uncorrected proof, so make a note of any changes in the spelling of proper names, and incorporate them in the index typescript when you receive it. If some corrections might affect page references in the index – for example if a table has to be moved from one page to another, and the indexer cannot be informed in time – check the relevant page numbers on the second proof and alter the index if necessary.

Only one copy of the proof – the marked set – should be returned to the typesetter; so, if you have more than one corrected copy, see that the marked set contains all the essential corrections. Some publishers keep a fully corrected duplicate set in case of accidents.

5.6.1 Preliminary pages

Check the order of the prelims (see chapter 7) and read the whole prelim proof, as authors tend not to read these pages carefully. Any late material, such as a foreword, list of plates or acknowledgements, should be included when the first proof is sent for revise.

Watch out particularly for any changes the author makes on the title page. If the book title or form of the author's name is altered, tell the commissioning editor, who may wish to dissuade the author from changing the title at this stage. If the book title is changed, see that the half-title and, if necessary, the running heads are changed accordingly. If the book is mentioned in other books already in production, for example in a series list, the title will need to be corrected there too. See that any agreed changes to the book title, author's name and affiliation are sent to the people responsible for the cover, jacket and publicity; and make sure that they are checked on proofs of the jacket, cover and blocking die (which stamps the hardback binding).

Make sure that a translator or artist has been mentioned where appropriate.

Title-page verso (see section 7.5)

Are the publisher's addresses given correctly?

Is the copyright notice set out correctly? Is the date correct? Is the owner given correctly? Should there be a separate notice for the illustrations or translation?

Is the publication date correct? (It should be the same as the copyright date, but might have changed during the course of production.)

Add or check any CIP data that are to be included.

Is the ISBN correct? Should there be more than one?

Does the printer's address include the name of the country?

Should a URL disclaimer or any other waiver be included? (See p. 179.)

List of contents, etc.

Have all the page numbers been filled in correctly?

Have the lists been changed in accordance with any changes made in headings and captions?

Do the titles given for the indexes tally with what has now been provided? Are the indexes in an appropriate order? (The most general one usually comes last.)

Acknowledgements list

Should any changes or additions be made as a result of recent correspondence or any alteration in the numbering of the illustrations?

If the illustrations are unnumbered, the list cannot be completed until the page numbers are known: see that the list is sent to the typesetter with the proofs.

5.6.2 Page numbers and running heads (see sections 9.2, 9.1)

It is sensible to check these, as the author is unlikely to. You will need, in any case, to check the page numbering to see that each batch of proofs is complete.

Page numbers should not be printed on blank pages or on the half-title or its verso, the title page or its verso, the dedication and epigraph pages, or pages carrying only part titles. They may also be omitted on pages containing turned tables, turned illustrations, or illustrations extending into the margin where the page number would normally appear; but if there are references to these pages (in the preliminary pages, cross-references or the index), see that not more than two consecutive pages are without a number.

Although the page number will not appear in the printed book, these unnumbered pages of proof must carry a ringed page number, to ensure that the typesetter or printer knows where to place each one.

Try to avoid any change that will affect the running heads. If such a change is necessary, see that *all* the relevant running heads (and the contents list) are altered.

Running heads are omitted above headings that intentionally start new pages (e.g. chapter or part headings); above all turned illustrations and tables; above text illustrations and tables that extend beyond the type area (except at the foot) and are not turned. Running heads are included above headings that *coincidentally* occur at the heads of pages (including chapter headings in a book with run-on chapters); above

text illustrations and tables that fall within the type area and are not turned.

Where section titles are used for running heads and a new section starts a page, the chapter title or an abbreviated form of the section title may be used for the running head, to avoid having identical headings one above the other (see pp. 208–9). Where a new section starts below the top of the page the title of the new section should be used as the running head. Where more than one new section starts on the page, the first or last new heading may be used as the running head, but the same rule must be followed throughout.

See that the correct page numbers are inserted in the running heads for endnotes (e.g. ‘Notes to pages 25–6’).

5.6.3 **Footnotes and endnotes**

Check the sequence of numbers, if no one has already done so, making sure that no text indicators or notes are missing or repeated. See that footnotes are placed correctly on short pages, and that rules are included (if required) above the continuation of every footnote that runs on to another page.

5.6.4 **Line illustrations**

Check that any scale given in the form of a magnification or reduction in a caption has been altered if the illustration has been reduced for reproduction. See that the foot of any turned illustration is at the right-hand side.

If any corrections are essential, list the pages concerned for the designer or production department to look at. The artwork may not need to be returned to the artist, as the typesetter may be able to correct labelling and make other simple amendments. If there are larger changes, provide a photocopy for the artist, showing the alterations required.

If the proof is paged, make sure that any alterations will not increase or reduce the size of the illustration.

If the first proof does not include the illustrations, make sure that their position is marked.

5.6.5 Halftones

The proofs do not show the final quality of reproduction, and are intended only to show the layout and caption wording. Authors are often worried by the quality, and you may need to reassure them. Where the quality of halftone reproduction is particularly important, the publisher may send the author a separate proof that will show this.

As with line illustrations, check magnifications and scales in captions, and see that the foot of turned illustrations is at the right-hand side. See that each halftone is printed the right way round and has the right caption.

Separately printed halftones

If these have not been proofed by the time the first proof of the text is returned to the typesetter, check with the production department, as these separately printed illustrations can be overlooked.

Once the book is paged, you should insert the 'facing page' numbers in the list of illustrations (if any) or at the end of the contents list (see section 4.5.2). If their position is not given in the prelims, any halftones to be pasted in individually should have 'facing p. [000]' (or 'frontispiece') printed at the foot of the page below the caption; and each group, wrap-round, etc., should have 'facing p. [000]' at the foot of the first and last pages. This helps ensure that the plates are incorporated in the correct position when the sheets of the book are bound up.

If the halftones are to be grouped between signatures (folded printed sheets), their exact position will depend on the number of pages in each signature and whether the preliminary pages are included in the first one. For example, each folded sheet may be thirty-two pages, with the first one containing preliminary pages i–xii and text pages 1–20; the second signature would finish with p. 52, and so on. The production department will be able to tell you about this and say whether the position you suggest for the halftones is feasible.

5.6.6 Fold-outs

If a fold-out refers to the whole of the book, it may be best placed after the index (so that it can lie almost flat) unfolding to the right,

and with the whole of the illustration visible even if the book is open at another page. The end of the book is also the best position for a figure or table consisting of two or three fold-outs, as the bulge they form is less unsightly there and they are easier to handle. If a fold-out refers to only one section of the book it should unfold to the left at the beginning of the section or unfold to the right at the end of it. Two large illustrations can be printed back to back on one fold-out if they need not be compared. If there is no list of illustrations, see that each fold-out has ‘facing p. 000’ printed at its foot.

5.6.7 **Covering note**

It may be necessary to send a covering note or notes, so that something important is not overlooked; but essential information or instructions for the person making the corrections must be written on the first (or other appropriate) page of the proofs as well.

Any comments or requests addressed only to the designer and the production department should not be included in a note for the typesetter. A covering note might contain the following:

for the designer, production department and typesetter: any design points in the text (with page references) and any queries; comments on any illustrations that need correction; a request for a further revise because of heavy correction or new material; a note on any large corrections for which you think the typesetter should pay

for the in-house editor: a note asking for a ruling on any complicated changes or proposed change to the title, author’s affiliation, etc.

5.7

SECOND PROOF

If the first set of proofs is lightly corrected and includes the proof of an index compiled at XML typescript stage, a second, full set of proofs may not be necessary. However, many books require a second, ‘revised’ stage of proof so that corrections made at the first stage can be checked and the index can be proofread. Revised proofs might be dealt with

in-house or by the copy-editor. If time permits and the corrections are complicated, they might be sent to the author.

Whoever is checking the revised proofs needs to work through the two sets, ensuring that any corrections marked on the first ('foul') proof have been made correctly. Authors checking their own revises should be warned that they need to check the whole of every line affected, to make sure that new errors have not been introduced, and to read the lines immediately above and below the correction. They should also be warned that making corrections always involves rerunning lines, which may have introduced new, unacceptable word breaks. When the author returns the proof, the copy-editor, in-house editor or proof collator should go through it as before.

All queries on the proof must be answered and all cross-references completed. See that proofs of any separately printed halftones and fold-outs are checked and returned, and that their position is given either in the preliminary pages or on the halftones or fold-outs themselves.

It is worth checking the prelims again, especially the author's name and affiliation(s), the publication date, copyright notice, CIP data, ISBN(s) and acknowledgements list. In the contents list check that the correct title and page number are given for the index.

The first proof and any other stages of proof should not be discarded until any query about correction costs has been settled.

5.8

PRESS PROOF

You may be asked to check a final stage of proofs before the book goes to press. As most typesetters are now going straight from computer to plate (see section 5.4), this final proof is likely to be a computer output of the final corrected file, variously referred to as a 'voucher proof', 'plotter proof' or 'laser proof'. Alternatively (and more rarely these days), you may be asked to check the camera-ready copy (crc) from which the plates will be made, or an Ozalid (photographic paper proof of the film). Corrections can be marked on Ozalids, but if you are checking camera-ready copy, be sure to mark any corrections on a photocopy, not on the crc itself.

Whatever the form of the press proofs, you should check that all earlier corrections have been made, that the prelims are in the right order, that the index begins on the page given for it in the contents list, and that any unnumbered pages are correctly placed.

It is worth rechecking the title-page wording, the publication date, copyright notice and ISBN(s).

5.9

JACKET OR COVER PROOF

Check the ISBN, book title, inclusion or omission of subtitle, author's name and affiliation, series title, etc., against the proof of the preliminary pages; make sure that any changes made on the title-page proof have been incorporated. See that the blurb tallies with the text in spelling and general style, and matches the blurb on the half-title, if appropriate. Make sure that any caption or acknowledgement for a jacket or cover picture or design has been included. The jacket carries only the ISBN for the hardback edition, and the paperback cover only the paperback ISBN. Because it can be detached from the book, the jacket needs its own 'imprint line': e.g. 'Printed in the United Kingdom', or 'Printed in the United States of America'. (This is not necessary for covers or printed paper cases as they cannot become detached from the book itself.) Check that the bar code is there and corresponds to the ISBN (see section 7.5.4). If the spine wording on the jacket and/or cover reads along the spine, it should read downwards not upwards.

If you are asked to check the spine wording for the blocking die, see that the spelling and capitalization of the author's name, book title and publisher are correct and that they are in the right position.

5.10

AFTER PASSING PROOFS FOR PRESS

If the author sends late corrections, ask the production department whether there is time for them to be made, and if so pass them on after making sure they are absolutely necessary and completely clear; they are best marked on a copy of the proof page. If they are too late, tell the author and pass them to the commissioning editor, so that they

can be incorporated into the text if it is reprinted. Erratum slips (called ‘errata slips’ if they list more than one error) are expensive to insert and may make a worse impression on reviewers and readers than the mistakes they refer to. If there *is* an erratum slip, the commissioning editor should keep a copy so that the corrections can be made on a reprint.

An erratum slip should be headed by the author’s name, book title and ISBN(s). Use italic for *for*, *read*, etc., so that inverted commas can be reserved for use within the quoted phrase if necessary. Spell out ‘line’ to avoid confusion with 1.

Smith, *Kafka*

ISBN 978-0-521-12345-6 hardback

ISBN 978-0-521-65432-1 paperback

Errata

p. 112, paragraph 1, *for* casual *read* causal

p. 118, line 15, *for* ambiguity *read* ‘ambiguity’

p. 122, fig. 5, *insert* 2 *beside the unlabelled circle*

6 House style

Some publishers have a fairly rigid house style covering spelling, abbreviations, etc.; others follow the author's own style in most things, if it is sensible and consistent. Each procedure has its advantages and disadvantages. If you are to follow the author's style you cannot always start the detailed marking straight away; you first need to discover what the style is, which may be difficult if the author is not entirely consistent or if the system is unconventional; and you then need to evaluate the system. However, a rigid house style may mean altering a perfectly good system; and the more changes you make the more likely you are to miss some instances and to present authors with an inconsistent version of a system they did not choose. It is obviously best to brief authors *before* they prepare their final text, to tell them about the publisher's preferences, and to ask them above all to be consistent.

Even if your publisher has a house style, it will not cover every spelling, hyphen and capital. So keep a note of the author's system as you go through the typescript, noting the folio number of each occurrence or making a marginal mark, until you have decided what the style should be. Some of these style points may be incorporated in a style sheet for the typesetter and proofreader.

There are several books that give useful guidance on tricky spellings, hyphenation, capitalization, punctuation and so on, and some of them are listed on pp. 508–9. We mention only the points that seem to cause particular difficulty.

6.1

ABBREVIATIONS

Avoid unnecessary abbreviations, and see that any unfamiliar ones are explained at their first occurrence and possibly also in a list. Make sure that the abbreviations used are not ambiguous: for example spell out 'verse' if v. could be confused with a roman number; spell out 'lines' if the book will have lining figures (see section 6.10.1) and ll. could look like 11; try to avoid the use of ff. to mean both 'folios' (fols. or fos. is better) and 'following'.

Use English rather than Latin, where possible: for example, ‘see above’ rather than ‘*v. supra*’.

Omission of full points

There should be no full point after per cent or abbreviated units of measurement such as mm and lb, though ‘in’ may have one to avoid ambiguity. Note that the plural of abbreviated units is the same as the singular: 65 cm not 65 cms. In scientific work, h should be used for hour(s). Do not use ‘ and ’’ to mean feet and inches.

Most British publishers omit the full point after contractions – abbreviations that include the first and last letter of the singular – for example Mr, Dr, St. The only common exception to the rule is ‘no.’ (number, from *numero*). The fact that a plural abbreviation, such as Pss. for Psalms and vols. for volumes, includes the last letter of the full plural form does not turn it into a contraction; it keeps the full point of the singular, though some publishers omit the point after plural forms.

Some publishers also omit full points after abbreviations such as n. (‘note’) and f., ff. (‘following’), which are unambiguous and appear in heavily punctuated passages such as bibliographical references and indexes.

Sets of initials

You can punctuate all, none, or just those that consist of lower-case letters; or you can distinguish acronyms (sets of initials such as NATO, UNESCO, which are pronounced as a word; these can also be in the form Nato, Unesco). Abbreviations consisting of initials should usually have a point after each initial, or no points at all, for example p.p.m. or ppm, but not ppm. with a single point.

Small capitals may be used in place of full capitals for sets of initials; but if there are many proper names (and therefore many initial capitals), or lining figures are used, sets of small capital initials can look incongruous and too insignificant; for example, us Library of Congress, AD 1692.

Avoid the use of an apostrophe in the plural: NCOs is better than NCO’s. However, some authors may feel that an apostrophe is necessary with a set of lower-case initials, to separate the s from the other lower-case letters; and this is acceptable.

Use lower case for a.m. and p.m., except in US style, where they are usually small capitals.

In translated matter see that the abbreviations are altered where appropriate.

Punctuation after abbreviations

Where an abbreviation that takes a full point comes at the end of a sentence, do not add another full point to end the sentence. One point performs both functions.

See also under ‘e.g.’ and ‘*ibid.*’ in section 6.1.1.

Italic

Italic abbreviations should generally be used for italic words such as book and journal names (although roman is commonly used for abbreviations of journals in law books; see section 14.2.6). If the author has used roman throughout it may not be worth changing it if there is no ambiguity, but one should keep the roman–italic distinction where both author and work are abbreviated, as in Soph. *OC* (Sophocles, *Oedipus Coloneus*). In any case the abbreviations in the list of abbreviations should be in the same form as in the text. Common Latin abbreviations such as e.g. are roman.

Capitalization at the beginning of a footnote

A few authors and publishers prefer *c.*, e.g., i.e., l., ll., p., pp. to be lower case at the beginning of a footnote; others treat *cf.*, *ibid.*, in the same way. If you decide to retain the lower-case forms, and the typesetter or proofreader is not familiar with this style in your books, explain the system on your style sheet, and set the lower-case letters on the typescript.

6.1.1 Notes on individual abbreviations

AD, BC: see sections 6.3.1 and 6.5.1

&: an ampersand is often used in the author–date system of bibliographical references. Elsewhere use ‘and’ except in names of firms, statute references, and where the author is using & to make a distinction.

&c. should become etc. except where a document is being transcribed exactly

c., *ca.*, approx.: use one of these consistently, rather than a mixture;
c. is to be preferred to *ca.*; both are usually italic

e.g., etc., i.e., viz. are set in roman. In the past, publishers changed them to the longer, English version, unless the text was in note form; but ask the author before changing them. See that the author is consistent in the use (or omission) of commas before and after these abbreviations.

et al.: see p. 259

f., ff., *et seq.*: ‘pp. 95f.’ means p. 95 and the following page; ‘pp. 95ff.’ or ‘pp. 95 *et seq.*’ means p. 95 and an unspecified number of following pages; so do not make f. and ff. ‘consistent’. Note that ff. is preferable to *et seq.*, but that a pair of page numbers is better. Remember that in all these cases one should use pp., not p.

ibid., *op. cit.*, *loc. cit.*, *idem*, *eadem* (see pp. 248, 267): all except *ibid.* are best avoided. They may be either roman or italic, but they should all be treated in the same way. The comma is often omitted after the first three, to avoid the spotted appearance given by double punctuation.

v.: in references to legal cases v. is usually roman and the names of the parties are italicized (see section 14.2.6)

is commonly used in American style to mean ‘number’; but as not all readers will be familiar with this, it is best to substitute ‘no.’ The sign is also used as a symbol in linguistics books. As it is also a proof correction symbol for ‘space’, particularly in the USA and Australia, make it clear when the symbol is to be set, and remember to do this at proof stage too, if the symbol appears in a correction.

Names of genera: see section 13.5.1.

6.1.2 Spacing

Many publishers have rules about spacing common abbreviations such as personal initials. Table 6.1 shows the usual spacing in some common abbreviations.

Table 6.1 *The spacing of abbreviations*

<i>Closed up</i>					
AD	6ff.	a.c.	ECG	kV	μg
BC	6p	b.p.	e.m.f.	kVA	o.d.
B.Chir.	6% (but 6 per cent)	B.T.U.	°F	kW	pdl
D.Phil.	16n.	°C	ft/s	mA	pF
e.g.	1970a	c.g.	GMT	mCi	pH
i.e.	1s, 2s, 3p (quantum states)	c.g.s.	Hb	Mc/s	p.p.m.
PhD	§16	CNS	h.f.	mmHg	r.m.s.
q.v.		CoA	h.p.	m.p.	RNA
		c/s	i.u.	m/s	s.w.g.
		dB	kcal	mV	v.p.
		d.c.	kHz	μA	
		DNA	km/h	μF	
<i>Spaced</i>					
AD 1605	initials, e.g. H. G. Wells	20 000			
ad lib	mol. wt	3 : 8 (ratio: equal space either side of colon)			
at. wt	n. 5	9 ft/s			
b. & b.	p. 22	5 mm			
c. 1800	6 per cent (but 6%)	8 a.m.			
cos φ	sp. gr.	400 BC			
<i>et al.</i>	vol. 2	25 °C			
<i>et seq.</i>		15° N			
fig. 23		56 v ff. (v = verso; space about one-ninth of an em in both places)			
fl. oz					
fols. 65–7					

6.1.3 List of abbreviations

If the book contains several unfamiliar abbreviations that appear from time to time, so the reader may have forgotten the full form, it is probably sensible to compile a list of abbreviations. If the author does this, see that the list contains all the unfamiliar abbreviations, that the abbreviations tally with the usage in the text, and that they are in alphabetical order. Delete any unnecessary items, such as SI Units or symbols for chemical elements in high-level works, or abbreviations you decided to spell out.

If the abbreviations are used in both text and footnotes, the most useful place for the list is at the end of the preliminary pages; but some authors prefer to list bibliographical abbreviations at the beginning of the bibliography.

6.2

BIAS AND PAROCHIALISMS

This is a sensitive area and one where strong opinions may be held by individual authors and by publishers. We should be alert to different kinds of bias and parochialism, but should be careful not to impose our own preferences against the wishes of the other parties. Social attitudes and linguistic conventions in this area have changed significantly over recent years and are still evolving, but there remains quite a wide variation in practice. If you discern a major problem, discuss it with the commissioning editor before tackling either the typescript or the author. What follows tries to represent the current consensus in Britain.

6.2.1 **Bias**

Bias can be shown both in the situation portrayed and by the words used (or not used). In particular in textbook writing and certain kinds of creative writing (for example, for children) one should be careful to treat people as people; and no race, class, sex or age group should be stereotyped or arbitrarily given a leading or secondary role. If the context is such that the sex, race, religion or age of the person is immaterial, make sure no bias is inadvertently built into the text. For example:

- Does the text show both men and women, members of racial minorities, disabled people or people from different religions in a wide range of jobs and at all levels?
- Are girls and boys from different countries shown as interested in all subjects?
- Do the illustrations avoid this sort of bias, as well as the text?

Inclusive language

In their notes for authors many publishers ask authors to use inclusive language and to be careful to avoid bias. Some authors will nevertheless write as they have always written, using ‘he’ as a neutral pronoun, and in some cases the publisher will not wish to impose a change. If there is a general issue here, it may be better for the commissioning editor to raise the question with the author in the first instance. You should anyway send the author examples of the kind of change you propose. The author may be willing and able to make the necessary changes, and since rewording is often the best solution, it is obviously best that the author should be the one to do this.

We recommend Miller and Swift’s *The Handbook of Non-sexist Writing for Writers, Editors and Speakers*, which covers problems that some authors may not be conscious of, and suggests solutions.

Inclusive language that draws attention to itself as such will distract the reader; the aim should be unobtrusiveness.

Pronouns

Where ‘he’ or ‘his’ appears only once, ‘he or she’ or ‘his or her’ can be substituted or the noun repeated. In some cases the sentence may be recast in the plural or reworded to eliminate the pronoun altogether:

when the author returns his corrected proof

could become

when the author returns his or her corrected proof

when authors return their corrected proofs

when the author returns the corrected proof

In certain contexts ‘we’ or ‘you’ can be substituted:

If a customer is dissatisfied with the service in a shop, he should complain to the manager.

could become

If we are [*or you are, one is*] dissatisfied with the service in a shop, we [*or you, one*] should complain to the manager.

or

A customer who is dissatisfied with the service in a shop should complain to the manager.

When you are talking about the interaction of two individuals, for example a parent and a child or a copy-editor and an author, rewording can be more difficult; each case must be looked at individually.

An example where 'they' provides the simplest, clearest solution is:

Each author presented an evening of readings from their own work.

However, many authors still regard this clash of number as wrong, so do not introduce it without the author's approval.

Many people regard it as an inelegant and unacceptable solution to use 's/he', 'he or she' (repeatedly), or 'he' and 'she' in alternate chapters.

Remember too that in certain historical, cultural or social contexts 'he' or 'she' is in fact the only correct pronoun: before a certain date (which differs according to the country) a voter was always 'he'; and in a society described by an anthropologist all the marriage brokers may be women.

Neutral nouns

See that words that in theory are neutral are used neutrally. Some examples of non-neutral use are:

Authors usually dedicate their books to their wives.

The company revised its policy so that all new members of staff would receive private health insurance for their wives.

woman engineer, male cleaner

'Man' and its compounds can usually be replaced without resorting to '-person'. The exact choice of word will depend on the context, but here are some examples:

man, Man	<i>could become</i>	people, we, human beings, etc.
to man		to staff
mankind		the human race
man-hours		work-hours
man-made fibre		artificial/synthetic fibre
manpower		staff, workforce, human resources, etc.

6.2.2 Parochialisms

For simplicity, this section is written purely from a British standpoint, but of course similar principles apply, whichever country you are in.

When you are copy-editing information books, think of readers in other countries. Alter 'this country' to 'Britain', 'our' (where appropriate) to 'British', 'the Great War' to 'the First World War', 'the [last] war' to 'the Second World War', 'in the last few years' or 'recently' to 'the early twenty-first century' or whatever is appropriate. For the correct use of 'Britain', 'UK', etc., see 'Specific forms' on p. 148.

Check that proper names are spelt correctly, e.g. Pearl Harbor, Lincoln Center, Australian Labor Party.

If textbooks, particularly school books, contain many references to cricket, petrol, British money, radio and television programmes, etc., consider whether they should be changed to make the book more suitable for use overseas; educational authorities, naturally enough, prefer books that are related to the children's everyday life. Similarly references in prefaces to SATs, sixth forms, GCSEs, etc., may need to be amplified to show that the book will fit into other educational systems, and how it will do so.

In other books American or British terms may be kept unless they are likely to cause confusion. Watch out for words that have different meanings in the two languages, as, for example:

	<i>American</i>	<i>British</i>
to protest	to protest against	to protest that something is true, e.g. to protest one's innocence
to slate	to put on a list, e.g. for promotion	to criticize severely
to table	to set aside a motion, rather than discuss it	to put a motion down for discussion

One guide to differences in terminology is Schur, *British English, A to Zed*.

Leave American or British turns of phrase, provided the sense is clear. One particularly confusing usage is ‘every other’, so change

This should be done every other week.

to

This should be done every second week.

‘Quite’ can be ambiguous too, as – particularly in British English – it can mean ‘moderately’ as well as ‘wholly’; make sure the sense is clear.

Avoid abbreviations or slang that may be meaningless outside the United Kingdom: it is easy to notice unfamiliar or unintelligible terms and abbreviations from other countries, but you will need to think whether such terms as LSE or ‘tube’ will be clear to overseas readers.

If the author is talking about something unaffected by the season, it is better to give a month or say ‘early in 1987’ rather than use a phrase like ‘in the spring of 1987’, as spring in the Southern Hemisphere is at a different time of year.

6.3

CAPITALIZATION

Many authors have strong feelings about capitalization, so follow their system if they have a sensible one. If their usage is inconsistent or unhelpful, suggest an alternative system, giving specific examples. If you do introduce a system yourself, it is easy to be led, by the thought of ‘consistency’, into having too many capitals or too few. For example, if House has to be capitalized, to show that it is the House of Commons, this does not mean that government, prime minister and all other associated words must have an initial capital. Too many capitals can be obtrusive and distracting for the reader.

If the system is an unusual one, outline it on your style sheet.

Titles and ranks

Titles and ranks are nearly always capitalized when they accompany a personal name, e.g. ‘King John’; they may or may not be capitalized

when they are used in place of a personal name, e.g. ‘the king’; they are rarely capitalized when they refer to the rank and not a particular person, and then only if they are preceded by ‘the’, e.g. ‘all kings’, ‘a king’, but ‘the King would be bound by the laws of . . .’

Administrative posts can be tricky, though in context no one is likely to be confused by ‘the foreign secretary’, ‘the first secretary’, ‘the minister’.

Institutions, movements, denominations, political parties

‘Church’ is often lower case except when part of a title such as Roman Catholic Church. Similarly ‘state’ is usually lower case except in books on political theory or in references to federal systems, where state may be the province and State the nation-state.

Parliament is often lower case, but Commons, Lords and House are capitalized to avoid ambiguity.

Protestant, Catholic, Muslim, etc., are usually capitalized. Radical/radical, Liberal/liberal, Republican/republican, Democrat/democrat, etc., can be a problem: if you cannot easily tell which meaning is intended, tell the author that you will follow the text; this gives the author a nudge to check the usage or to tell you that no distinction was intended.

Periods, events, etc.

The names of geological and historical periods (e.g. Carboniferous Period, Iron Age, Dark Ages) and wars are usually capitalized.

Genera and species

Generic names have an initial capital, but species epithets do not, e.g. *Viola tricolor* (see also section 13.5.1).

Geographical names

North, south, etc., are capitalized if they are part of the title of an area or a political division, e.g. South West Africa, Western Australia, the Middle East, but not if they are descriptions in general terms, e.g. southern Scotland, the south of Scotland, northern Europe, western behaviour.

Astronomical names

In science books sun, moon and earth may be capitalized (see section 13.4.4).

Trade names

Makes of car and other products are capitalized, e.g. a Jaguar. Even though some trade names are now used as common nouns, proprietors insist on a capital for their product, e.g. Xerox, Kleenex, Biro. Common proprietary names are identified in dictionaries, and it may be better to substitute another term, e.g. photocopy for Xerox, (paper) tissue for Kleenex, ballpoint pen for Biro. Watch out for proprietary names of drugs. It is not necessary to put any of these names in quotes. Although the symbols ® and ™ sometimes appear next to trade names on packaging, etc., there is no legal requirement to include them in the text.

Book, journal and article titles

See pp. 239–41.

Cross-references

Be consistent in your use of capital or lower case for chapter, table, figure, etc., when referring to them by number ('see chapter 7').

6.3.1 Use of small capitals

Small capitals are often used for quoted words originally in capitals and, in books with old-style figures (see pp. 143–4), for most capitalized roman numbers, e.g. vol. XII, though full capitals are always used in titles such as Henry VII and for LXX (Septuagint). Some authors key lower-case roman numbers to indicate small capitals rather than full capitals; ask the author if you are not sure what is required. Small capitals are sometimes used for AD, BC, but not with lining figures, where they would look too small. In the USA small capitals are used for a.m. and p.m.

Full capitals should be used for musical keys, for example Suite in F minor.

Although subscript capitals are small in size, they should be keyed as full capitals and not small capitals.

6.4

CROSS-REFERENCES

'Figure' and 'plate' are often abbreviated in references in parentheses and footnotes, but may be spelt out in the text; 'chapter' and 'appendix' are usually abbreviated only in footnotes; 'section' may be replaced by a section mark (§), although we only do this in philosophy books at Cambridge, and equations may be referred to either in full or as '(6.3.3)', the parentheses distinguishing these from section numbers; 'table' is never abbreviated. Be consistent in using a lower-case (or capital) initial for *all* these words.

Use pp., ff., not p., f., if more than one subsequent page is referred to (see section 6.1.1). Where there are also references to pages of other books, it may be clearer for the reader if internal cross-references are followed by 'above' or 'below'.

Unless the cross-reference is to a whole section, a page number is more useful to the reader than a section number. However, the page number would have to be inserted at proof stage; if the book contains a large number of cross-references, warn the production department. If the relevant folio numbers are used in the cross-references, change the digits to zeros or bullets, to remind the author to fill in the page numbers on the proof; write the folio numbers in the margin, to help locate the passage later.

Try to check that the author uses 'see' and 'cf.' (compare) correctly; many people use 'cf.' when they really mean 'see'.

Footnotes

It is best to number the notes by chapter rather than by page so that the correct note numbers in cross-references can be used from the start.

Running heads (page headings)

If the text contains a great many cross-references to section numbers, the section number should appear in the running head. (See section 9.4.4 for running heads to endnotes.)

6.5

DATES AND TIME6.5.1 **Dates**

In non-fiction keep dates simple: 30 June, 30 June 2005, June 2005. The American style is June 30, June 30, 2005 and June, 2005, with or without a comma after the year. If you do change the American to the British style, see whether the comma after the year is needed to punctuate the sentence, and leave or delete it accordingly.

If several dates within one month are given, so that it would be clumsy to give the month each time, say 'on the 12th'.

Decades are best expressed as 1990s (not 1990's or '90s) or eighties (not 'eighties). Century numbers are usually spelt out: the fourteenth century (adjective fourteenth-century), but note: twenty-first century (noun) and twenty-first-century book (adjective). Some authors prefer to hyphenate 'mid-fourteenth' in the noun 'mid fourteenth century', even though there is no such century; the first hyphen in the adjective 'early-fourteenth-century' is usually omitted.

In British style, pairs of dates are generally elided to the shortest pronounceable form – 1971–4, 1970–5, but 1914–18, 1798–1810 – with the following exceptions. BC dates cannot usually be elided, because 25–1 BC means something different from 25–21 BC, though a year of office may be given in the form 49/8 BC. Pairs of dates are usually left in full in the book title (the titles of other books should not be altered, of course), so as to provide a balanced title page; and the same may apply to chapter and other headings. If an author consistently elides to the last two digits (1974–76) you may decide to retain that system. It is the common style in American books.

Depending on the readership of the book, it may be sensible to give pairs of days in full: 24–8 May has been read to mean 24 (April) until 8 May.

Where a single year, such as a financial year, comprises parts of two calendar years, an oblique stroke is used (2001/2 or 1995/96). This leaves the en rule to indicate a period covering more than one year: 'the years 1985/6–1998/9'.

When talking of a stretch of time between two years, say ‘from 1924 to 1928’ or ‘1924–8’, not ‘from 1924–8’; similarly say ‘between 1914 and 1918’, not ‘between 1914–18’. ‘To’ may also be better than an en rule if each date contains more than one element:

18 September to 19 January	<i>rather than</i>	18 September–19 January
<i>c. 1215 to c. 1260</i>		<i>c. 1215–c. 1260</i>

or a spaced rule may be used if there are no parenthetical dashes nearby with which it could be confused.

Try to avoid starting a sentence with a figure, especially if it is a non-lining figure and so resembles a lower-case letter; you may have to turn the sentence round, for example changing ‘2003 was an important year’ to ‘The year 2003 was [an] important [one].’

Names of months may be abbreviated in tables and footnotes, but use names rather than numbers because 5.4.95 means 5 April in Britain, 4 May in the USA. The International Organization for Standardization lays down that, if numbers only are used, they should be in the order: year, month, day; for example 12 January 2004 would be written 2004-01-12, with hyphens or en rules between the numbers.

Whether British or American style is being used, ‘9/11’ has become acceptable as a political/historical term. It is now not so much a date as a shorthand reference to the attack on the World Trade towers in New York on 11 September 2001 and is universally understood.

AD and BC need be used only where there is any likelihood of confusion. AD and AH (*anno Hegirae*, used in Islamic dates; see appendix 11) precede the year number, though when used loosely, as in ‘fifth century AD’, they follow the date. BC, BP (before the present, taken to be 1950) and CE (Common Era or Christian Era) and BCE (Before Common Era) follow the date. (For the use of small capitals see pp. 118 and 128.) Lower-case bp, bc or ad is used to indicate a radiocarbon date that has not been recalibrated. Though there are usually no commas in dates, BP dates do have a comma or space when they consist of five or more digits, e.g. 13,500 BP. (For geological dates see section 13.8.)

In England until 1752 the legal year began on 25 March, so for example the year 1673 comprised what we would now call 25 March

1673 to 24 March 1674. The dates between 1 January and 24 March are therefore often given in the form 23 March 1673/4. If the author gives only one year number it should be made clear in the preliminary pages whether the contemporary system or the modern one is being followed.

The Gregorian calendar was introduced in 1582, but the Julian calendar remained in use in England until 1752. The Gregorian (New Style) calendar was ten days ahead of the Julian (Old Style) calendar from 1582 to 1600, eleven days ahead from 1601 to 1699 and twelve days ahead from 1700 to 1752. The author should say in a note whether New Style or Old Style dates are being used, or should identify them 'ns' or 'os', or give both, e.g. 11/21 October 1599, 25 October/6 November 1709. In Russia the Gregorian calendar did not come into use until 1918 (1 February 1918, Old Style, became 14 February, New Style).

In a book dealing with Islam consider whether it should give Islamic as well as Christian dates, and which should be given first; the two dates usually have an oblique stroke between them. Similarly with books on Judaism.

Change vague references that will soon become misleading: 'in the last ten years', 'recently', and so on, should be changed to 'in the 1990s', 'since 2000' or whatever is appropriate.

6.5.2 Time

Time is treated in the same way as other quantities: words are used for periods of time such as 'it took him six months', figures for exact measurements and for series of numbers. Use figures in 8.0 a.m., words in eight o'clock, no hyphen in half past eight. With the 24-hour clock use 19.45 to avoid confusion with years. Remember that 12.0 noon is neither a.m. nor p.m., as these mean 'before noon' and 'after noon'.

A hyphen is usual in 'a five-minute start', an apostrophe in 'five minutes' start'. Apostrophes of this kind are often omitted from proper names such as Hundred Years War, but they should be retained elsewhere.

For astronomy see section 13.4.3.

6.6

FOREIGN LANGUAGES

The *New Hart's Rules* is a good guide on difficult points, and *The Chicago Manual of Style* also has a useful chapter on foreign languages. This section merely warns you of some common pitfalls.

Foreign-language material falls into three categories:

- 1 Texts for people who know or are learning the language. Such material will be in the original characters, or, if transliterated, will usually contain all diacritical marks. Foreign conventions such as *guillemets* (« ») are likely to be retained except in elementary books.
- 2 Foreign proper names and technical terms in a book to be read by people who may not know the language. Words from non-Roman alphabets will usually be transliterated; and some or all diacritical marks may be omitted from European languages other than French, German, Italian and Spanish. Foreign words in an English sentence should be in the nominative form:

he was Director of the Institut für angewandte Sozialwissenschaft
unless a different case is necessitated by a word within the foreign
phrase:

to form the ARD (Arbeitsgemeinschaft der öffentlichrechtlichen
Rundfunkanstalten Deutschlands)

In German words, ü etc. are preferred to ue etc. where appropriate, and German nouns should retain their initial capital if they are italicized. For the use of italic, and of English plural forms, see section 6.7.1.

- 3 Tables, figures, maps, etc., borrowed by an author from books or journal articles in another language. Not only should the wording be translated, but such conventions as *guillemets* and decimal commas should be anglicized as well.

Alphabetical order. See section 8.2.2.

Most accents and ligatures are now accessible in the popular computer programs so they should not present a problem, but

make a separate note for the typesetter if you think there may be difficulties.

When the Scandinavian \emptyset or the Polish $\ddot{\text{t}}$ are required, make it clear that these are letters with strokes across them and are not deleted.

Arabic

In transliterated Arabic the author may use both ‘*ain* and *hamza* (which correspond to the Hebrew ‘*ayin* and *alef*). The true Arabic characters are accessible in most computer programs (e.g. ‘and’), and even if you or the author cannot produce the correct character the typesetter will be able to do so as long as clear instructions are given. Note that the ‘*ain* has both capital and lower-case forms. If, however, the author has presented them as an opening quote or a Greek rough breathing (*asper*) for the ‘*ain*, and a closing quote or Greek smooth breathing (*lenis*) for the *hamza* for example, it may be wise to use double quotation marks for quotations in a book containing much transliterated Arabic.

Chinese

Many authors using English have now adopted the Pinyin system of romanization (which has been in official use in China since 1979) in place of the Wade–Giles system; but the old spelling of some familiar names is often retained in traditional contexts. If the author has not explained the system in a preliminary note, ask the commissioning editor whether Chinese words are, or should be, romanized according to the Pinyin system.

A rigorous implementation of Pinyin would lead to Sun Zhongshan and Jiang Zhongzheng as opposed to Sun Yatsen and Chiang Kaishek. A number of Chinese scholars now recommend that western practices are followed, for instance two of the key figures in the Cultural Revolution known as Zedong Mao and Enlai Zhou are, of course, called Mao Tse-Tung and Chou En-lai in the west. *The Chicago Manual of Style* has some useful guidelines (pp. 425–30) but the conversion tables should not be used without specialized knowledge and some decisions must be left to the good sense of authors.

For footnotes style it may be worth considering dropping the system of including a transliterated version of article and book titles in notes. It should be sufficient to give the Chinese version and an English

translation. Those who can pronounce Chinese characters do not need the transliterated version, and those who cannot read the characters cannot learn anything from it.

French

In the past, accents were often omitted from capitals and small capitals (especially capital A). However, most leading French publishers now include accents on capitals, and many British publishers, including Cambridge, have followed their lead. Accents should, in any case, be retained if the author has used them and the book is consistent. If the author has not used them it would be wise to consult before inserting them.

Accents and ligatures were not always used in medieval texts, so do not add them without asking the author; but any ligatures that are wanted must be clearly presented. Spellings, too, have changed over time so do not alter without the author's approval.

Usually only the first word of the name of an institution is capitalized in French books: Comité de lutte contre la repression coloniale, Académie française, Bibliothèque nationale. However, in a book (such as a guidebook) that is meant for an English-speaker it may be sensible to follow the English style and use capitals for all main words: Musée des Arts Décoratifs.

For capitalization of book titles see p. 239 below.

In surnames and place names 'Saint' and 'Sainte' are normally spelt out and followed by a hyphen.

German

All nouns have capitals, and words are sometimes letterspaced for emphasis.

In pre-1900 works you may meet ue, oe, Th (for T) and variations in capitalization.

There are various ways of indicating quotations. If *guillemets* are used, they usually point inwards (» «).

Between 1998 and July 2005 there was a transition period to allow new German spelling forms to be introduced (*Rechtschreibreform*), and since 2005 old orthographic forms officially have been regarded as incorrect. For example, the new rules state that ss is to be used instead

of *Eszett* (ß) after a short vowel (e.g. *dass*, *nass*, etc.) and ß is now to be used only after a long vowel or diphthong.

Some of the other issues affected are:

- *Eindeutschung* (germanizing) of foreign words: *Spagetti*, *Megafon* (previously *Spaghetti*, *Megaphon*)
- Verbs: separate noun and verb, e.g. *Rad fahren* (previously *Radfahren*); separate adjective and verb, e.g. *sauber halten* (previously *sauberhalten*); separate verb and verb, e.g. *sitzen bleiben* (previously *sitzenbleiben*)
- More use of *Bindestrich* (dash): *20-jährig*
- Capitals: e.g. noun after preposition: in *Bezug auf heute Abend*.

There are also new rules regarding splitting nouns at the end of a line, for example no longer *kk* for *ck* (*Zu-cker*); *st* can now be split, e.g. *Fens-ter*; and short words: *A-bend*, *U-fer*, etc.

However, you should be cautious about introducing the new system across the board. Quite a few German publishers and newspapers themselves are reluctant to accept the reforms. It is also worth noting that not all German-speaking countries are introducing the same changes. The *Eszett* is something of an archaism in Swiss German and there are other variations in Austrian German. Most publishers of English works would probably have some sympathy with an academic who was writing (say) about Christa Wolf, and quoting from a twenty-year-old edition, and who wanted to retain the old styles throughout. We suggest that you should consider the context and take advice if you are not sure which system should be used.

There is much more information on this in the *New Hart's Rules* and on various websites: www.free-definition.com and www.learn-german-online.net are but two that give good introductory explanations.

Greek

See section 14.1.

Italian

'Old' Italian has a fairly haphazard use of consonants: many that are double in modern Italian are single, for example *vorei/vorrei*. If the author quotes original texts consistently it is probable that the older

spelling is intentional. Remember to make a note for the proofreader about any unusual spellings.

Latin

Beware false genitives on title pages. Some authors may give Latin short titles in the genitive, for example *Symphoniarum sacrarum*, on the grounds that this is how the words appear on the title page. The reason is that they are preceded by the word ‘Liber’: ‘The book of sacred symphonies’. The correct short title should be in the nominative: *Symphoniae sacrae*. See also section 14.1.

Russian

The Russian alphabet can be found in appendix 5. Consult the author as to whether any sloping Cyrillic is to be used; if so, see that it is clearly presented.

Turkish

Note that Turkish employs an undotted i as well as a dotted one.

6.7

ITALIC

Italic is used for:

- titles of published books, except for the Bible, the Koran and books of the Bible, which are roman without quotes. Titles of chapters, articles, short stories and unpublished theses are roman in quotes. Preface, Acknowledgements, Bibliography, etc. are roman without quotes.
- titles of periodicals; but article titles are roman and usually in quotes except in the author–date system (see p. 262). For use of roman ‘the’ or italic ‘*The*’ in periodical titles see p. 241.
- titles of long poems that are virtually books in themselves, e.g. *Paradise Lost*; but titles of short poems as roman in quotes (see also p. 240)

- titles of plays and films, radio and television programmes (but the titles of individual episodes of radio and television series are given in roman in quotes)
- titles of major musical works such as operas, oratorios, ballets and song cycles given descriptive titles by the composer; but roman in quotes for nicknames given by other people, e.g. Beethoven's 'Pastoral' Symphony, and for the titles of songs; and roman without quotes for titles such as Symphony No. 5 in C minor
- titles of paintings and sculptures
- names of ships, apart from such prefixes as HMS (HMS *Repulse*); but types of ship, aircraft and car are roman (a Spitfire, a Rolls-Royce)
- genera, species and varieties; but genera mentioned in the plural (e.g. staphylococci) or in a general way (e.g. 'illness caused by a staphylococcus') are roman and lower case. Orders, families, etc., are roman.
- mathematical variables (including geometrical 'points' and generalized constants such as constants of integration); but operators and chemical elements are roman
- foreign phrases, not yet naturalized, in an English sentence; but roman for proper names such as institutions and streets, and roman in quotes for foreign quotations
- names of parties in legal cases (see section 14.2.6), but v. between them is usually roman
- directions to the reader, e.g. *see also* in an index, or *above* in a caption; also stage directions in plays
- identification of letters or words referred to, e.g. 'the letter *h*'; alternatively roman, with or without quotes, may be used
- emphasis, but it should be used sparingly. Authors of textbooks may italicize a phrase near the beginning of a paragraph, as a kind of subheading. Or they may italicize technical terms when they are first used; if so, they should not use italic for other kinds of emphasis as well.

Italic should not be used for the names of Acts of Parliament, for hotels, theatres, pubs, etc., or for possessive s following an italic word (unless

the italic is being used for emphasis), e.g. ‘the *Discovery*’s home port’, but ‘it was *the butler*’s fingerprint’.

6.7.1 Foreign words and phrases

In general books keep italic to a minimum; in novels, for example, it can look very self-conscious, and any foreign words used are probably proper names or anglicized words, which would not be italic anyway.

In more specialized books italic may be used for foreign words (except the names of persons, institutions, places, etc.) in an English sentence, but not usually for foreign quotations of more than a word or two, which would be given in roman in quotation marks. Some authors italicize foreign words only the first time they occur; this is an acceptable system, provided there are no foreign words that may be momentarily mistaken for English ones, e.g. *place* (French ‘square’) or *Land* (German ‘region’). Of course, if the author is using italic for another purpose, say to indicate words of linguistic interest, other foreign words should not be italicized.

It is sometimes difficult to know where to draw the line between italic and roman: for example, if *louis d’or* is italic and *franc* is not (because it is now part of the English language) the author may complain of inconsistency. Most authors follow the general usage in their subject; some follow the *Concise Oxford Dictionary*. The *New Oxford Dictionary for Writers and Editors* and Peters, *The Cambridge Guide to English Usage*, are more helpful.

If a foreign word is italicized, it should have the correct accents; it should be in the masculine or feminine form, as appropriate:

her *protégée* looked *distrainte*

The word should probably be in the nominative:

his parents received a *blauer Brief*, a warning letter written in blue

unless it is within quotes. If it is roman it does not matter whether the word has an accent or not (or whether it agrees in gender), provided the author is consistent. It is usual to include the accents where they help to show the pronunciation, as in the third syllable of

protégé, but if one accent is included then all must be: protégé not protegé.

Roman is used for i.e. and e.g., and sometimes for ibid.

Plurals

Look at the author's use of native or English plurals for foreign words used in an English sentence: the plural form in some languages looks like a different word from the singular, and in such cases it would be better to use the English plural ending. Plural s is usually italic even if it is not strictly the plural form of the foreign word, e.g. *qanats*.

Explanation of foreign words

If the author uses a lot of foreign words, for example Indian terms for castes, ceremonies, etc., a glossary may be needed.

6.7.2 In headings

Where headings or running heads are in italic, foreign words and titles of books, etc. – which would normally be in italic – are sometimes put in quotes. This tends to give foreign words a self-conscious look; and it may be better to omit the quotes even though the word is italic in the text. In some books, words that are italicized in the text are set roman in italic headings.

6.7.3 Italic punctuation

Italic punctuation should be used only within an italic phrase, not before or after it:

In *Camilla: or a Picture of Youth*, Fanny Burney portrays . . .

The best-known case, *Smith v. Jones*, raises an interesting point of law.

Where an italic subheading ends with a colon, the colon is regarded as part of the heading.

6.8

MEASUREMENTS

In science and mathematics books SI (Système International d'Unités) units are now normally used (see section 13.3). The basic seven SI units are:

<i>Physical quantity</i>	<i>Name of SI unit</i>	<i>Symbol</i>
length	metre	m
mass	kilogram	kg
time	second	s
electric current	ampere	A
thermodynamic temperature	kelvin	K
luminous intensity	candela	cd
amount of substance	mole	mol

Further information on SI Units and recommended use can be found in the International Standard Organisation (ISO) document: ISO 1000, or in the British Standards Institute (BSI) document: BS 55. Visit the website of the UK metric association for more links and details: www.ukma.org.uk.

In historical works it may be best to leave the imperial measurements and provide a conversion table in the preliminary pages.

In other books metric measurements should be added to or substituted for imperial ones. It may be necessary to ask the author how accurate the measurements are: for example, should 100 yards have an exact equivalent or an approximate round number?

Remember that abbreviated units of measurement, whether metric or imperial, have no full point and take no s in the plural: 52 kg, for example.

6.9

MONEY

If whole pounds or dollars appear in the same context as fractional amounts, they should be treated in a similar way, for example '£6.00, £5.25 and £0.25', not '£6, £5.25 and 25p'. Do not use £ and p or \$ and ¢ in the same expression. You may need to distinguish between

currencies that have the same denomination, for example US\$ and A\$, although \$ on its own usually implies the American dollar.

Pre-decimal British money should be in the form:

£6 <i>or</i> £6 os od	£6 5s <i>or</i> £6 5s od
5s <i>or</i> 5s od	£6 5s 4d
4d	5s 4d

In the past s and d were italic with points, but now they are more often in the same style as p (roman with no point); if you do include points, do not include one after the £ digit. Except in quotations, substitute 5s for 5/-, 5s 6d for 5/6. Where sums are grouped in the text, treat them consistently, but note that £0 is never used and os is used only if there is a £ digit; so £6 os od, 6s od and 6d are consistent.

Euros and the euro sign € are now in common use. The style is €40.45 (forty euros and forty-five cents). As with £ and p, \$ and ¢, do not use € and c in the same expression.

In historical works where terms such as guinea are used throughout, an explanatory note may be needed in the prelims; but if such terms are used only once or twice, it may be best to explain them where they occur.

Indian rupees can be given either in millions (Rs. 1,000,000) or in lakhs (Rs. 100,000, written Rs. 1,00,000) or crores (Rs. 10,000,000, written Rs. 1,00,00,000). If the editor wishes to retain lakhs or crores, see that the notation is explained in the preliminary pages; and warn the typesetter and proofreader on your style sheet.

Where sums of money are tabulated, it is best to put the unit in the column headings rather than beside each item (see fig. 9.2, p. 224).

For a list of currencies of the world see Peters, *The Cambridge Guide to English Usage*, appendix ix.

6.10

NUMBERS

For science and mathematics books see chapter 13.

'Numeral' and 'figure'

To some typesetters 'numeral' means a roman numeral; they use 'figure' to mean an arabic numeral. To avoid possible misunderstanding, it is best not to use 'numeral' on its own where you are referring to a number to be set in arabic.

6.10.1 Lining figures and old-style (non-lining) figures

Lining figures are usually the same height as full capitals and so align well with them:

0 1 2 3 4 5 6 7 8 9

Because they do not have ascenders and descenders lining figures are usually used in science and mathematics books as this allows for superscript and subscript figures (which are also lining) to be clearly distinguished. They are also more suitable for music and law books. Alert the designer or typesetter to any headings and running heads containing arabic figures that may need special treatment.

Old style or non-lining figures have ascenders and descenders and look right with small capitals:

o 1 2 3 4 5 6 7 8 9

They are easier to read in large groups (for example in tables); but they have the disadvantage that the 'one' in most typefaces looks like a small-capital roman 'one'. This can be confusing in bibliographical references, where arabic eleven (11) and roman two (ii) may be confused. Another complication is that, as we have said, most mathematical superscripts and subscripts are lining, and authors of books that contain them feel that it is a bad thing to use two 'ones' that look so different. Also non-lining figures next to full capitals can look at first glance like subscripts: 3T₃.

Only one kind of figure is used in a book, with a few exceptions: as we have just mentioned, superscripts and subscripts in mathematics are nearly always lining figures; also the designer will ask for lining figures

to be used in headings set in full capitals, and for non-lining figures to be used in headings set in small capitals. Point out any headings and running heads that contain arabic figures, and any other potential problems.

6.10.2 **Ambiguous numbers**

Distinguish capital O and zero, l and 1, roman and arabic one. Avoid the abbreviation ll. (lines) if lining figures are to be used. See that all figures are legible and unambiguous; for example the continental 1 can be read as a 7, and some American 4s can be read as 7s. A billion nowadays means a thousand million, but in Britain it used to mean a million million, so if the word is being used in a historical context it may need to be explained. Check with the author if you do not think it is clear.

6.10.3 **Words or figures**

Most publishers use words for small numbers (usually those below 10, 12 or 100), except for exact measurements, cross-references and series of quantities; where numbers in the same paragraph fall below and above the chosen limit, use figures for both: 'between the ages of 10 and 15', not 'ten and 15'. Round numbers above the chosen figure may be expressed in words when they are not part of a series. Where there is a series of round millions 2m or 2m. is often used; with a pound or dollar sign, 2 million may also be used. In financial reports one finds 25k for 25,000.

Where two series of quantities are being discussed, for example numbers of wards and numbers of beds, it may be clearer if words are used for one series of quantities: 'ten wards held 16 beds each, but fifteen others contained as many as 40'.

Spelt-out numbers such as twenty-one are hyphenated. Use figures to avoid a hyphen in an already hyphenated compound: '62-year-old man', not 'sixty-two-year-old man'.

Figures must be used before abbreviations: 5 kg, 6%.

6.10.4 Commas in thousands

In science and mathematics books there is usually no comma in thousands. Numbers with five or more digits either side of the decimal point have a space: 8478 but 84 782, 782.689 52. However, in a table containing both four-figure and five-figure numbers, the four-figure numbers must be spaced too, in order to align.

Authors of general books usually include a comma in numbers with four or more (or five or more) digits. If four-figure numbers have no comma in the text, you will need to add one in tables where four-digit numbers must align with five-digit ones.

Commas and spaces are not used in dates (except for BP dates), in line numbers or in many reference numbers, where one should follow the usage of the issuing authority.

6.10.5 Decimal points

Decide whether decimal points should be low (on the line) or, rarely, medial (raised). The low point is usually used in science and mathematics books. Where the author has borrowed, say, a French or German table or diagram, change the decimal commas to points.

The decimal point should normally be preceded by a digit; add a zero where the author has no digit before the point, except in quantities that never reach 1 (such as levels of probability) and ballistics. Do not add zeros after a decimal point to give a consistent number of digits unless you are sure that is correct.

6.10.6 Percentages

Percentages are usually given in figures, whether per cent or % is used; but if the percentages are not exact ones they may be spelt out if followed by per cent. In some cases per cent is used in the main text, and % in tables and footnotes (or in tables only). Although per cent is an abbreviation, it takes no full point; it should be roman, not italic; and in American usage it is one word.

Make sure that percentages are distinguished from actual numbers in tables. Do not worry if percentages do not add up to exactly 100; the

individual percentages are usually rounded up or down, and the total should fall between 99 and 101, though given as 100.

6.10.7 **Elision of pairs of numbers**

Page numbers. In Britain, page numbers are often elided as far as possible except for 11 to 19 in each hundred, which retain the ‘tens’ digit: 21–4, 130–5, but 211–15. Some publishers prefer to repeat the ‘tens’ if the first number ends in zero: 130–35.

In the USA, page numbers are often elided to the last two digits, unless the tens digit is a zero: 71–78, 121–24, 1121–24, but 100–8. If the author’s system is consistent and easy to follow, it is probably not worth changing.

Measurements, such as length, temperature, wavelength, latitude and longitude, percentages, should not be elided, because it is possible to use a descending scale as well as an ascending one: 21–2 might mean 21 to 22 or 21 to 2. Where an author consistently elides such pairs of numbers it will probably not be worth changing them unless elision really does lead to ambiguity.

Dates. See section 6.5.1.

Figures interspersed with letters cannot be elided, for example folio numbers which are followed by ‘verso’ or ‘recto’ (fos. 22v–24r) or numbers preceded by ‘circa’ (c. 1215 to c. 1260).

Roman numbers should not be elided.

Other numbers, such as population, amounts of money, etc., are probably best treated according to the author’s system. See that the author does not say 2–3,000 to mean 2,000–3,000 if there is any chance of ambiguity.

6.10.8 **En rule between numbers**

See section 6.12.1.

6.10.9 **Roman numbers**

Full capitals are used for titles such as Henry VII and for LXX (Septuagint); such numbers should not be followed by a full point

(except, of course, at the end of a sentence). Small capitals are used for most other capitalized roman numbers, for example volume numbers, unless these occur in combination with lining figures. Lower case is used for preliminary page numbers and such things as scene numbers in drama references which contain two roman numbers that need to be distinguished. Ask the author if you should change full capitals or lower-case roman numbers to small capitals if you are not sure what is required.

6.10.10 **Numbered items within paragraphs**

Within a paragraph a number with just a closing parenthesis can be ambiguous:

This should contain 1) author's initials or forename, followed by 2) author's surname, 3) title of article.

It is better to use the form (1), etc.

6.10.11 **Numbers and letters**

Combinations of figures and letters (except units of measurement) are often unspaced: 2a, 17ff., 8n. See table 6.1 on p. 121.

6.11

PROPER NAMES

The names of foreign persons, places, institutions, etc., should not be italicized (except in italic headings).

Consistent forms – native or anglicized

If foreign names appear in the text or as places of publication, check that the author consistently uses either the anglicized form (if any) or the native form of each. It is easy to miss names that are inconsistently anglicized.

Generally, anglicized spellings are to be preferred in a book aimed at an English-speaking market. For example, in bibliographical

information it may be better to use British forms for Munich, Florence, Cologne, Basel, etc., but to keep the original name if it appears in a historical context. The *New Hart's Rules* gives preferred forms for a number of places, but see also Peters, *The Cambridge Guide to English Usage*, pp. 227–8, for a useful entry on geographical names.

In books intended for readers who do not know the original language, some or all diacritical marks may be omitted from native forms if there is no anglicized form. As French, German, Italian and Spanish are widely known, accents are usually retained; for books about other countries, ask the author to add accents to proper names if necessary.

Specific forms

Use USA for North America rather than America(n), wherever there is any possibility of ambiguity. Similarly England, Great Britain (England, Scotland and Wales), the United Kingdom (Great Britain and Northern Ireland), the British Isles (United Kingdom plus the Irish Republic) should be used accurately.

Note that Holland is, strictly speaking, only the name of two provinces of the Netherlands: Noord-Holland and Zuid-Holland.

Up-to-date forms

Watch for out-of-date names, particularly for newly independent countries, though of course one should normally use contemporary rather than modern names in historical works, for example St Petersburg in a book about nineteenth-century Russia, but Leningrad in one about the Second World War; and check whether Beijing or Peking is appropriate in a work on China.

If, say, African place names have to be brought up to date, ask the author to do it, for it is not only the names of countries that have been changed; some towns and natural features have different names as well, although these can sometimes be checked on the internet, and see Peters, *The Cambridge Guide to English Usage*, pp. 227–8.

Some common mistakes

<i>Use</i>	Habsburg	<i>not</i>	Hapsburg
	Hong Kong		Hongkong
	Cape Town		Capetown
	Nuremberg		Nuremburg
	The Johns Hopkins University		John Hopkins University
	Western Australia		West Australia

See Rees, *Rules of Printed English*, p. 303, for some personal titles that differ slightly in spelling from place names.

Do not be misled by the stressed syllable into misspelling Apennines, Caribbean, Philippines.

Prefixes such as de, von, van

Except in anglicized names such prefixes are usually lower case (except, of course, at the beginning of a sentence).

French names

Do not abbreviate Saint and Sainte in surnames and place names. They should be hyphenated to the following element: Sainte-Beuve.

Dutch names

The 's (abbreviated from 'des') and 't (abbreviated from 'het') should usually be preceded and followed by a space, though in names of towns such as 's-Gravenhage there is a hyphen; ij is treated as a compound letter and so both elements should be capitalized at the beginning of a proper noun.

Names of companies

Retain the ampersand, provided the author uses it consistently.

Inverted forms for bibliographies, etc.

If you are inverting names to bring the surname to the beginning of the entry, there are one or two pitfalls. For example, unwesternized Japanese and Chinese names already have the surname first, and in Spanish and Portuguese names it may be the penultimate element that should come

first, e.g. Federico Gutiérrez Granier should be under Gutiérrez, not Granier. An invaluable guide is *Names of Persons: National Usages for Entry in Catalogues*.

6.12

PUNCTUATION

Follow the author's system; if there is no system, use the minimum punctuation necessary to clarify what would otherwise be ambiguous or misleading. This section does not deal with general rules of punctuation (for those consult Trask, *Penguin Guide to Punctuation*). It attempts to cover points that may cause difficulty for new copy-editors; and as en rules cause most difficulty, it deals with those first.

6.12.1 **En rules**

An en rule is longer than a hyphen, and can be used either as a parenthetical dash or to convey a distinction in sense. Make clear whether it is to be spaced or closed up: en rules for parenthetical dashes are always spaced, en rules for sense are usually closed up.

To convey a distinction in sense

En rules are used when the first part of a compound does not modify the meaning of the second part. They can usually be thought of as standing for 'and' or 'to'.

En rules are used to mean 'and' in such phrases as:

Bruno–Tyson fight
Labour–Liberal alliance
oil–water interface
gas–liquid chromatography
theocratic–military site
Urdu–Hindi issue
red–green colourblind (but hyphen in blue–green if it means bluish green)

Distinguish between 'the Bruce–Partington plans' (one person) and 'the Bruce–Partington plans' (two people); actor–manager is usually hyphenated as it refers to one person but two roles.

Although ‘Sino-Japanese’ and ‘Chinese–Japanese’ mean the same thing, it is usual to have a hyphen in the first (i.e. where the first part of the word is a prefix that cannot stand on its own) and an en rule in the second. Hyphens are also used in such compounds as 1-chloro-3, 6-dimethylnaphthalene. Some people prefer an oblique stroke (solidus) in terms such as ‘oil/water interface’ or where one or more elements consist of more than one word, e.g. Bedford/Milton Keynes boundary.

The en rule should not replace ‘and’ if the word ‘between’ is used: say ‘the period between 1920 and 1930’, not ‘the period between 1920–30’.

En rules are used to mean ‘to’ in such phrases as:

1914–18 war
pp. 1–20
London–Glasgow railway
input–output ratio

The en rule should not replace ‘to’ if the word ‘from’ is used: say ‘from 1970 to 1976’ not ‘from 1970–6’.

It may be better to substitute ‘to’ for the rule if there are also hyphens in the compound: ‘5–10 day interval’ is acceptable, but if you wanted to hyphenate ‘10-day’ it would be better to have ‘5- to 10-day interval’, similarly ‘10- to 14-year-olds’ is better than ‘10–14-year-olds’.

En rules meaning ‘to’ and ‘and’ are usually unspaced: theocratic–military, chapters 8–9, 101–50. However, spaced en rules may be used between groups of numbers and words to avoid implying a closer relationship between the words or numbers next to the en rule than between each of these and the rest of its group:

6. 6–8	<i>but</i>	6. 6 – 7. 8
September–January		18 September – 19 January
1215–1260		<i>c.</i> 1215 – <i>c.</i> 1260

But these spaced en rules should be used cautiously, especially if there are also parenthetical dashes, as the reader may not be able to tell one from the other; and it may be better to substitute ‘to’ in such cases.

Parenthetical dashes

Spaced en rules are now most often used. If the dashes are unspaced in the text, insert a space on either side of each one (see p. 52). Unless the

parenthetical phrase is at the end of a sentence, check that there is a pair of dashes – not one or three – and that the second one is correctly placed.

Other uses

An en rule with a space before it can be used to indicate that a speech breaks off abruptly (an ellipsis in such cases suggests a pause, rather than an interruption).

Use a hyphen rather than an en rule when the author is talking about parts of words, as in ‘the prefixes pre- and post-’. Opinion is divided as to whether an en rule or a hyphen is a better way of symbolizing a missing letter in a word (if the author uses dashes rather than points).

6.12.2 Em rules

Some publishers use unspaced em rules for parenthetical dashes, but a spaced en rule is now frequently employed (see above).

Em rules are sometimes used to introduce lines of dialogue, for example in James Joyce’s stories and in some foreign texts; in such a system there is no sign to show where the speech ends, and it may be sensible to substitute quotation marks in a foreign-language reader for schools, to help the pupil.

Em rules may be used to indicate the omission of a word or part of a word:

She was said to have had an affair with — that season.
Would Mr T— consider taking responsibility?

Although many publishers prefer to use indention in indexes and bibliographies, em rules may stand for a repeated entry heading or author’s name (two rules being used for entry heading plus subentry heading, or for joint authors’ names respectively), but this can lead to confusion (see section 10.1.3). If you do use rules in an index, see that it will be clear to the reader exactly how much is represented by the rule.

Em rules are also used in tables (see p. 226).

6.12.3 Hyphens

Some subjects have a conventional usage, and some authors have strong views, so ask before imposing your own system. Introduce hyphens only to avoid ambiguity:

best known example	best-known example
deep blue sea	deep-blue sea
four year-old children	four-year-old children
little frequented place	little-frequented place

and do not feel that similar words must be treated ‘consistently’, e.g. lifebelt, life-jacket. The *New Hart’s Rules* gives some that you may find helpful. American authors tend to use fewer hyphens than the British do. Note that African American has no hyphen even when used as an adjective.

Look at any hyphens at the ends of lines in the text, and indicate or key those that are to be retained if the lines are broken in different places.

Floating hyphens, as in ‘sixteenth- and seventeenth-century architecture’, ‘pre- and postwar’, may be avoided by rewording. If rewriting would lead to a clumsier sentence, see how many hyphens are in fact necessary. Sometimes the sense will be clear if the first hyphen is omitted; but in ‘phosphorus- or sulphur-containing compounds’ the sense would change. Sometimes a hyphen will have to be added to the second compound: ‘pre- and postwar’ is clear, but does ‘nitro-’ in ‘nitro- or chlorophenylnaphthalene’ mean nitrophenylnaphthalene or nitronaphthalene?

If you can, avoid ex- (former) qualifying more than one word, as in ‘ex-public schoolboy’.

6.12.4 Brackets

The word ‘brackets’ usually signifies square brackets; round brackets are called ‘parentheses’ or ‘parens’. The curly brackets that group items in a table are called ‘braces’. For the conventional order of brackets in mathematics see pp. 319–20.

Square brackets

Square brackets should be used to indicate words interpolated by the present author in quotations; the material within the square brackets does not affect the punctuation of the outer sentence. In editions of texts both square and angle brackets may be used (see section 11.5.8).

Square brackets may be used in bibliographies to enclose an author's name, publication place or date that does not appear in the publication cited. In such a case the entry may be punctuated as though the square brackets were not there:

Geddes, D. *St Michael's Church, Amberley*. Arundel, Balthwayt Press, [1871]

For legal references see section 14.2.

If square brackets are used for interpolations, it could be misleading to use them also to replace parentheses within parentheses. In British style use parentheses within parentheses; but in American style use square brackets within parentheses.

6.12.5 Apostrophes

Possessives

The inclusion or omission of the possessive *s* should be decided on the grounds of euphony; this means that some possessives will have an *s* and some will not, but systems differ. *New Hart's Rules* recommends that in English names 's should be used in all monosyllables and disyllables, in longer words accented on the penultimate syllable, and in other longer words where it sounds right. However, the *s* is usually omitted when the last syllable of the name is pronounced *iz*: Bridges', Moses', but James's, Thomas's, and also in the names of the ancients: Socrates', Dionysus' and so on.

Delete any apostrophe that has crept into its, yours, ours, theirs, hers.

Where possible, reword to avoid the combination of a possessive with quotes or a parenthetical phrase:

- not* ‘L’Allegro’s’ significance in Milton’s work
 it was James, his brother’s, camera
 it was John (my host’s) car
- but* the significance of ‘L’Allegro’ in Milton’s work
 it was his brother James’s camera
 the car belonged to John, my host

Plurals

Apostrophes should not usually be used to indicate plurals:

- | | | |
|-------------|------------|-------------|
| the Joneses | <i>not</i> | the Jones’s |
| 1960s | | 1960’s |
| NCOs | | NCO’s |

However, some people prefer to use apostrophes after lower-case letters:

- dotting the *is* *or* dotting the *i*’s

Omissions

An apostrophe is not needed in commonly used abbreviations such as:

- | | |
|-------------------|-------|
| thirties (=1930s) | flu |
| bus | phone |

6.12.6 Commas

As you know, the inclusion or omission of a comma can change the sense. Some authors do not realize that this happens with ‘because’ and ‘in order to’.

She said Auckland was attractive because he lived there [it was attractive because he lived there]

She said Auckland was attractive, because he lived there [she said it because he lived there]

He claimed that he had attended church, in order to avoid the penalties of the law [he claimed this in order to avoid the penalties]

He claimed that he had attended church in order to avoid the penalties of the law [he said this was why he had attended church]

A common fault is the omission of commas round ‘however’; at the beginning of a sentence this can be misleading:

However we tried, we could not do it
However, we tried as hard as we could

A comma should be consistently omitted or included before the final ‘and’ or ‘or’ in lists of three or more items:

red, white and blue red, white, and blue

If the author’s usual style is to omit the comma, an exception should of course be made if the sentence is a complex one:

red, white and blue, and green banners fluttered in the wind

In American style the comma is more often included.

6.12.7 **Common faults of punctuation**

There are some mechanical things that are often overlooked.

- 1 There should not be a comma before an opening parenthesis, except in an index where subentries are in parentheses.
- 2 A full point should come before the closing parenthesis if the whole sentence is in parentheses; otherwise after the closing parenthesis:

He wore a hat. (The sun was very strong.)
He wore a hat (the sun was very strong).

- 3 At the end of a sentence there is no need to add a full point after an abbreviation that ends in a point or after a punctuation mark finishing a quotation or a book or article title:

The article was called ‘Ruins in Malmesbury, Wilts.’
He was editor of *Which?*
The garden was full of spring flowers: daffodils, tulips, irises, etc.

The most usual exception is if the abbreviation or question mark or exclamation mark is within parentheses inside the sentence:

He edited a magazine (*Which?*).

If the main sentence is a question or exclamation, and a quoted question or exclamation ends at the same point, two sets of punctuation will be needed:

‘Which of you shouted “Fire!”?’

- 4 Parenthetical dashes stand on their own, without commas. If an author feels that a comma is needed in a particular case:

the family consists of Mohammad Musa – my 31-year-old host, – his mother, his 17-year-old wife . . .

it would be better to substitute parentheses for the dashes:

Mohammad Musa (my 31-year-old host), his mother, his 17-year-old wife . . .

- 5 There should be no full point at the end of items in a list of plates and figures or at the end of broken-off headings.
- 6 Commas should be consistently included or omitted after ‘that is’ or ‘i.e.’
- 7 ‘For example’ and ‘e.g.’ are used in two ways. If they form the whole of a parenthetical phrase, they should be between commas:

it was, for example, his habit to . . .

If they introduce an example or list of examples, they should be preceded by a comma or other mark of punctuation; but we think it is clearer if no comma follows:

superstitions, for example the belief . . .

If the phrase is preceded by a semi-colon some publishers prefer a comma to follow:

some people; for example, the Incas, the Aztecs . . .

- 8 A colon introducing a list or other displayed material should not be followed by a dash.
- 9 Semicolons or full points, *not* commas, should be used to separate main clauses that have different subjects and are not introduced by a conjunction.

6.13

SAFETY

Safety is extremely important: if you are copy-editing a cookery book, chemistry textbook, car maintenance handbook or any other set of practical instructions, ask the author to confirm that the materials are correctly named, that the quantities are correct, that diagrams (such as wiring diagrams) are accurate and that any safety measures such as protective clothing or adequate ventilation are mentioned early enough. For example, in cookery books translated from French, bay leaves (*laurier*) have been translated as laurel leaves, which are poisonous; and in a chemistry textbook an extra zero made a mixture in a recommended experiment dangerously explosive.

In illustrations, people should be shown wearing any necessary protective clothing and taking any other appropriate precautions.

See also section 3.1.4 on negligent misstatement.

6.14

SPELLING

The spelling of any book and article titles cited should not be made consistent with the rest of the book; and the spelling of quoted material is usually left unchanged (see sections 11.1, 11.5). Otherwise follow your house style or the author's system. Watch out for words with alternative spellings: the fact that both spellings are in common use makes it easy to miss inconsistencies:

acknowledgement	acknowledgment
ageing	aging
appendixes	appendices
biased	biassed
by-law	bye-law
centring	centering
connection	connexion
disk (computers)	disc (recordings)
dispatch	despatch

encyclopedia	encyclopaedia
focused	focussed
gipsy	gypsy
gram	gramme
guerrilla	guerilla
inflection	inflexion (use 'inflexion' in maths)
inquiry	enquiry
-ise	-ize (but see below for words that must be spelt -ise)
judgement	judgment (use 'judgment' in legal works)
medieval	mediaeval
movable (but 'moveable' in legal works)	
premiss	premise
programme, <i>but</i> computer program ('programmer' has two <i>ms</i> in both cases)	
reflection	reflexion
storey	story
wagon	waggon

Even if the author is using the -ize spelling, the following words must be spelt -ise in British-style books:

advertise	disfranchise	misprize
advise	disguise	mortise
affranchise	emprise	practise
apprise (inform)	enfranchise	precise
arise	enterprise	premise
braise	excise	prise (open)
chastise	exercise	reprise
circumcise	expertise	revise
comprise	franchise	seise (legal term)
compromise	guise	supervise
concise	improvisе	surmise
demise	incise	surprise
despise	merchandise	televise
devise	misadvise	treatise

The following should be spelt -yse, not -yze (except in American spelling):

6 House style

analyse
catalyse

dialyse
electrolyse

hydrolyse
paralyse

The word ‘Organization’, when used as part of the formal title of an international organization (e.g. the Food and Agricultural Organization or the International Civil Aviation Organization), will almost always use a ‘z’ rather than an ‘s’, even in books that use ‘-ise’ endings. If there is any doubt as to whether an ‘s’ or a ‘z’ should be used, it is usually easy to check on the website of the organization itself. Of course, the word ‘organisation’, when used generally, would still use an ‘s’ in a book with ‘-ise’ endings.

Watch out, too, for the inclusion or omission of accents on such words as ‘elite’, ‘regime’, ‘role’, and for the spelling of proper names; and also, of course, for hyphens.

Distinguish between:

dependant (noun)	<i>and</i>	dependent (adj.)
forebear (abstain)		forebear (ancestor)
forgo (do without)		forego (precede)
principal (chief)		principle (rule)
prophecy (noun)		prophesy (verb)

Note the following differences in spelling:

siege	<i>but</i>	seize
unmistakable		unshakeable

Watch out for the following words, which are often misspelt:

accommodate	minuscule
analogous	pavilion
battalion	sacrilegious
desiccation	stratagem
embarrass	superseded
gauge	trade union (<i>but</i> Trades Union Congress)
harass	vermilion
idiosyncrasies	weird
millennium	

Ligatures

Ligatures (combinations of two or more letters) are not used for ae, oe in anglicized words such as manoeuvre, Oedipus; but they are used in Old English and usually in modern French. Mention them on your style sheet if you think they may be overlooked or ‘corrected’.

6.14.1 American (US) spelling (sometimes referred to as International spelling)

If you are retaining American spelling, keep an American dictionary, such as the *Random House Webster’s Unabridged Dictionary*, beside you. A list of some common differences is given below, but Americans may use the ‘British’ spelling of some of these words, as they are alternatives. Also the changes listed do not apply to all words: for example en- is not always replaced by in-.

- am (not -amme), e.g. gram, program
- ay (not -cy), e.g. gray
- ce (not -se), e.g. practice (verb as well as noun)
- ck- (not -que-), e.g. check, checkered
- e- (not -ae-), e.g. anemia, archeology, esthetic
- e- (not -oe-), e.g. fetal (also used in British spelling)
- er (not -re), e.g. caliber, center, liter, somber, theater
- eu- (not -oEU-), e.g. maneuver
- f- (for -ph-), e.g. sulfur
- im-, in- (for em-, en-), e.g. imbed, inclose, insure (= ensure)
- ing (not -eing), e.g. aging, eying
- judgment
- l- (not -ll-), e.g. marvelous, woolen
- ler, -led (not -ll-), e.g. traveler, traveled, *but* controller, controlled
- ll- (not -l-), e.g. fulfill, installment, skillful, willful
- og (not -ogue), e.g. catalog
- ol- (not -oul-), e.g. mold, smolder
- or (not -our), e.g. honor, labor
- ow (not -ough), e.g. plow
- per, -ped (not -pp-), e.g. worshiper, worshiped, *but* shipper, shipped
- se (not -ce), e.g. defense, license (noun as well as verb), offense, pretense
- sk- (not sc-), e.g. skeptical

tire (noun), not tyre
toward, as well as towards
un- (not in-), e.g. undefinable
-z- (not -s-), e.g. analyze, cozy, paralyze

6.15

MISCELLANEOUS POINTS

This section contains a few extra points of style and syntax that tend to cause trouble. We should aim at clarity, simplicity and consistency, rather than pedantry; but we should retain useful distinctions in meaning, by discouraging authors from using words incorrectly. The following are common solecisms: ‘infer’ to mean ‘imply’ and ‘disinterested’ to mean ‘uninterested’.

The distinction between ‘may’ and ‘might’ is not always preserved these days, and it is probably not worth spending very long considering the point. The following example might help to clarify the matter. A news item about an earthquake said

But no action was taken to reinforce the columns, action that independent experts believe may have saved motorists on Tuesday.

The use of ‘may’ implies that some motorists were saved, and the ‘action’ is possibly the reason why they were; but what the writer actually meant was:

action that independent experts believe might have saved motorists

If the action had been taken, it is possible that motorists would have been saved.

I, we, the present writer

‘I think’ is preferable to ‘in the present writer’s opinion’ or ‘we think’, though an impersonal form may be necessary in a multi-author work.

A or an

Some authors still write ‘an historical’, ‘an hotel’; try to persuade them to let you change this.

With abbreviations it is sometimes difficult to know whether to use ‘a’ or ‘an’; abbreviations can be pronounced as though they were spelt out (a Mr Brown), or as a word (a NATO base), or as separate letters (an MP); and there are borderline cases.

It or she

Countries, ships, etc., should be described as *it* rather than *she*.

Singular or plural verb

See that the author treats each group noun such as ‘government’ as consistently singular or plural. It is very easy to be inconsistent about this, according to the context: ‘The Labour Government was forced into a corner; after some weeks of tension they agreed among themselves . . .’

‘Any’ and ‘none’ may be used with a plural verb although, strictly, ‘none’ is a contraction of ‘not one’:

Is any of the cake left? Are any of the children still in school?
None of the cheese was left, but none of the biscuits were eaten.

‘Neither’ as an adjective or pronoun should be followed by a singular verb.

‘A number of . . . are/is’. We suggest you use ‘the number is . . .’ and ‘a number . . . are’.

‘Data’, ‘errata’, ‘media’, ‘strata’ and ‘criteria’ (singular ‘criterion’) are plural nouns and should normally be treated as such; but in data-processing ‘data’ is now treated as a singular collective noun.

Position of ‘neither’ and ‘both’

See that these are correctly placed, e.g. ‘which neither suits him nor me’ should be ‘which suits neither him nor me’; ‘which both suited him and me’ should be ‘which suited both him and me’. Watch out for ‘neither . . . or’: authors slip up, especially where there is a long clause between ‘neither’ and ‘nor’.

Position of 'only'

If there is any possibility of ambiguity, 'only' must be placed in the correct position; otherwise place it in the most natural-sounding position. For example,

Carpets only cleaned on Saturdays

could mean

Only carpets are cleaned on Saturdays

Carpets are cleaned, but not dyed, on Saturdays

Carpets are cleaned on Saturdays only

'Owing to' and 'due to'

At the beginning of a sentence it is better to use 'owing to' or 'because of' than 'due to':

The accident was due to poor visibility

Owing to [*not* due to] poor visibility, the car hit a stationary lorry

'That' and 'which'

Strictly, 'that' should be used for defining clauses and 'which' for non-defining. Defining clauses have no punctuation, while non-defining clauses must be between commas:

He stopped the second car that was driven by a woman

He stopped the second car, which was driven by a woman

The punctuation distinction is the crucial one; 'which' can be used in a defining clause, without loss of clarity, and can be clearer if there is another 'that' in the sentence:

the process which produces that particular effect

The Chicago Manual of Style recommends 'that' for all defining clauses in US style.

Position of descriptive phrase

Such a phrase at the beginning of a sentence continues in force until the subject changes or is restated. In the sentence: 'In 1672 he went

to Mantua and married a dressmaker in 1678', the date 1672 applies to both verbs, and the sentence should be turned round to read 'He went to Mantua in 1672 and . . .' Or one could say 'In 1672 he went to Mantua, and he married . . .'

Dangling participles

Watch out for these, and reword them. For example, avoid:

Having pitched the tents, the horses were fed and watered
 Shot in a factory, Eisenstein moves his camera so that the machinery
 seems to come alive

Split infinitives

Avoid them if you can do so without distorting the sentence; but sometimes a split infinitive is the lesser of two evils:

A few verbs appear to marginally permit pronominal indirect objects
 He chose to publicly explain dearth solely in terms of bad husbandry

In the following quotation the author or copy-editor has avoided splitting infinitives:

Very honourable exceptions were Italian restaurants, said positively to
 like children, and Chinese ones, said positively to love them

but the sense would have been clearer if the sentence had been:

Very honourable exceptions were Italian restaurants, said to positively
 like children, and Chinese ones, said to positively love them

Subjunctive

If the author uses the subjunctive, see that it is used correctly; do not introduce it yourself except to clarify the meaning.

Adjectival nouns

To avoid headline language, keep adjectival nouns to a minimum, preferably not more than two in a row, e.g. *not* 'Water resources development plan board meeting'.

Ditto marks

Ditto marks, ‘ditto’ and ‘do’ should be avoided in printed matter, except in a quotation. Sometimes it is possible to tabulate the material so that no repetition is necessary; otherwise the word or phrase should be repeated.

World wide web

At Cambridge we give website addresses as simply as possible: www.cambridge.org, with no italic, bold or underlining. Some publishers recommend that the address should be enclosed in angle brackets. Remember to check that a URL (Uniform Resource Locator) disclaimer has been inserted in an appropriate place in the book (see sections 7.5.8 and 10.6) and remind authors to check that the websites are current before the book goes to press.

7

Preliminary pages

The preliminary pages, or prelims – the pages that precede the main text – are usually prepared by the publisher from information provided by the author. Occasionally the publisher might ask the copy-editor to draw up the prelims, but generally the copy-editor’s task is to ensure that they are complete, accurate and sensibly organized. The preliminary pages of an academic book may consist of any or all of the following items:

- | | |
|--|--|
| * half-title | recto |
| * list of series editors | half-title or verso, or the recto that follows the half-title |
| * list of other books in the same series or by the same author | verso of half-title or the recto that follows the half-title |
| * frontispiece | verso, facing title page |
| * title page | recto |
| * publication date, publisher’s and printer’s names and addresses, copyright notice(s), ISBN, CIP data, any disclaimer relating to internet material, etc. (imprints page) | verso of title page |
| * dedication or epigraph | recto if possible |
| contents list | starting on a recto |
| list of plates, figures, maps and tables (usually in that order) | fresh page for each |
| list of contributors | fresh page |
| foreword, preface | rectos if possible |
| acknowledgements | fresh page |
| note on the text/transliteration, etc. | fresh page |
| conversion tables for measurements, currency, etc. | fresh page |
| chronology | fresh page |
| list of abbreviations | if only 1 page, facing first page of text, if this will not entail a blank recto |
| general map(s) or genealogical table(s) | |
| relevant to the whole book | |

Law books might also have tables of cases, treaties, regulations and statutes; see section 14.2.9. The items are usually in this order, but

publishers vary in their preferences, so you should check the publisher's house style and, if appropriate, the series style of the book on which you are working. The contents list should precede any preface or foreword, so that the reader can turn to it easily.

In educational books it is particularly important to ensure an even working and thus to avoid blank pages at the end of the book, so some flexibility may be required in the layout of the prelims. Acknowledgements might be printed on the imprints page, and the front and back inside covers of paperbacks might be used to accommodate the imprints information, or even the contents list and a list of books in the same series.

Preliminary pages in complex books are usually numbered in lower-case roman. This means that any essential extra material can be added at proof stage or for a new edition, and, if necessary, the prelims can be condensed at proof stage to achieve an even working. The numbering starts with the half-title, but no number will be printed on the pages that contain the asterisked items in the list above, or on any blank pages, so the first page number to be printed might be vii or ix. The arabic page numbering, which is used for the main part of the text, should always start on a recto at page 1.

It is desirable to keep the preliminary pages concise, but there are certain conventions. The contents list and any foreword or preface usually start on right-hand pages; if space permits, and if the acknowledgements or any other lists are more than a page long, it is more elegant to start these on a recto too. Anything shorter may be on a left-hand page; and a short acknowledgements list or note on the text may even be fitted on to the last page of the preface. A dedication or epigraph is usually on a right-hand page, with a blank verso; however, if the author has provided both, you might place the epigraph on the verso of the dedication, or even on the same page if the two are related and quite brief. If you are short of space or need to save a page to achieve an even working, the dedication could face the title page, if there is room there, and an epigraph could be placed on the last verso of the prelims, facing page 1.

Ensure that all the wording for the preliminary pages is provided and that the order and pagination are clear for the typesetter. It is a good policy to letter the folios of typescript so that material not provided

by the author can be taken into the sequence. For example, the author generally provides the title page, contents list and any preface, and will call these fos. 1–3, with the text starting on fo. 4. You or the publisher need to add a half-title, the imprints page copy for the verso of the title page, and perhaps a series list. So it is simplest to letter the prelims A–F and to say on the last folio, ‘Text starts fo. 4’ or ‘Fo. 4 follows.’

If the preliminary pages are complicated, and contain items (such as a dedication or epigraph) that are not mentioned in the contents, the typesetter will find it helpful if you list the preliminary material on the half-title or a separate cover sheet, giving the printed page numbers, where possible, and making it clear what should start on a fresh page or a right-hand page. If some material is not yet available, include it in the list, followed by ‘to come’ and the number of printed pages it is expected to occupy; and put a folio in the preliminary material headed, for example, ‘Preface: copy to follow, approx. 2 pp.’ However, there is no need to include blank folios in the typescript to represent blank pages. Say, both on the half-title or cover sheet and on the appropriate folio, where the arabic pagination is to begin. The list of prelims might look something like this:

[A]	p. i	half-title
–	ii	blank
[B]	iii	title page
[C]	iv	imprints
[D]	v	dedication
–	vi	blank
[E–I]	vii	contents list
[J]	recto	preface – to come, approx. 2 pp.

Arabic pagination starts at fo. 4

Even if you do not list the items, it helps the typesetter if you say, for example:

Prelims fos. A–J
Text fos. 4–479

so that it is easy to see whether anything is missing.

The main text of a book should normally start on a right-hand page, but there are exceptions: for example, in a book of musical pieces,

each of which occupies two pages, it is essential that each piece starts on a left-hand page. In that case it is probably better to number the preliminary pages in arabic, especially if the preliminary matter ends on a right-hand page. If you are left with a blank right-hand page before the first page of text, try to rearrange the earlier prelims so that they take up an extra page; you could, for example, move a list from a verso to a recto. If you can find no other solution, you could repeat the book title as a kind of part title.

7.1

HALF-TITLE

Traditionally the half-title would contain no more than the book title and, where appropriate, the series title, the names of the series editors and the volume number. However, many publishers now make use of the space on the half-title to include more information for readers, librarians and booksellers. The publisher might, for example, include the blurb or a short author biography on the half-title instead of on the cover of the book, so that more space is left on the cover for encomia or good reviews of previous books by the same author. At Cambridge University Press the half-title generally contains the title and subtitle, the blurb and a short biography of the author. If the blurb and biography are to appear on the jacket or cover as well, you should, of course, check that the wording, spelling and punctuation are the same in both places.

7.2

SERIES PAGE

If the book is in a series, the prelims are likely to include a list of other books in the series, a list of series editors (or editorial board) and perhaps a series blurb. Conventionally, the series editors are listed first, followed by the series blurb (if any) and then the list of books. The editors and blurb might appear on the verso of the half-title, or on the recto following the half-title (page iii), with the series list following either directly below or on the verso. If the series list is long, the commissioning editor might wish to list only the most recent books,

with the rest of the list continuing at the back of the book after the index.

Make sure that the series list and series blurb are up to date: check, for example, that the blurb does not still refer to ‘this new series’ when thirty books have already been published!

If the book is not in a series the publisher might list other books by the same author on the verso of the half-title or on the recto following it.

7.3

FRONTISPIECE

The frontispiece should be facing the title page when the book is opened. In rare cases, for example if a colour plate is to be used for the frontispiece in a book that contains no other illustrations, it might be printed on glossy paper and tipped (pasted) in. If, however, it is to be printed on the same paper as the text, you should try to ensure that the recto preceding it is not left blank. You could, for example, arrange the series information so that it finishes on the preceding recto. A frontispiece should not be turned on the page. It may be possible to print a landscape-shaped photograph upright on the page if the sides are cropped. Check that the author has provided a caption.

7.4

TITLE PAGE

The title page generally contains the title and subtitle of the book, the author’s or editor’s full name (and affiliation in an academic book), the number of the edition, if not the first, and the publisher’s name and logo. Some publishers give the place and date of publication as well. Check that the wording, capitalization and punctuation of the title are exactly the same as on the half-title and that if there is a volume number, the style is the same in both places.

Identify the subtitle for the typesetter. There is no need for a colon after the main title, as the subtitle will be on a separate line and probably set in smaller type. If the main title contains a colon, say ‘All one title; do not break at colon.’ It is usual to omit punctuation at the end of displayed lines on the title page, unless this would be misleading.

The form of authors' names should be in accordance with their own preference. Check that the name appears in the same form on the half-title, title page and (if applicable) copyright line of the imprints page (see section 7.5) and, in contributory volumes, that the order of authors or volume editors is the same, as discrepancies can creep in if some of the prelims are supplied by the author and others are drawn up by the commissioning editor or editorial assistant. The inclusion of the author's qualifications or position will depend on the proposed market for the book.

If the author dies before the book is published, some publishers put 'the late' on the title page; in any case any degrees or personal honours will be omitted; the author's academic position, if any, may be retained as still being relevant, though it should be preceded by 'formerly' or 'sometime'. A 'publisher's note' may be necessary in the preliminary pages to explain that someone else prepared the typescript for publication or saw the book through the press.

The name of the translator, artist, illustrator or person who wrote the foreword may also need to be given on the title page.

If you are responsible for checking the jacket or cover copy, cross-check to make sure that all the details given on it match the preliminary pages. Check any discrepancies with the publisher, as they will affect not only the book itself but printed and electronic catalogues and publicity databases as well. If an author requests a change to the book title or reports a change of affiliation while you are copy-editing, be sure to pass this information to the publisher straight away, as even a change as small as the addition or deletion of a comma in a title can have wide, and expensive, repercussions.

7.5

VERSO OF TITLE PAGE (OR IMPRINTS PAGE)

Most publishers will have a master template for this, to be adapted as appropriate for each book.

The following should be included:

- publisher's full name and address(es)
- publication date

- copyright notice(s)
- possibly a general notice on copyright; in a book of plays or music there may be a note about performing rights
- International Standard Book Number (see section 7.5.4)
- Cataloguing in Publication data (see section 7.5.6)
- printer's name and address
- any disclaimer relating to internet material or other content may be included here
- some publishers also give the name of the copy-editor, designer, etc., and information about the typeface

For reprints and new editions see section 15.3.

7.5.1 **Publisher's name and address**

Watch for circumstances that will entail some variation from the usual wording. For example, the address of an American branch will be omitted if your firm does not have the American rights for a book, or decides, on the grounds of cost, not to obtain American rights for items in an anthology. The publisher will probably include its own web URL as well as its postal address and some publishers, including Cambridge, give the specific website address for further information on the book itself, incorporating the 13-digit ISBN (see section 7.5.4).

7.5.2 **Copyright notice**

The familiar © copyright notice was introduced internationally by the Universal Copyright Convention (the UCC) adopted in Geneva in 1952. Signatories to the UCC (and they include the UK (1957), the USA (1955), Australia (1969)) give each other copyright protection within their individual countries provided that 'from the time of first publication' all copies 'bear the symbol © accompanied by the name of the copyright proprietor and the year of first publication'. However, most countries are now also signatories to a much older copyright union, the Berne Convention of 1886. Under Berne, copyright protection is automatic without the absolute need for copyright registration (though many countries still have procedures for registration) or a particular copyright notice. Nevertheless, it is sensible (when possible) to

include a proper copyright notice, as this identifies the copyright owner and the date of first publication and, in certain circumstances, provides prima facie evidence that a work is protected by copyright.

There are, however, two circumstances where a © notice should not be included. The first is a reprint of a work which was originally published before the country in question became a signatory to the UCC. Thus, in the UK, no work in its original form first published by a UK publisher before 27 September 1957 is entitled to a © notice. If the work has a new introduction, then we may have only

Introduction © [copyright proprietor] 200–

A © notice for the text will be possible only if it appears, post-1957, in a significantly different form: a new edition of a Shakespeare play, for example, is entitled to a © notice if it differs substantially – in punctuation, spelling, or whatever – from any version that is known to have been published before.

The second case where a © notice should not be included is where the work, when first published, did not contain a notice because of the conditions of the manufacturing provisions of the old US Copyright Act. Briefly, before the new US Copyright Act of 1976 it was necessary, except under certain special circumstances, to omit a © notice altogether in the case of a US-authored work manufactured outside the USA but intended for import into the USA. Since 1 January 1978, this prohibition no longer exists, and a © notice can be included in all works entering the USA but must not be applied retrospectively to works that have already entered the USA without a © notice in deference to the old Act.

Under the Universal Copyright Convention the copyright notice should ‘be placed in such manner and location as to give reasonable notice of claim of copyright’ (by US law on the ‘title page or page immediately following’). The correct form is:

© [copyright proprietor] [year of first publication]

The copyright symbol, name of proprietor and date should follow each other closely, ideally in a single line; the contract should specify who the copyright holder is. Watch out for circumstances that may entail a different copyright line.

In a British edition of a book first published in the USA, the copyright date will be the date appearing in the US edition. As well as the date of first publication, there may be an earlier date if the author registered an earlier version of the work, such as a performing version of a play, at the Library of Congress. There may also be a later date, the date of renewal of copyright.

Translations. There may be two copyright notices, one for the original work (if it is still in copyright) and one for the translation. The one for the translation would probably be:

English translation © [copyright proprietor] 200–

An edition of a text would have a copyright notice for the text (if it was still in copyright) and another for the editorial material, which might read:

Introduction and notes © [copyright proprietor] 200–

An anthology would need acknowledgements for the individual items (see section 3.7.2); and the acknowledgements for some US items would include copyright dates. The copyright notice for the book should be qualified, and might read:

Introduction, selection and notes © [copyright proprietor] 200–

Reprints and new editions. See section 15.3.3.

General notice on copyright

Some publishers, either as a matter of course or in some of their publications, include a general warning about photocopying, information storage, and so on. The decision on whether this is a sensible precaution, and on the exact wording, must be left to each publisher, but it should be remembered that the law does in fact allow some use of copyright material without permission and that due allowance in such a notice may have to be given to the existence of a blanket licence scheme, which may allow photocopying by readers without specific permission.

7.5.3 **Publication date**

The date of first publication should be given, plus the date of first publication by your company (if this is different) and the dates of all reprints and new editions (see section 15.3.3). Some publishers do not give the original publication data if they are not the original publisher, but say, for example,

First published in the United Kingdom 2006

Other publishers give not only the original publication date but also the original publisher. If the title, content, etc., have changed, this should be made clear:

First published as *Four Metaphysical Poets* 1934
Second edition, with a new chapter on Marvell, published as *Five Metaphysical Poets* 1964

If the book is a translation of a published work, the title in the original language should be given, together with the original publication date and the name and address of the original publisher. (See also section 11.6.)

7.5.4 **The International Standard Book Number (ISBN)**

The ISBN is a machine-readable number that gives a book its unique identity in the international book trade. It is used by publishers, booksellers, wholesalers and libraries for ordering and cataloguing. There is, therefore, a different ISBN not only for each book but for each edition and format (e.g. hardback, paperback, e-book) and for accompanying cassettes or CD-ROMs, so that a buyer can use just one number to order each unit.

On 1 January 2007 the 10-digit numbering system, which has been in use since 1970, will be replaced with a new 13-digit numbering system. The ten digits of the old ISBN will be prefixed by the EAN (European Article Number) product code for books, '978'. This number is already used in the Bookland EAN bar code that appears on the cover or jacket of books, so the ISBN will be identical to the bar code. The remaining ten digits will be divided, as before, into four parts separated by spaces

or hyphens to make them easier to read. The parts represent a group identifier (of one to five digits, denoting the language or geographical area in which the book is published), publisher prefix (two to seven digits, depending upon the size of the publisher), title number (one to six digits, depending on the length of the group identifier and publisher prefix) and the check digit (to pick up errors in transcribing the previous digits). The check digit is always one digit: 1 to 9 or x (meaning ten) in a 10-digit ISBN and 0 to 9 in a 13-digit ISBN; it is recalculated for the bar code and 13-digit ISBN, so it is unlikely to be the same as the check digit for the 10-digit ISBN. For a book published by Cambridge University Press the old 10-digit ISBN might be 0-521-32145-8 and the bar code and new 13-digit ISBN 978-0-521-32145-6.

For information on how to check that an ISBN is correct, see appendix 14.

In the period leading up to the changeover date it is recommended that publishers include both ISBNs on the imprints page, with the 13-digit number appearing first. This will enable the 10-digit ISBN to be deleted from reprints after 2007 with minimal cost. Titles published after 1 January 2007 should include only the 13-digit ISBN on the imprints page.

Full details of the new 13-digit system are published as ISO 2108, 4th edition, and can be found on the website of the International ISBN Agency at www.isbn-international.org/en/revision.html and www.isbn.org.

If the book is published in hardback and paperback simultaneously, both ISBNs should appear in each binding.

The format of the publication (hardback, paperback, cassette, CD-ROM, DVD, etc.) should be specified next to the ISBN:

ISBN 978-0-521-32145-6 hardback

ISBN 978-0-521-32257-6 CD-ROM (Windows, Mac)

Where two or more books are sold as a set, there is a number for each volume and also one for the set, and all these numbers should appear and be identified in each volume:

ISBN 978-0-521-05875-9 vol. 1

ISBN 978-0-521-05876-7 vol. 2

ISBN 978-0-521-05874-0 set of two vols.

7.5.5 **International Standard Serial Number (ISSN)**

The ISSN identifies a serial publication such as a journal or a monographic series that will be published indefinitely. The ISSN remains the same for every issue, provided the title does not change. A few publications will carry both an ISBN and an ISSN: an annual publication will need a different ISBN for each issue, while the ISSN remains the same, provided that the title does not change. Note, however, that different editions of serials must have different ISSNs.

The ISSN does not contain a publisher identifier. It is an arbitrary number made up of seven digits plus a check digit which may be x (ten). A hyphen is printed between the fourth and fifth digits:

ISSN 1566-7529

The ISSN should preferably be printed on the top right-hand corner of the front cover; otherwise it may appear in some other prominent place, for example with other bibliographical information such as the name of the publisher.

Journals that are available online as well as on paper have different ISSNs for the electronic and printed formats.

7.5.6 **Cataloguing in Publication (CIP) data**

Some publishers include CIP data, which are provided by national libraries, such as the British Library and the Library of Congress, from preliminary pages or electronic data sent to them. The data should not be altered in any way without asking the Library first. Publishers who do not include the block of data for the British Library will probably include the following:

A catalogue record for this book is available from the British Library.

If data from the Library of Congress are not received in time to be printed in the book, the line referring to the LOC should be omitted altogether.

7.5.7 **Printer's address**

Books usually carry the name of the country in which they were printed. Books printed in the United Kingdom must also include the printer's name and address. If the type is set in one country and printed in another, only the second country (and printer if necessary) need be identified, but publishers often give more than the minimum information.

7.5.8 **General website disclaimer**

It is the author's responsibility to ensure that any URLs cited in the text, notes or bibliography are accurate and current when the book goes to press. However, most publishers will want to cover themselves against the possibility of internet references ceasing to function or changing content. A disclaimer along the following lines might be included on the imprints page:

The publisher has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this book, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

7.6

IMPRINTS PAGES FOR E-BOOKS

The imprints page of an electronic edition of a printed book (e-book) contains much the same information as that of the printed edition, but there is no need to give the name of the printer and country of manufacture or to provide any mention of library cataloguing data. The date of first publication in print format should be given, but no date of first e-book publication need be recorded. The ISBN of the e-book should be given, followed by the ISBNs of any printed formats that are still in print:

First published in print format 2002
 ISBN 978-0511-00931-X e-book (netLibrary)
 ISBN 978-0-521-46073-6 (hardback)
 ISBN 978-0-521-46624-0 (paperback)

7.7

DEDICATION AND EPIGRAPH

For the best position for these see p. 168.

Epigraph. It is usually sufficient to give the author of the quotation and the title of the work from which it is taken, without page or line number or publication details, unless required by the copyright proprietor.

7.8

CONTENTS LIST

All non-fiction works should have one comprehensive contents list, not one per part or a separate one at the beginning of an appendix or tables: it is easier for the reader to have only one place to look. There will be rare exceptions to this rule; but be sure that an exception is justified.

The heading should be 'Contents' not 'Contents list', 'List of contents' or 'Table of contents'. Contents lists are best presented in lower case, with capitals for only the first letter of the first word of each item and any proper names.

The list should contain all the preliminary material except the half-title, title page and any series list, dedication or epigraph preceding it. Lists of illustrations, etc., are called 'List of . . .' in the contents list, though their own headings are just 'Illustrations', etc. As a foreword is written by someone other than the author, the writer's name should appear in the contents list (and in some cases on the title page too) as well as at the beginning or end of the foreword. The contents list should contain all endmatter such as endnotes (called 'Notes' or 'Notes to the text'), bibliography or list of references, glossary, appendix and index; if there is more than one index, the title of each one should be given.

It is difficult for a reader to find a particular item if the contents list is too detailed. Look critically at any list containing more than one grade of subheading: detailed contents lists are useful in reference books; but in other books a reader seeking a specific point is likely to use the index.

However, some publishers provide a detailed contents list *instead* of an index.

See that all parts and chapters (and subheadings, where appropriate) appear in the list, and that they tally in wording, numbering, spelling, hyphenation and capitalization of special words, both between text and list, and also with each other. Parts are normally numbered in roman and chapters in arabic. The word 'Part' is usually retained in the contents as well as the part title; but the word 'Chapter' can be taken for granted, so it is usually omitted. 'Appendix' need not be included before each appendix number if there are many of them, provided you add 'Appendixes' above the first one. Chapters should normally be numbered in one sequence even if the book is divided into parts. There is no need for a point between the number and the title. The authors of individual chapters should be given; their academic positions are best included in a list of contributors, but may, alternatively, be included here.

Add 'o' after the first item in the contents list, to remind the typesetter to add the page numbers on the page proofs. Ring any typescript folio numbers that may be given for the various items, so that they are not set; if the typesetter did set them, it is possible that no one would check them and they would appear in the finished book.

7.9

OTHER LISTS

Check that all lists tally in spelling, capitalization and hyphenation with the captions, etc., to which they refer, though the items may be given in a shorter form. There is usually no full point after the item number or at the end of any item.

7.10

LIST OF ILLUSTRATIONS

If halftones and line illustrations are numbered in one sequence, the list will probably be called 'Illustrations'. If they are numbered separately

the individual lists might be headed 'Plates', 'Figures', 'Maps', so that each item can begin with just a number.

For text illustrations add 'oo' at the end of the first item. If the halftones are to be grouped on unnumbered pages, add 'Between pages oo and oo' below the heading 'Plates' or above each group. If they are not to be grouped, and are halftones or fold-outs that are not included in the text pagination, add 'facing page oo' after the first item.

It is not necessary to include the whole of the caption in the list – just enough to identify the illustration. If each has a different source it may be most helpful to put the source at the end of each item; but if all the plates come from two or three sources, it is less repetitive to acknowledge them in a separate note at the end of the list or in a separate list of acknowledgements. In some cases the copyright holder will ask for the acknowledgement to be given immediately below the illustration.

There may be no list of illustrations if the reader is unlikely to want to refer to them separately from the relevant text. If the frontispiece is the only halftone, it may appear as the first item in the contents list: title on the left, 'frontispiece' above the page numbers. The source can be given in a separate note, say at the end of the contents list, or as part of the caption.

Similarly, one or two general maps may be placed in the prelims and included in the contents list.

If there is no list of illustrations, and the halftones are bound in separately, it will help both the reader and the binder if their position is printed after the end of the contents. For example:

The plates will be found between pages 128 and 129

In all cases make sure that you or the designer give clear instructions so that the binder knows where to place them.

7.11

LIST OF TABLES

A list is necessary only if the tables are likely to be consulted independently of the text; but if there is a list in the typescript, consult

the author before omitting it. Sources for tables are usually given in a table footnote, and do not need to be included in the list (see section 9.5.1).

7.12

LIST OF CONTRIBUTORS

Multi-author volumes may include a list of contributors' names and affiliations, or a short biographical résumé of each author, which would be called 'Notes on contributors' or simply 'Contributors'. Check that the names match the contents list and chapter openings. Affiliations of foreign authors should be given in the English form: University of Munich rather than Universität München.

7.13

PREFACE, FOREWORD, INTRODUCTION

An introduction that is an essential part of the main book is generally the first item in the arabic pagination; but it need not be called chapter 1. Mathematicians may call it chapter 0; others may leave it unnumbered.

A purely personal note by the author should be called 'Preface' and included in the preliminary pages. It is not necessary to include the author's name or initials at the end unless the book is a contributory volume and the preface needs to be attributed to a particular author. Try to dissuade the author from including a date, unless it has particular significance, as it may make the book look out of date. However, if the book is on a subject that dates quickly, the author may wish to give the date when the typescript was completed (to make it clear that the book takes no account of new discoveries after that time). Encourage the author to use the latest possible date, if one must be included.

If the preface is by someone other than the author, it should probably be renamed 'Foreword' or 'Editorial preface', and the writer's name should appear either under the heading or at the end. If the same

preface or ‘note to the reader’ is used in each book in a series, make sure it applies fully to the present one.

See section 15.3.5 for prefaces to new editions.

7.14

ACKNOWLEDGEMENTS

General acknowledgements of help may be included at the end of the preface, but acknowledgements of sources of copyright material are best listed separately, unless each acknowledgement immediately follows the relevant quotation or illustration (see section 3.7.2).

7.15

LIST OF ABBREVIATIONS

This is usually placed as near as possible to the beginning of the text, preferably on a left-hand page, so that the reader can refer back to it easily. See that it includes all the necessary abbreviations, but no superfluous ones, and that they agree with the author’s usage in the text and footnotes. Check the alphabetical order.

7.16

OTHER ITEMS

These may include a conversion table, ‘How to use this book’, a note on sources or editorial conventions, a list of notation or a chronology of events. Check that the title is appropriate to the content and that the content tallies, so far as you can tell, with what the author has actually done in the text. If you think an explanatory note is needed, suggest this to the author.

Indexes

The main purpose of the index is to help readers find their way round the book. Only key concepts and names should be indexed; over-indexing is not helpful and may even put a potential reader off the book.

Most books have a single index, but in more complex books different kinds of information may be separated. An obvious example is a verse anthology, which may have an index of authors, an index of first lines and possibly an index of poem titles. If there is a general index and one or more specialized ones, the general index usually comes last.

The index may be prepared by the author or by a professional indexer. Although the author may well know more about the subject and the needs of the likely readers, a professional indexer will have the benefit of indexing software and experience of working to the publisher's requirements.

Traditionally an indexer works from uncorrected proofs while the author is checking his or her proofs. The index should be given to you for copy-editing at the same time as you receive the corrected proofs from the author and/or proofreader. If you receive the author's or proofreader's corrected proofs before the index is due, look through them straight away, to make sure there are no changes that will affect the index, and particularly changes that will affect the pagination. If you do find any serious changes of this nature, make sure the information is passed on to the indexer. The author should be sent a copy of the index for approval before the copy-editor starts working on it, so that if there are any final changes they can be made at this stage or, if time is very short, it can be worth sending the author a copy of the copy-edited index to look at while the index is being typeset.

If the index is being prepared by the author, he or she will ideally have started some of the work at typescript stage (choice of head words, concepts, etc.); but in any case the index typescript with correct page numbers should be passed to you when you are given the proofs for collation – at the same stage as you would have received it from an indexer.

XML indexes

If the publisher has a system of capturing the book's content electronically before copy-editing using a mark-up language such as XML (see section 1.3), the author or indexer will probably be asked to create the index from the XML typescript or XML-encoded files while copy-editing is taking place. The choice of entries remains the same as in a conventionally prepared index but instead of page numbers being inserted at proof stage, the author uses a unique numbering system keyed to the words to be indexed, which the typesetter will be able to convert to page numbers. A benefit of this system is that the index will be typeset at the same time as the rest of the book and can be proofread and checked at first-proof stage. If this method of indexing is chosen, the publisher provides the author with appropriate instructions. For example, advice on how to produce an index for Cambridge University Press can be found at www.cambridge.org, under Book Production Guide. With this method it is probable that the index typescript will be given to you towards the end of the copy-editing stage. Although detailed spot-checking of spellings, etc., cannot be done at this stage as the numbers will mean nothing to you, the structure and organization of the index can be checked in much the same way as if it were an index prepared in the conventional manner (see section 8.1).

Embedded (or on-screen) indexes

Another way for the index to be produced is for the author to prepare it on screen. Most commonly used software programs (such as Word) have a feature whereby the author can mark an item in a document that is then tagged ready to be included as an index entry. The index is generated automatically at the end of the document. Because the words are tagged (not the folio numbers) the typesetter will, as with an index produced from an XML typescript, be able to convert the numbers into page numbers. The index can be copy-edited at the end of the main copy-editing stage even though the numbers are not the final ones. The page numbers will be ready to be checked at first-proof stage. The disadvantage of this system is that it does not readily allow for an index with subentries and sub-subentries that may be needed in an academic book. Professional indexers use more sophisticated index-building software,

and some publishers (including Cambridge University Press) and typesetters are developing their own Word-based indexing tools, which enable authors to build indexes with a more complex structure.

No matter who has prepared the index or by what method it is to be produced, the publisher must be satisfied with coverage, length and general organization.

Further helpful information on indexing can be found in *The Chicago Manual of Style*, chapter 18, and British Standard, ISO 999 *Preparing Indexes to Books, Periodicals and Other Documents* (which has replaced BS 3700).

We should explain some of the terms we use (see section 8.3.3 for style of punctuation). A simple entry comprises a *heading* or *headword* and one or more page references:

earthquakes, 24, 96

A complex entry consists of a heading (which may or may not be followed by page references) plus *subentries*, each consisting of a *subheading* followed by page references:

limestone, 2, 55
 crinoidal, 128
 fossils in, 110, 114
 magnesian, 130

Subentries may start on a fresh line (as in the last example) or they may run on between semicolons:

limestone, 2, 55; crinoidal, 128; fossils in, 110, 114; magnesian, 130

If there are *sub-subentries*, the subentries may be broken off and the sub-subentries run on between semicolons:

Cambridge University, 114–18
 architecture, 160
 colleges: Corpus Christi,
 227; Jesus, 150
 rivalry with Oxford, 114

If an entry or subentry is too long to fit on to one line, the continuation lines or *turnover lines* (such as the second line of the subentry ‘colleges’ in

the last example) have to be indented more than the start of a subentry, so that the two cannot be confused.

8.1

WHAT NEEDS TO BE DONE

Any alterations to proper names, etc., must be incorporated in the index, so make a note of these as you go through the marked proof or XML typescript.

Here is a summary of the routine copy-editing of an index:

- 1 See that the index is the expected length (seek advice from your commissioning editor if it seems too long or too short or not comprehensive enough).
- 2 If the author or indexer has supplied the index electronically you should be sent an identical double-spaced printout to copy-edit (unless you have agreed to copy-edit the index on screen). Check that it is complete, and number the pages if they are not already numbered.
- 3 Check the alphabetical order of main headings (see 8.2.2); while doing that, you can size up some of the potential problems:
 - Do spellings, capitalization and accents match the text? If you are working with proofs, checking the doubtful ones against the text constitutes at the same time a spot check of the accuracy of the page references. This is something that should be done at proof stage, if you are working with an XML typescript.
 - Headings (see 8.2.1): is the choice sensible and consistent? Are there synonyms?
 - Coverage: are there obvious gaps; is it over-full? If there is an unlikely gap in the alphabetical order, perhaps something is missing.
 - Are there long strings of page numbers that should be grouped under subheadings, or many subheadings that have only one page reference?
 - Mark a space between letter blocks if necessary.

If there are problems with these points, discuss them with the commissioning editor: putting them right may be beyond the scope of normal copy-editing.

- 4 Check the order of subentries (see 8.2.3). Should they be run on or broken off? Punctuate them accordingly and mark the indentation if it is not clear in the typescript.
- 5 Read through each entry, looking at consistency of optional spellings, capitals and hyphenation with the rest of the book, and also punctuation and the sequence of numbers (see 8.3).
 - Are there any entries with no page references?
 - Are there initials or forenames missing?
 - Are the numbers in the right sequence? If they are not, do not just transpose them; there is probably a typing error in one of the numbers.
 - Are there nonsense numbers such as 11415 (for 114–15)? This applies to a conventionally prepared index only; unfortunately, page numbers cannot be checked at this stage on an index produced from an XML typescript or on an index produced by an author working on screen; so the numbers will need checking at proof stage.
 - Is elision of number spans consistent? Mark the first few with *en* rules if necessary and give a general instruction. See previous comment regarding XML indexes.
 - Are numbers indicating main references, illustrations, etc., consistently distinguished (see 8.3)? Should there be a note at the beginning of the index to explain the system?
 - Are the cross-references correct (see 8.2.4)?

Before passing the typescript on, write the author's name and the abbreviated book title at the top of the first folio, and give the number of the printed page on which the index is to start: 'To start on p. . . .' (or 'fresh page' with an XML index). The first index usually starts on a fresh page, but some publishers prefer the index to start on a right-hand page if length is not a problem. The second (if there is one) usually starts on a fresh page but may run on from the end of the first. If you did not include the index(es) in your list of running heads, or if their titles have changed since then, put a note on the first folio: 'running head

to be . . .’ The running head should give the name of the individual index, not just ‘Indexes’.

Make sure that the typesetter knows how much to indent turnover lines and broken-off subentries, and where to insert ‘continued’ lines (see 8.3.8 and 8.3.9).

8.2

GENERAL ORGANIZATION

The advice that follows can be used by copy-editors working on proofs and index typescripts produced in the traditional fashion, and by copy-editors working on indexes that have been created from XML typescripts or by authors using their own software programs. The main thing to bear in mind is that in the second instance the index will have been compiled from a text that is still at typescript stage rather than in proof. Spot-checking page numbers, confirming style for spans of numbers and style of elision (see section 8.3.4) can be done at first-proof stage.

8.2.1 Choice of heading

The choice of the first word of the heading is very important, because this will decide the position of the entry in the index. Are items indexed under the right word? Are page references split between two synonyms that should be combined? Are there some entries that no reader of this kind of book would look up?

Are the items grouped consistently? For example, an index typescript might include:

farming	France
England	farming
France	mining
Germany	trade

All references to farming should be either under ‘farming’ or under the country, with cross-references where necessary. If the whole index is organized in a consistent way, the reader soon knows where to look. Make sure the entry includes all the page references: the indexer may have put some in one place and some in the other.

Main headings should normally be nouns (qualified or unqualified) rather than adjectives or verbs on their own. Some authors do use adjectives, and this can work satisfactorily in a few cases; but the heading should not be used as both noun and adjective in the same entry (see below).

The index should, of course, use the same spellings and accents as the text, but if old-fashioned or idiosyncratic terminology or spellings appear in quotations, the correct modern form should be used in the index, with a cross-reference from the other form where necessary.

An index of first lines is the only one in which ‘a’, ‘an’ and ‘the’ start an entry (but see ‘Proper names’ below). In other indexes the article is usually omitted; if it forms part of a book title or is necessary to make the sense clear, it may be placed at the end of the entry heading.

When to combine entries

If a word is used in both singular and plural forms in the text, only one form should be used in the index:

<i>not</i>	bishop, duties of	<i>but</i>	bishops	<i>or</i>	bishop(s)
	bishops, income of		duties		duties
			income		income

This rule does not apply, of course, if the two forms have different meanings, e.g. damage, damages.

When a word has more than one meaning, there should be a separate entry for each meaning, with an explanatory phrase to show which meaning is intended:

Bath (Avon)
bath, zinc

For the order in which to place words with identical spelling, see section 8.2.2.

Proper names that merely share the same first word should not be grouped in one entry; for their order see pp. 192–4.

London, 81-4, 91	<i>not</i>	London, 81-4, 91
<i>London, a poem</i> , 81		<i>a poem</i> , 81
London, Jack, 184		Jack, 184
London School of Economics, 83		School of Economics 83
Booth, John Wilkes	<i>not</i>	Booth
Booth, William		John Wilkes William

Watch out for the indexer who uses the heading as noun and adjective in the same entry:

wall	
cavity	(wall cavity or cavity wall?)
coverings	
damp	
painting	(wall painting or painting a wall?)

Proper names

References to a peer should be collected under the title or the family name, whichever is the more familiar to the reader; if both forms are used in the book, or the peerage is a recent one, provide a cross-reference from the other form. The same principle should be followed when indexing someone who is known by more than one name. Names such as Russia and USSR, Ceylon and Sri Lanka, may be indexed separately if the distinction is necessary; but, if so, there should be a cross-reference. If the author uses in the text a name that is likely to be unfamiliar to some readers – perhaps a real name instead of a well-known pseudonym such as Mark Twain – add a cross-reference from the familiar name.

Saints, kings and popes are indexed under their forenames; places, institutions, Acts of Parliament, book titles, etc., are placed under the first word after the definite article (if any):

William IV, king of England	<i>but</i>	King William Street <i>King Lear</i>
Thérèse of Lisieux, St	<i>but</i>	St Louis, Missouri
Lewis, John	<i>but</i>	John Lewis Partnership

Also indexed under the forename are early names in which the second part is a place name rather than a surname, e.g. Philippe de Mézières under Philippe, John of Salisbury under John, Giraldus Cambrensis under Giraldus. Foreign or historical names such as Henry of France/Henri de France should be indexed in the form in which they appear in the text, but with a cross-reference to the alternative form, as appropriate.

Compound personal names, whether hyphenated or not, should be indexed under the first element of the surname:

Granville-Barker, Harley
Vaughan Williams, Ralph

Compound place names such as Upper Slaughter, Lower Slaughter, Great Yarmouth, North Shields, South Shields should be indexed under the first element; but do not change the author's system without consultation.

Names of natural features such as rivers, lakes, seas and mountains should be indexed under the second element:

Everest, Mt
Seine, R.

There are two exceptions to this rule. (1) If the word for mountain, etc., is in another language, e.g. Ben Nevis, Eilean Donan, the name is indexed under the first element. 'Loch' is sometimes treated as 'Lake', sometimes placed first. This different treatment of words from another language applies also to the definite article, which stays at the beginning of such names:

La Paz
Las Vegas
Los Angeles

(2) If the name of a geographical feature is used as the name of an area or town, it is not inverted, e.g. Mount Vernon.

Foreign personal names

Helpful information can be found in *The Chicago Manual of Style*, pp. 779–82. Do not forget that the family name is the first element

in unwesternized Chinese and Japanese names, so they should not necessarily be inverted; and watch out for honorific terms as in U Thant. Spanish names often include two surnames. If you want fuller information about proper names, consult *Names of Persons: National Usages for Entry in Catalogues*.

Prefixes such as de, von and van are usually lower case and do not count in alphabetization, so can be indexed as:

Cosnac, Daniel de
Fare, Marquis de la
Hofmannsthal, Hugo von

but where names are anglicized or have become very familiar to English readers they are more likely to appear under the prefix (which some individuals capitalize and others do not):

de la Mare, Walter
De Quincy, Thomas
du Prè, Jacqueline
Van Dyck, Sir Anthony

The *New Hart's Rules* and the *New Oxford Dictionary for Writers and Editors* are useful sources of reference.

8.2.2 **Alphabetical order**

Alphabetical order can be either word by word (as the index to this book) or letter by letter (as the glossary), in each case counting only as far as the first comma or other mark of punctuation (except a hyphen), and then starting again. See that the same system is used throughout the index.

In the word-by-word method, short words precede longer words beginning with the same letters, and hyphenated words are sometimes counted as two words unless part is a prefix or suffix which cannot stand alone. Words with apostrophes are treated as single words, as are sets of initials such as BBC.

Word-by-word

part-time employees
 partitioned schoolrooms
 PLA, *see* Port of London
 Authority
 Port, William
 Port of London Authority
 Port Sunlight (Ches.)
 Portinscale (Cumb.)

Letter-by-letter

partitioned schoolrooms
 part-time employees
 PLA, *see* Port of London
 Authority
 Port, William
 Portinscale (Cumb.)
 Port of London Authority
 Port Sunlight (Ches.)

In word-by-word indexes, subentries may be in order of the first significant word (see below).

Abbreviations

The British Standard says: 'In names, Mac and its contractions should be filed as given unless the nature, purpose or tradition of a list requires arrangement as if the contractions were spelt in full.' The British Standard recommends that Saint is ordered as spelt, not as St. Other contractions should be arranged as given, not as spelt out in the fullest form. You may feel, as the compilers of many encyclopedias do, that Mc should be treated as if it were spelt Mac, since the index user may not be certain whether a name is spelt Macaulay or McAulay.

If chemical formulae are to be arranged in alphabetical order, each element is treated as a separate word, and subscript numerals are ignored except in otherwise identical formulae:

CO
 CO₂
 CS₂
 CaCO₃

Headings consisting of the same words

Where there are a number of entries in one of the following categories, they should probably be grouped, preferably in this order:

people
 places
 subjects
 titles of books, etc.

Forenames (and other names with titles or appellations only) should precede surnames with inverted forenames or initials and other appellations:

John, king of England
John XXI, pope
John, Anthony

Kings of each dynasty or country should be in numerical order, the dynasties or countries being in alphabetical order.

In personal names with transposed forenames, it is the first forename, not any preceding title, which governs the order:

Dixon, Alan
Dixon, Sir Andrew
Dixon, Dr Bruce
Dixon, Charles

However, where both surname and forename are the same in successive entries, an entry without a title comes first, and the rest are in alphabetical order of title:

Dixon, Thomas
Dixon, Dr Thomas
Dixon, Sir Thomas

Foreign words

Modified, additional and combined Roman alphabet letters used in languages other than English should be filed as the nearest equivalents of the English alphabet; for example, German ö and Danish ø should be treated as o and Polish ł as l. This is of course to enable English-speaking readers to find the name easily. Tell the author if you propose to alter the order. If the index does not follow English alphabetical order, an explanatory note should be added at the beginning.

Foreign-language indexes

In languages with Roman alphabets, the letters treated differently are usually those with accents; but note that in Spanish ll and ch are sometimes treated as separate letters following the l and c entries respectively.

In languages transliterated into the Roman alphabet, the order may bear no resemblance to English alphabetical order.

Numbers

Numbers may be grouped (in numerical order) before the main alphabetical sequence, but in most cases it is more helpful to include them in the main sequence, alphabetizing them as though they were spelt out. In chemical prefixes (see below) they are ignored.

Greek letters

These are alphabetized as though they were spelt out, except in chemical prefixes (see below).

Chemical prefixes

Most such prefixes, for example m, r and t in front of RNA, are ignored or spelt out in full. Cis-, trans- and cyclo- may or may not be taken into account; roman prefixes such as iso- are taken into account.

8.2.3 Subentries and sub-subentries

If an entry contains more than six page references, or a reference spans more than nine consecutive pages, it should usually be broken down into subentries. On the other hand, there should not be a subentry for every page number. Passing mentions should not normally be indexed; if they are, they are best grouped at the end of the entry:

285; mentioned, 51, 182, 217, 288

Broken off or run on?

There is little point in breaking off subentries that are in chronological or numerical order. Otherwise the decision depends on the space available, the complexity of the index and the type of reader it is intended for: for example, one might break off subentries in a school book, for extra clarity, if it would not add much to the length.

If subentries are to be broken off, some indexers run the first one on, but it is clearer to break the first one off too, even if there are no general page references following the heading; in that case no punctuation

is needed after the heading. If, however, there are no general page references and only one subentry, the subentry should be run on:

coal *but* coal, industrial uses, 72, 76
 domestic use, 15, 45
 industrial uses, 72, 76

Sub-subentries are run on between semicolons if the subentries are broken off, between commas if the subentries are run on between semicolons. Unless there are only a few, it is extravagant to break off sub-subentries: not only do they occupy more lines, but also the extra indentation for turnover lines leaves a very narrow measure. If sub-subentries must be broken off, it may be better to indent turnover lines differently in those entries.

Order

Check the order, which can be:

- alphabetical, for categories. The alphabetical order may be 'order of first significant word', that is, it may disregard such words as 'and', 'at', 'in', 'of', so that the subentry headings need not be inverted to bring the significant word to the beginning.
- chronological, for events
- numerical, that is, order of first page reference.

The numerical order is not the most helpful.

Alphabetical and chronological order can be used in the same index: for example a history of Newfoundland might include some biographical entries, with subentries arranged chronologically, and also an entry for fisheries, divided alphabetically by kinds of fish. The two kinds of order can be used in the same entry. A group of biographical subentries in chronological order may be followed by an alphabetical group of the subject's writings or the topics on which he or she expressed views: 'on slavery, 156; on war, 134'.

If the subentries are broken off and the order requires so much correction that it cannot be marked clearly with arrows on the index typescript, you may indicate the final order by ringed numbers; but if the entry is split between two folios, and there is not a complete

sequence of numbers on one folio, transfer all the subentries to a separate folio so that the typesetter can see all the numbers at the same time. If you are working on screen, it is best to reorder the entries as appropriate.

If the subentries are run on and the order is wrong, the whole entry should be retyped.

8.2.4 **Cross-references**

Check that the cross-references refer to existing entries, are correctly worded and make it clear what the entry heading is: for example ‘*see* social alienation’ is no good if the heading is in the form ‘alienation, social’; ‘*see* Brontë’ is not enough if there are entries for more than one Brontë.

If the reference is to one entry that contains only a few references, it is better to have all the page references in both places than to make the reader go from one entry to the other. What you must not have is half the page references in one place and half in the other.

It may be helpful to have a cross-reference from a common abbreviation to its full form (or vice versa), especially if the book contains no list of abbreviations; and also a cross-reference from a synonym or an alternative form of a proper name to the form used in the book.

Wording

If the entry is purely a cross-reference, the heading is followed by ‘*see*’ in italic. If the cross-reference is only part of the entry, ‘*see also*’ is more appropriate than ‘*see*’. In cross-references to italic headings ‘*see*’ and ‘*see also*’ are often roman.

The items within a cross-reference should usually be in alphabetical order. The items may be separated by commas if none of them contains a comma. However, if it is necessary to cite the whole of an inverted heading such as ‘alienation, social’, or if the author cites both heading and subheading (‘coal, as a domestic fuel’), a semicolon will be needed between all cross-references in the index. It is not necessary to refer to the subheading if it will be clear which one is intended; it will be enough to say ‘*see also under*’ followed by the heading(s). Where a

cross-reference includes a general description, rather than the actual names, of the entries, this description should be in italic: for example an entry on trade might end ‘*see also individual commodities*’.

Position

If the cross-reference helps to show the limitations of the entry in which it appears, some authors prefer to place it immediately after the heading and before the general page references. For example:

alphabetization (*see also* proper names), 18, 19

shows that the page references for alphabetization do not cover the order of proper names (which is a matter of which part of the name should come first rather than of alphabetical order).

If the cross-reference is a final subentry, it should be treated like the others; if there is a cross-reference from a subentry, it should be treated like a sub-subentry:

religion, 10–11, 107–11, 274	religion, 10–11, 107–11, 274
and myths, 11, 19, 29–31	and myths, 11, 19,
and ritual, 8–11, 29, 129	29–31; <i>see also</i> gods
<i>see also</i> gods, priests	and ritual, 8–11, 29,
	129; <i>see also</i> priests

8.3

STYLE WITHIN THE ENTRY

8.3.1 Capitalization

Lower case is normally used for headings that do not have capitals in the text. However, it may not be worth changing to this system if nearly all the headings are proper names or if a large number of words are capitalized in the text and you would have to spend a good deal of time checking headings against the text.

Subentry headings should always be lower case (except, of course, for proper names).

8.3.2 **Wording**

Keep wording and punctuation to a minimum, provided the sense is clear: in the following subentry neither the 'of' nor the comma is necessary:

Napoleonic wars
effect of, on Norwegian agriculture

In an exceptionally involved index it may save wordiness if an abbreviated form of the main heading (usually the initial letter and a full point) is included in some subentries:

bird
angel in form of b.
b. mother makes human mother ashamed
choice between b.s as best messenger

Although one should avoid wordiness, the entry must be full enough to be self-explanatory. The author of an introductory textbook provided an index with entries such as:

post-neonatal
projection
quasi-stable
quota system
rhythm method
separation
supply

8.3.3 **Punctuation**

It is usual to put a comma after the heading if it is followed by page references, though one may decide to have a fixed space instead, provided that headings do not end in a number, for example 'Minuet, K103'; dates in that position are often enclosed in parentheses. If there are no general references and the subentries run on, put a colon between the heading and the first subheading, so that there is no confusion as to

what the second subheading is a subheading of:

Canterbury: architecture of, 1, 71; disturbance in, 250

If the subentries are broken off, there is no punctuation at the end of the main entry, whether or not there are any general page references.

Canterbury, 4–10
 architecture of 1, 71
 disturbance in, 250

Page references are usually separated by commas, but it is acceptable to omit all commas before page numbers, though retaining semicolons and commas between run-on subentries and sub-subentries. In that case the space between page references is standardized and the columns are unjustified, and there is usually no point after 'n' (note).

limestone 2 55; crinoidal
 128; fossils in 110n 114;
 magnesian 130

There should be no punctuation at the end of an entry, or at the end of a broken-off subentry or sub-subentry.

8.3.4 Page numbers

If two entries or subentries cover similar ground, see that no page references are obviously missing from either. You may find:

fossils in limestone, 54, 110n., 126 *and* limestone
 fossils in, 110n., 114

Pairs of numbers, except teens, are often elided (see section 6.10.7). The style of elision may, or may not, match the style used in the main text but should be consistent throughout the index(es). General page references should be placed before subentries, not interspersed among them, even if the subentries are in chronological order.

Exact references such as '101–6' are preferable to '101ff.:'; but you may not have time to check the vague references against the text in order to change them. '*Passim*' references should also be avoided as far as possible. If the index contains a reference 'chap. 6 *passim*', it is more helpful to the reader if the page numbers of chapter 6 are given instead of (or as well as) the chapter number.

The index should distinguish between 65–6 (a continuous discussion of the topic) and 65, 66 (two separate mentions). The reader usually identifies the author's fullest treatment of the topic by the number of pages of continuous discussion (that is by a reference such as 65–9). If the author wants to distinguish the most important references in some other way, bold or italic can be used. Some authors like to put the important references first; such a system should perhaps be explained in a note at the beginning of the index, though the use of bold or italic for this purpose is common enough not to need explanation in academic works.

Bold or italic may be used for other things, for example to distinguish pages on which illustrations appear; such a use should be explained in a note.

Indexes compiled from XML typescripts

You will not be able to check any page numbers until proof stage; however, you should write a note to the typesetter on the first page of the index giving instructions about the elision system, for example: elide all page numbers to the last pronounceable digit: 140–1, 116–17.

Index covering two or more volumes

The volume number should be given before the first page reference to each volume in each entry and subentry, because, even if the volumes are paginated consecutively, and therefore there is only one page 705, the user will not know which pages are in which volume.

Author index

If there is a list of references at the end of each paper, the author index will usually distinguish the pages on which those lists appear from references to the authors in the text of each paper (perhaps by the use of italic figures), so that the reader can see at a glance where to find the details of the papers cited.

Combined reference list and author index

The page references to the publication being indexed usually run on from the bibliographical reference and are set within square brackets

and/or in italic to distinguish them from the page numbers that are part of the bibliographical reference:

- Werner, E. E., Bierman, J. M. and French, F. E. (1971). *The Children of Kauai*. Honolulu, University of Hawaii Press. [148]
 Widdowson, E. M. (1968). The harmony of growth. *Lancet*, 1, 901–5.
 [196]

with cross-references from co-authors to the main author:

- Bierman, J. M., *see* Werner, Bierman and French (1971)

Index of passages cited

Subentries are usually broken off and the page references ranged right; or the reference to the original work may be in parentheses:

- Homer, *Iliad* (2.4) 44–8, 60–1

For classical books see also section 14.1.

8.3.5 References to numbers other than page numbers

If a book is divided into numbered items (e.g. a collection of legal documents, perhaps, or a manual such as *The Chicago Manual of Style*), the index will probably refer to item numbers rather than page numbers. Such an index can be set at the same time as the text. Except in bibliographies, where the system is common, there should be a note at the beginning of the index saying that references are to item numbers.

If any pages of introductory material or endmatter are also to be indexed, the index copy will have to wait until page proofs of those sections are available, and the page numbers will have to be distinguished from the item numbers. A short introduction may be paginated in roman; or the page numbers may be italicized.

8.3.6 References to notes

Notes should be indexed only if they give additional information about a topic or person. In any case a footnote need not be indexed if there is already a reference to that page: ‘16 and n.’ is unnecessarily full, because

anyone looking at the relevant text on page 16 will find the reference to the footnote; however, some authors insist on retaining this kind of reference. References to footnotes also cause difficulty when a subject is discussed over two or more pages: ‘27n.–28n.’ (meaning pages 27–8 and notes on both pages) looks odd, and so does ‘27–9n’. And what about any notes on the intervening pages?

References specifically to footnotes should be in the form ‘169n.’ (or ‘169n’) or, if there are several notes on the page (and the author gives the note number in the index typescript), ‘169 n. 3’ (or ‘169 n3’, ‘169n3’).

Endnotes should be indexed under the page on which they appear, not the page on which they are referred to in the text. The note number should be given.

8.3.7 **References to illustrations**

Illustrations should be indexed if they are likely to be consulted independently of the relevant text; page references for text illustrations may be distinguished by being italicized or being followed by ‘(fig.)’. In the former case there should be an explanatory note at the beginning of the index. Page references to illustrations should not be combined with spans of text references: 121–4, *124* is clearer than 121–124, and you cannot elide to 121–4.

8.3.8 **Indentation**

If subentries are run on, all turnover paragraphs are usually indented 1 em. If subentries are broken off and any sub-subentries are run on, subentries are indented 1 em and all turnover paragraphs 2 ems. If both subentries and sub-subentries are broken off, subentries are indented 1 em, sub-subentries 2 ems, and all turnover paragraphs – in that entry, at least – are indented 3 ems. If there are only one or two entries in a long index that are complicated and important enough to need broken-off sub-subentries, the 3-em indentation needed for turnovers in those entries need not be used throughout the index.

If only the subentries are broken off, and the typescript shows the system of indentation correctly, you need only mark the indentation of the

first subentry and the first few turnover paragraphs, and add a general note: ‘subentries indented 1 em, all turnovers 2 ems’.

8.3.9 **Layout**

You should decide whether the subentries and sub-subentries need to be broken off or should run on. A factor in this decision is achieving an even working (see glossary). You may also mark indention and the spacing of such things as ‘16n.’ Otherwise layout is usually the designer’s responsibility. If the author asks for unusual typographical conventions or layout, discuss them with the designer.

Indexes are usually set unjustified, in order to avoid the great variations in word spacing that occur when an index contains long words that are difficult to break, such as proper names.

Number of columns per page

Most indexes in average-format publications have two columns, but an index of passages cited or an author index may have three columns, and an index of first paragraphs or combined list of references and author index is likely to have one column. An index with a great many long entries may be set in one column.

When an entry runs from one page to the next

The typesetter should repeat the entry heading, and if necessary the subentry heading, followed by (*cont.*), at the top of the left-hand column:

cattle (*cont.*)
634; fattening, 43, 60–2

Although this repetition is really only necessary on a verso, having it at the beginning of every page means that it will be possible to move the index back or forward a page at proof stage if this turns out to be desirable.

9 Other parts of a book

This chapter covers the different items that may be included in the main part of a book; and gives advice on how to prepare and present them for the typesetter and reader.

9.1

RUNNING HEADS

Running heads (also called pageheads) are unnecessary unless they help the reader to find a particular part of the book. If the chapters have no titles, only the book title can be used for running heads, and their only function would be to help to fill the page. Most non-fiction books do have running heads, but unless the book is in a series or of a standard style, it may be worthwhile to confirm with the commissioning editor that they are necessary. Running heads are usually omitted if illustrations or tables are to be extended into the top margin or are to be landscape, or if as much text as possible must be fitted on to each page of a fairly simple book.

9.1.1 **What should be used for running heads**

As we have said, running heads should help the reader to find a particular part of the book, so whatever will be most useful should be chosen. The title of the larger section appears on the left, that of the smaller on the right:

<i>Left</i> (or <i>verso</i>)	<i>Right</i> (or <i>recto</i>)
part title	chapter title
chapter title	main section title

though in a multi-author book one would probably have:

contributor's name	chapter title
--------------------	---------------

In *dictionaries*, running heads usually consist of the first and last items on the page; in catalogues there may be a section title and the names or numbers of the first and last items on the page – or the first item on the left-hand page and the last item on the right-hand. If you give clear

instructions to the typesetter – perhaps include a sample – the computer can be programmed to set the running heads with the first proofs.

In *fiction*, running heads often have the author's name on the verso and the title on the recto, or perhaps book title on the verso and chapter title on the recto.

In *journals*, running heads may be the same both sides and consist of author(s), and abbreviated article title.

If chapter and/or section numbers are used for many cross-references, they should be included in the running head, unless sections are numbered by chapter (e.g. 2.1, 2.2) and are less than two pages long, in which case the section headings in the text will be sufficient guide. If there are endnotes, *either* the chapter number must appear in the text running heads, in which case the running head to the notes will be 'Notes to chapter 6', *or* the relevant page numbers of the text must appear in running heads to the notes: 'Notes to pages 86–9'. The second alternative is more helpful to the reader, though it does mean that the running heads cannot be completed until the book has been paged. The running heads should give the numbers of the relevant pages only, not the page numbers for the whole of the chapter.

Where the running heads are chapter title (left) and section title (right), and the first section title does not come at the beginning of the chapter, give the chapter title as the right-hand running head in that chapter until the section titles begin. Where a new section starts at the top of a right-hand page, there may be a problem if the running head and subheading are very similar in typeface and position (e.g. both centred small capitals); if so, the chapter title or an abbreviated form of the section title should be used for the running head, to avoid having identical headings one above the other. Where a new section starts further down the right-hand page, the title of the new section should be used as the running head. Where more than one new section starts on the page, the first or last new heading may be used as the running head, but the same rule must be used throughout.

Preliminary pages

At Cambridge we generally use the same running heads for left and right in the prelims; for example, 'Preface', left and right; but some other publishers follow the system adopted for the book as a whole

(e.g. book title verso, chapter (preface) title recto). Running heads for lists of plates and so on are in the form ‘List of plates’ rather than ‘Plates’.

Appendixes

The running heads are sometimes ‘Appendix 1’ on the left and the appendix title on the right, or they may follow the style for the rest of the book: book (or chapter) title left; appendix number and title right, etc.

Bibliography and indexes

The running heads can follow the style of the rest of the book (see above), but at Cambridge we prefer to use the same for both left and right. Give each index its own running head, for example ‘Index of passages cited’.

In a book such as this one the running heads would include the following:

<i>Left (or verso)</i>	<i>Right (or recto)</i>
Contents	Contents
...	...
10 Bibliographical references	Short-title system 10.1
	Author–date system 10.2
11 Literary material	Quotations 11.1
	Poetry 11.2
...	...
Appendix 8	Mathematical symbols
...	...
Glossary	Glossary
Select bibliography and other resources	Select bibliography and other resources
Index	Index

Pages that should have no running head

Running heads are omitted above headings that intentionally start new pages (e.g. chapter or part headings); above all turned illustrations and tables; above text illustrations and tables that extend beyond the type area (except at the foot) and are not turned.

9.1.2 Length

Long chapter titles are not usually split between the left-hand and right-hand pages, because that might leave a nonsense running head if the

9 Other parts of a book

chapter begins on a right-hand page or ends on a left-hand page, or there is no running head on a page containing an illustration or table. If you cannot easily shorten the titles to fit on to one page, ask the author to provide shortened forms. Say how many letters and spaces are available; you can usually work it out from the running heads in a similar book, although it may be wise to confirm this first as the designer may choose something different. If you provide short forms yourself, send the author a list: a change in the running heads at proof stage is best avoided.

If page numbers are set beside the running head, there should be a space between the two. Allow for this when calculating the length.

9.1.3 **Style**

Running heads may be set in spaced small capitals or upper- and lower-case italic; so the titles of literary works, or foreign words that are italic in the text, could be reversed to be roman in an italic heading or set in inverted commas. However, as quotes tend to give words a self-conscious look, it is probably better not to distinguish foreign words even if the roman/italic distinction cannot be retained. Check if you are not sure of house style. Make it clear if such a distinction is important. If necessary, warn the author that quotes will be used for book titles, etc.

In running heads that are to be set in upper and lower case, initial capitals are normally used only for the first word and proper names; tell the typesetter this if you are not sending a list. Say whether accents should be used on French capitals.

9.1.4 **Copy for the typesetter**

Provide the typesetter with a list if shortened titles are to be used, unless the running heads will differ from page to page and the typesetter knows the exact form they should take. The list should be headed with the author's name and short book title, and should cover the preliminary pages and indexes as well as the text, endnotes and bibliography; and it should give the exact wording and capitalization (and accents and quotation marks where appropriate). Check the list after it is typed:

a mistake in a chapter title can lead to a lot of corrections; and a mistake in the book title could have serious knock-on effects. If a chapter or section title – or the book title – is changed at copy-editing stage, make sure that the new form is included in the list of running heads as well as in the contents list.

In fairly simple books, or if you want to save on the number of sheets of instructions you send with the typescript, it is feasible to circle the words to be used as running heads (book title, chapter heading, subheading) on the typescript itself or, if clearer and neater, write out what is to be used by the side of the relevant title/heading.

Some publishers will not expect you to provide a list of running heads as the typesetter's computer will be programmed to generate them automatically, but headings produced in this way may contain oddities. Make sure you know your publisher's preferences so that the headings can be checked at proof stage.

9.2

PAGE NUMBERS

There is no need for you to give instructions about page numbers, apart from saying where the arabic pagination is to begin (see p. 168). However, you may find it useful to have some general background information.

Traditionally, typesetters use the word 'folio' to mean a printed page number as well as a sheet of typescript. It is used for printed page numbers in general, as in the phrase 'folios are at the foot of the page', rather than the number of a particular page: 'fo. 236' is not used to mean p. 236 of a printed book; 'fo. 236' refers to sheet 236 of the typescript or printout. (For use of 'folio' in archival material see pp. 243–4.)

Page numbers may be placed at the foot of the page or in the same line as the running head. They will be in the running head if the book contains mathematics, because a page number at the foot might be confused with displayed mathematics; but if each chapter starts a fresh page, and therefore that page has no running head, the page number will be moved to the foot of the page, and enclosed in square brackets if necessary to avoid confusion with mathematics.

Page numbers are omitted from all blank pages and from the half-title and its verso, the title page and its verso, the dedication or epigraph page and any part-title leaves; also from the last page of the book if page numbers are at the foot, and from any order form or feedback page(s) at the back of the book.

The number is also omitted where there is a turned table or figure, or where a table or figure occupies more than the usual depth, provided that this will not mean more than two pages without numbers.

Although no number is printed on these pages, they are, of course, included in the page numbering; a ringed number must appear on the proof, so that there is no doubt where each page belongs. However, any halftones printed on different paper from the text are not usually included in the page numbering.

9.3

HEADINGS

Even if there is a predetermined house style for headings in the preliminary pages and endmatter, you will still need to check that the title and subtitle are correctly identified, and the hierarchy of headings is clear. Confirm exactly what you are required to do. You may be asked to code the headings in line with a pattern volume or design specification.

For headings to parts, see section 3.4.3.

9.3.1 Chapter headings

The word 'chapter' is often omitted from the chapter heading. If the chapter titles are abnormally long you may want to persuade the author to shorten them: long headings including quotations or aphorisms can be off-putting and they are difficult to design effectively. Another problem for designers is a great variation in length, with some one- or two-word titles and others much longer.

If the author wishes to include quotations at the beginning of some chapters, it is best to have them as epigraphs (chapter quotations) below the heading and before the text, rather than as part of the heading itself.

9.3.2 Subheadings

Try to confine subheadings to a maximum of three grades in each size of type, except in reference books. In running text a great variety of headings can be confusing rather than helpful; and it is difficult for more than three kinds of heading to be designed that will be sufficiently distinct from one another and from table headings, running heads, etc.

Whether the major grades of subheading should be numbered depends on the kind of book. Numbered headings are useful in reference books and textbooks, where they can provide a convenient form of cross-reference. In science books, subheadings are usually numbered, often decimally by chapter:

section 6.1 (first section in chapter 6)

subsection 6.1.3 (third subsection in section 6.1)

A decimal system can make the hierarchy of subheadings clear without having to use a different typographical style for each grade.

Some authors number introductory sections with a zero, so that the introductory section in chapter 6 would be 6.0. If sections are introduced by a centred number, some authors omit 1 if it occurs immediately below the chapter title, to give the page a neater appearance; so the first section number to appear is 2. Try to discourage the author from doing this and do not introduce such a system yourself. Also avoid starting each chapter with the heading 'Introduction'.

Do not retain numbers just because the author has used them: in a book about literature, for example, the numbers may merely be the remains of the outline on which the author constructed the book, and they may make the book look clumsy. Ask for confirmation if you think it would be better to add or delete section numbers. The same grade of subheading should normally be treated in the same way throughout the book.

Occasionally an author combines two short chapters under a general title, and uses a grade of heading (less important than a main heading but more important than a usual chapter title) not used elsewhere; if so, point this out to the designer.

Marginal notes and headings entail wider margins; unless the margins are very wide there will be space for only a word or two, so a long

heading may straggle a long way and be difficult to read. If marginal headings have been chosen by the author and commissioning editor, make a note for the designer indicating the average and largest number of characters.

9.3.3 Coding the subheadings

Many academic books will follow a pre-determined standard design or series specification which will specify the typographical style for the headings. It is for you to see that the hierarchy is logical and clearly indicated. In general, run-on headings should not be used to introduce sections of more than a page or two.

Subheadings in sections to be set in smaller type (e.g. appendixes, bibliography, theorems) are also in a smaller type, although the hierarchy may be similar. If you are copy-editing on paper rather than electronically you might be asked to code the subheadings in the margin, by a ringed letter or number, according to their place in the hierarchy:

(ch. hd), (CT) or (CH)	chapter headings
(A), (B), (C)	subheadings in text type

In an academic book you could also have:

(X), (Y), (Z)	subheadings in endmatter that will be in a smaller type (such as endnotes, bibliographies)
---------------	--

(i), (2), (3) or (i), (ii), (iii) are sometimes used if there is displayed material that has to be set in other sizes of type.

If you are working on a printout of a file that has been digitally coded in a mark-up language such as XML, see section 3.6.2.

9.3.4 Style

Tell the designer and/or production department if there are any factors that might affect the design or typesetting arrangements; for example, headings that are very long or very short, or contain Greek, arabic figures, lower-case symbols, book titles or foreign words in italic, etc. Similar issues can arise as in running heads (see section 9.1.3).

If sections to be set in small type – mathematics, theorems, quotations, etc. – appear immediately below a subheading, make sure that

the heading is clearly marked and clarify the length of the section under the subheading if you think there will be any confusion.

Add any quotation marks or symbols necessary to make the distinctions mentioned in the two preceding paragraphs.

You should do any editorial marking necessary. For instance, headings occupying a separate line should not be followed by a full point, whereas those which are to run on may have one or may be followed by a fixed em space.

In headings where the design is unknown it is important that essential capitals are marked: this gives the designer freedom to choose full capitals, small capitals, upper and lower case, or initial capitals and lower case. Similarly, essential lower-case characters need marking (for example pH must be lower case p and capital H).

Make clear whether the first line after a heading that occupies a separate line should be indented or not, if this will not be covered by your coding and the designer's specification.

Careful coding covers virtually everything about the appearance and style of the headings and subheadings.

9.4

FOOTNOTES AND ENDNOTES

Publishers usually ask their authors to present their notes in one batch, double-spaced and numbered in one sequence through each chapter. If they have been presented single-spaced at the foot of the relevant text folio there will be little space to mark corrections, and notes are often the most heavily corrected part of an academic book. If the author has supplied an electronic file, it should be easy to obtain a double-spaced version.

9.4.1 Endnotes or footnotes?

Whether the notes are to be endnotes or footnotes will depend on the readership, the kind of note, the house style and the author's view. Endnotes cannot be consulted so easily, but they leave the text uncluttered.

A book may have both footnotes and endnotes: if it will appeal to general readers as well as scholars, the publisher may relegate to

endnotes the sources that few readers will want to follow up, but retain as footnotes the additional pieces of information which the general reader may enjoy but which cannot easily be fitted into the text. In an edition of a text, the editorial notes may be printed as endnotes, to distinguish them from the original footnotes; or the original notes may be printed as endnotes if they are thought to be less useful to the reader; or there may be two sets of footnotes (see below). Where there are both endnotes and footnotes, the endnotes may be keyed by number and the footnotes by letter, going on to aa, bb, etc., if there are more than twenty-six in a chapter.

9.4.2 Footnotes

Very long footnotes should, if the author agrees, be taken into the text or made into appendixes. Very short notes, such as cross-references or short sources of quotations, may be taken into the text too. Ask the author if any complex mathematical setting can be moved into the text, as this will become more difficult to read in footnote-size type.

Footnotes may sometimes be shortened by omitting information already given in the text: for example, if the author, title and page number are mentioned in the text, the footnote need give only publisher, place and date. If the overall length of the book is a factor, there is a case for omitting publication details from footnotes unless they are of particular significance, provided there is a full bibliography; this is another way of cutting down the number of footnotes, but it should ideally be done before copy-editing begins.

Style

All footnotes should end in a full point. Some publishers start footnotes with a lower-case letter if they begin with one of the following abbreviations: *c.*, *e.g.*, *i.e.*, *l.*, *ll.*, *p.*, *pp.* and possibly *cf.*, *ibid.* If you decide to retain the lower-case forms, explain the system on a style sheet in case the typesetter is not familiar with this style.

If you are working on a typescript or printout and the footnote copy is at the end of each chapter rather than in one batch at the end of the book, give the folio number for the relevant notes on the first folio of

each chapter (e.g. 'Footnote copy on fos. 28–9'). If you are working on-screen, make sure the typesetter knows they are to be footnotes.

Text indicators

In order to avoid having an indicator in a heading, a general note to a chapter may appear without an indicator at the foot of the first page. It should be clearly identified for the typesetter.

Check that all other notes have text indicators and that no notes are missing, duplicated or labelled 2a, etc. It is very important that this should be got right at the copy-editing stage. An electronically produced text may automatically adjust the note indicators and you could be left with an extra note number at the end of the chapter with no matching note. This could be difficult to unravel at proof stage and could lead to repaging and possible alterations to the index.

You can usually pick up discrepancies by checking that note and indicator sequences are both complete and end at the same number; but it is better to see that each note tallies in subject matter with the text preceding the indicator. If a spot check shows that something is wrong, ask the author to check the notes thoroughly.

In science and mathematics books footnotes are relatively rare, and the copy-editor may be instructed to move them into the text (in parentheses, if necessary) wherever possible. Where footnotes remain, symbols may be used as text indicators, to avoid any confusion with superscript figures in the text; the series starts with a dagger if an asterisk is being used in the mathematics.

In other books footnotes are usually keyed by superscript numbers.

In general it is clearest to number the footnotes in one sequence throughout each chapter.

Indicators in the text are less distracting to the reader if they are moved to the end of the sentence or to a break in the sense; but if the author is discussing specific words, it would mislead the reader if the reference was moved. If possible, avoid placing two indicators at the same point. Ask the author if you are in doubt. For aesthetic reasons, text indicators are placed after punctuation (except dashes), unless the reference is to a single word at the end of a sentence or of a phrase in parentheses.

9.4.3 **Books containing more than one set of footnotes**

There could be two or more sets of footnotes in an edition of a text. If some are original and some editorial, the editorial ones should be distinguished: they could be keyed differently (perhaps the editor's by number, the author's by symbol or letter), or enclosed in square brackets or followed by '[Ed.]'. It is sufficient to use one of these devices; but if one of the first two is used, it should be explained in the preliminary pages.

There may be more than one kind of editorial note, for example one textual, one about content; sometimes there are three kinds. Textual notes often start with a line number and so do not need to be keyed into the text; but line numbering is complicated, and the line numbers for prose passages are not known until the text has been typeset, because typesetters do not necessarily follow the original line for line as they do with verse. In such cases the text may be typeset before the notes, so that the line numbers can be added to the notes.

If a text has a translation facing it, the two will probably differ in length, and the notes may be so arranged as to compensate for this, because one kind of note is likely to occupy more space than another. If the notes apply to both text and translation (i.e. are about subject matter rather than textual points) they cannot be keyed by line number, because the two versions cannot easily be set line for line.

9.4.4 **Endnotes**

Endnotes are usually numbered in one sequence throughout each chapter. See that all the notes have text indicators and vice versa, and that the numbering contains no gaps or added numbers such as 15a; see under footnotes (section 9.4.2) for this and for the placing of text indicators at a break in sense and in relation to punctuation.

See that essential information is provided both in the text and in the endnotes. For example, if a phrase is quoted in the text, the reader should not have to look at the endnote to discover its author.

There are two schools of thought as to the best position for endnotes. In multi-author books and journals or if there are to be offprints,

the notes might be at the end of the relevant chapter or article; otherwise they are easier to find if they are in one batch just before the bibliography.

They should be headed ‘Notes’ or ‘Notes to the text’; if all the endnotes are together, the chapter number and title should appear as a subheading above the notes for each chapter. Authors often provide subheadings such as ‘Notes to chapter 3’; this should be changed to ‘3 The use of prepositions’, or whatever the title is.

If the chapter number is included in the running heads for the text, the running heads for the notes could be ‘Notes to chapter 0’; but it is more helpful to the reader if the relevant page numbers of the text are given in the running heads for the notes (e.g. ‘Notes to pages 85–9’, although the page numbers cannot be inserted until page-proof stage).

9.4.5 **Notes to letters and documents**

Notes are often placed at the end of the relevant letter or document, sometimes at the foot of the page, sometimes at the end of the book. If the document is long, notes at the end of it may be difficult to find: if the book contains many long documents it may be sensible to combine two systems and to place the notes either at the foot of the page or at the end of the document, whichever comes first; for example, if a document runs from p. 63 to the middle of p. 69, the notes for pp. 63–8 would be at the foot of the relevant page, and those for p. 69 immediately after the end of the document. By using this system you can number the notes throughout each document without any ambiguity if two short documents, and therefore two notes numbered 1, appear on the same page.

9.4.6 **Notes to tables**

Notes should be placed immediately below their table and should use a different system of indicators from the footnotes or endnotes. See section 9.5.1.

9.4.7 **Marginal notes**

If an author wants to retain marginal notes, consult the designer or production department; marginal notes entail wider margins and, except in catalogues or manuals, are not usually necessary.

9.4.8 **Superscript numbers referring to a bibliography**

See section 10.3.

9.5

TABLES

For conventionally set books it is not usually necessary to separate the tables from the rest of the text, although typesetters correcting the electronic files do prefer them to be separate. Having them in one group also helps in copy-editing, to ensure as consistent a presentation and layout as is feasible. If the author provides some tables on separate sheets and some as part of the text, it is best to photocopy the ones in the text and provide the typesetter with a complete set of tables. Put a line through the tables in the text and say something like: ‘see folder of tables’ in the nearby margin. Mark the best position in the margin: ‘Table 6 near here’ for all tables.

If you are advised to leave them in the text, it is probably wise to mark the exact extent of tables, because unless the author has used a different typeface for the tables it is sometimes difficult for a typesetter to distinguish between a general note that is part of the table and a comment that happens to follow in the text (see fig. 9.1). If the typesetter could be certain of placing the table exactly where it is in the typescript, the distinction would not matter, but there might not be space for the table at the foot of the relevant page, in which case the table and its notes would have to be moved to the next page and the intervening space filled with text. Some publishers code the individual parts of the table and indicate which rules should be included. (For large tables see section 9.5.3.)

As some authors expect tables to be placed exactly where they occur in the typescript, they may use such phrases as ‘the trade figures are

Lendon boys' school may be taken as an example of a school which was run efficiently and secured good, if not enthusiastic, reports. With Trinity it was among the earliest to introduce pupil-teachers.

Hyson Green boys' school, 1854

Present 55

Reading	Letters and monosyllables	25 boys
	Easy narrative	14 "
	General information	0 "
Writing	On slates from copy	7 "
	On paper	27 "
	(15 were not writing)	
Arithmetic	Four rules and below	12 "
	No advanced work	
Extra subjects	History	15 "

This was a poor school which earned a series of bad reports at this time. It will be seen that the curriculum was in effect confined to reading and writing.

In 1873 the local Inspector, Mr Capel Sewell wrote a letter to the chairman of the School Board, which gives some information about the condition of the elementary schools at the time when the School Board took over.

Fig. 9.1 Why the extent of a table should be marked. 'This', in the sentence following the table, refers to the school in the table and not to the efficiently run school in the immediately preceding text. If the table cannot be placed exactly where it is in the typescript, the sentence will have to be turned into a note to the table, so that it remains with it.

as follows' or 'the trade figures in the table', even if there are several tables in the chapter. Even when the tables are numbered, authors sometimes expect each one to be in exactly the relevant place. Warn the author that it might be impossible to place tables exactly where they appear in the original text, unless they may be split between two pages; some designers or house styles prefer tables to be placed at the head or foot of the page. The author may prefer tables to be split (if necessary) rather than moved, or may feel that if they cannot be placed in the exactly relevant position they would be better grouped at the end of the chapter or in an appendix. If the author insists that the tables must be placed as in the typescript (and says that they may be split), say so in the margin beside each one. If they may be split only in certain places, give the necessary instructions.

Because they are likely to be moved, tables should be numbered regardless of length, unless they are very simple tabular matter, and references to them should be changed from 'as follows' to 'in table 6', or to 'in table 2.3' if they are numbered by chapter. If a table is in the middle of a paragraph in the typescript, and is followed by a new sentence, mark the text to run on.

If two tables share a number, persuade the author to let you renumber them as two separate tables; otherwise their structure may become very complicated. If two tables should appear in the same opening (double-page spread), so that they can be compared, make it clear for the typesetter.

If some tables have titles and others do not, suggest to the author that they will look more consistent and be more useful to the reader if all of them have titles.

While you are looking at the tables for consistency with one another, see whether those containing similar material are laid out in the same way, so that they can be compared: for example, that what are column headings in one table are not side headings in another, and that, as far as possible, similar wording and units are used. If one table shows areas in acres and another in hectares, this probably follows the sources the author consulted; in a specialized book one might want to show exactly what the sources said, but in a more general one it is the area, rather than the way it was measured, that is important, and the author may just not have thought it through. By converting round numbers of

acres to round numbers of hectares, one is moving further away from the accuracy of the original measurements; so you should check with the author before making any changes.

The author should use the same terms in similar tables, but only, of course, where similar terms apply: for example, census figures may cover slightly different areas in different years, because of a change in boundaries.

Does each table make its point clearly? Is the information in the column and side headings adequate and concise? Are the units and, where relevant, date and source given? Is the information consistent with the text? Authors may obtain more recent data and include them in the table, but fail to alter the text accordingly.

Some authors provide a table and then repeat the same information in the text, rather than just commenting on significant points. If this is the case, ask if you can edit out the unnecessary repetition.

9.5.1 **The parts of a table** (see fig. 9.2)

See that the structure of the table is clear: for example whether two or three columns should be grouped under one heading; this grouping may be shown by a horizontal line (sometimes called a spanner rule) or a brace (bracket) below the shared heading.

Vertical rules are almost always unnecessary, so publishers avoid them. If the author has included vertical rules in a complex table, ask whether any of these must be retained; any essential ones must be identified in the typescript. Some tables have a diagonal rule in the top left-hand corner; if this rule is essential, point these tables out to the designer and typesetter.

If the table is complex and is not very well laid out, prepare a layout yourself showing how the table should look. Leave the exact spacing to the designer or typesetter, but indicate where extra space is needed; if a table contains a large number of long rows it may be sensible to ask for extra space after every four or five, to help the reader's eye to follow the correct line along.

Mark capitalization and punctuation; headings and items should have no full point at the end. Ditto marks should be eliminated by using subheadings or by repeating the relevant words.

Table 8. *The pattern of peasant labourers' wealth*

Stub	Percentage of wealth invested in domestic goods		Average value of domestic goods	
	Spanner rules →			
	1560-1600	1610-40	1560-1600	1610-40
			£ s d	£ s d
Northern lowlands	18	29	10 0	1 9 4
Northern fells	34	—	1 6 8	—
Midland fielden areas ^a	35	46	2 16 6	3 12 8
Midland forest areas ^a	44	39	2 9 6	4 10 0
Hertfordshire	59	69	4 3 9	7 9 10
Eastern counties	—	48	—	3 18 4
Somerset	—	65	—	5 17 0
All England	40	50	2 5 3	4 9 6

Based on probate inventories; for the basis of selection of inventories (in some degree affecting the reliability of the 'average value of domestic goods'), see p. 413, n. 2.

^aIncluding a few inventories of the 1660s for Northants.

Fig. 9.2 Parts of a table.

Table heading

See that headings are consistent in content and style, and keep capital letters to a minimum. The title, usually preceded by 'Table 1' or 'Table I.I', should be as short as possible, though without the use of unnecessary abbreviations. The reader wants to be able to see at a glance what the subject of the table is, and any general information may be given in a note below the table. If the same unit applies throughout the table, for example '00,000', it is usually given in parentheses after the title and need not be used in the table columns.

Column headings

Column headings are usually in roman or italic but may be in bold. See that the headings are consistent in content and style, and contain the minimum necessary information. All units and percentages must be identified, and multiples of units must be expressed unambiguously: '10³ kg' is better than 'kg (×10³)'. It is better to put the unit or % in the

column heading than beside each number. Long headings to columns should be avoided, if necessary by using numbers or letters with a key below the table. The headings should have an initial capital for the first word and proper names only.

Stub

The stub is the left-hand column, which identifies the rows in the same way as the column headings identify the columns. Mark up any subheadings and see that they are correctly placed; authors often place the first one as though it were the heading to the whole column. If the author uses spans such as 1–10, 10–20, 20–30, ask whether they should be 11–20, 21–30 and so on, so that the spans do not overlap. It is wise to liaise with the designer so that you can tell the typesetter whether the setting should be unjustified and whether turnover lines should start full out left or indented (and, if indented, how much). If there are indented subentries, it is probably better not to indent turnovers.

Totals

The word ‘Total’ may be indented or set in small capitals or italic, and there may be extra space or a rule above the total. Some table styles have a rule above the total and omit the word ‘total’.

Numbers, etc.

If the decimals in any column have different numbers of digits after the decimal point, it should be to indicate the accuracy of the result; but this may not be the case, and you may want to query it. See that the decimal point is preceded by a digit (a zero if necessary), except in quantities that never reach 1 (e.g. levels of probability) and ballistics. Indicate whether the decimal point should be medial (raised) or low (on the line), and alter decimal commas to points. Make sure decimal points align vertically if the rows contain similar units, and especially if the column has a total. Even if 4-digit numbers are treated differently from 5-digit ones in the text – 2438 as against 24,380 or 24 380 – they must be in the same style as 5-digit numbers in tables, so as to align with them. If the columns contain words rather than numbers, discuss with the designer how the items and any turnover lines should be aligned and mark accordingly.

Check totals, whether stated or (in the case of percentages) implied; but do not worry if percentages come to 99 or 101: the individual figures may have been rounded up or down.

Em rules do not mean the same thing as zero, so do not try to make them ‘consistent’; but if the tables contain em rules, spaces, unexplained letter symbols such as *x*, leaders (two or three points), n.d.a. (no data available) and n/a (not available), ask the author what the distinction is and make the meaning clear in the notes to the table. If some tables contain minus quantities, em rules should not be used to indicate a lack of data.

Notes

Notes are placed immediately below the table, though some publishers place any general note immediately below the table title. There are four kinds – general notes, sources, notes on specific parts of the table, and notes on levels of probability – and the same order should be used throughout the book. See that the notes are consistent in style, that any sources are adequately acknowledged and that the author has obtained any permission necessary for the use of any tables taken from other publications.

A general note needs no indicator, but if it does not have one it should precede any other notes. Notes to specific parts of a table should be keyed differently from notes to the text: symbols or superscript lower-case letters may be used, or superscript figures if these are not used for text footnotes or elsewhere in the table.

Levels of probability are indicated by *, **, etc., so do not change the double asterisk to a dagger. The sequence of note indicators should read along the rows: an indicator in the first line of the second column precedes an indicator in the second line of the first column. If a table occupies more than one page or opening, it may be necessary to repeat the relevant notes in each opening.

9.5.2 Tables that include artwork

Watch out for genealogical or similar tables for which artwork will be needed. Make sure that any heading or footnote which is not strictly artwork is included so that the draughtsperson or artist can set the text

	<i>Heading A</i>	<i>Heading B</i>	<i>Heading C</i>	<i>Heading D</i>	<i>Heading E</i>
<i>Item 1</i>	xxxxxxxxxx	xxxxxxxxxx	xxxxxxxxxx	xxxxxxxxxx	xxxxxxxxxx
<i>Item 2</i>	xxxxxxxxxx	xxxxxxxxxx	xxxxxxxxxx	xxxxxxxxxx	xxxxxxxxxx
would fit better as					
	<i>Item 1</i>	<i>Item 2</i>			
<i>Heading A</i>	xxxxxxxxxx	xxxxxxxxxx			
<i>Heading B</i>	xxxxxxxxxx	xxxxxxxxxx			
<i>Heading C</i>	xxxxxxxxxx	xxxxxxxxxx			
<i>Heading D</i>	xxxxxxxxxx	xxxxxxxxxx			
<i>Heading E</i>	xxxxxxxxxx	xxxxxxxxxx			

Fig. 9.3 A table with many columns and a few items in each column may fit on to a page more easily if column headings become side headings and vice versa.

at the appropriate place. If the headings or footnotes are not set when the artwork is prepared it may be difficult for the typesetter to fit them in later.

9.5.3 Large tables

Authors may tailor the amount of data in a table to the size of the sheet of paper that they normally work on, rather than the number of characters that will fit across a page of the book (either upright or turned). Authors who work with complicated data may use A3 paper; but it may be possible for them to divide the data and make two or more equally useful but smaller tables.

It may be easier to fit a table on to a page if the axis is changed, that is if the column headings become side headings and vice versa (see fig. 9.3); but do not do this if it means that tables which the reader may want to compare are orientated differently.

Say how a table occupying more than one folio runs on from one folio to the next (fig. 9.4) and where it may be split. Give this information on the first folio of each table, either in diagrammatic form as in fig. 9.4(b) or in a note such as: 'Table 2.2 is divided into "a" and "b". Both parts, i.e. fos. 41–2 and 43–4, run on horizontally and may be divided at any vertical line in the typescript.' If you are not sure where a table may be split, ask the author. If the whole of certain tables

9 Other parts of a book

(a)

	Wheat	Barley	Oats
1450	116	116	100
1451	112	100	94
1452	99	97	97
1453	97	116	106
1454	73	91	91
1455	94	102	101
1456	89	77	91
1457	116	99	94
1458	105	105	93
1459	93	100	100
1460	131	134	105
1461	138	115	120
1464	74	81	86
1465	60	70	79



	Hay	Straw	Peas
1450	95	116	86
1451	108	112	73
1452	120	111	84
1453	105	100	109
1454	131	115	88
1455	-	-	55
1456	116	89	86
1457	87	118	81
1458	92	67	74
1459	145	116	104
1460	102	-	135
1461	108	102	108
1464	64	-	88
1465	99	69	53

Or

	Wheat	Barley	Oats
1450	116	116	100
1451	112	100	94
1452	99	97	97
1453	97	116	106
1454	73	91	91
1455	94	102	102
1456	89	77	91
1457	116	99	94
1458	105	105	93
1459	93	100	100
1460	131	134	105
1461	138	115	120
1464	74	81	86
1465	60	70	79



	Wheat	Barley	Oats
1464	74	106	127
1465	81	130	106
1466	33	102	94
1467	106	97	88
1468	114	88	88
1469	114	80	103
1470	112	95	98
1471	112	112	109
1472	79	99	98
1473	79	91	113
1474	82	72	90
1475	89	71	90
1476	89	71	91
1477	112	78	89

	Wheat	Barley	Oats	Rye	Average
1450	116	116	100	141	119
1451	112	100	94	131	107
1452	99	97	97	110	101
1453	97	116	106	68	94
1454	73	92	91	74	81
1455	94	102	102	-	99
1456	89	77	91	46	76
1457	116	99	94	103	103
1458	105	105	95	118	106



	Hay	Straw	Peas	Beans	Average
1450	95	116	86	148	111
1451	108	112	73	98	98
1452	120	111	84	90	101
1453	105	100	97	103	103
1454	131	115	88	-	108
1455	-	-	55	90	95
1456	116	89	86	90	94
1457	87	118	81	-	78
1458	92	67	74	104	118

Or

	Wheat	Barley	Oats	Rye	Hay
1450	116	116	100	141	95
1451	112	100	94	131	108
1452	99	97	97	110	110
1453	97	116	106	68	105
1454	73	92	91	74	111
1455	94	102	102	-	-
1456	89	77	91	46	116
1457	116	99	94	103	87
1458	105	105	95	118	92



	Wheat	Barley	Oats	Rye	Hay
1459	93	100	100	84	166
1460	131	134	105	128	102
1461	138	115	120	-	108
1464	74	81	86	114	64
1465	60	70	79	59	59
1464	74	106	127	74	95
1465	81	130	106	96	104
1466	92	102	94	80	92
1467	106	97	88	109	98

(b)

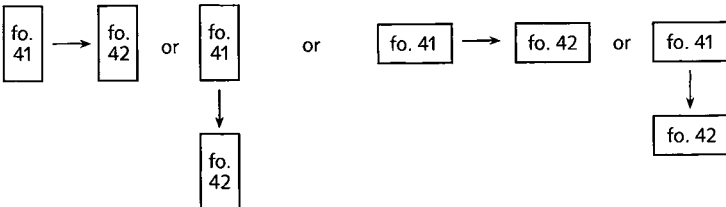


Fig. 9.4 If a table occupies more than one folio, make it clear to the typesetter how the folios relate (a). The instruction may be in diagrammatic form (b). On the tables themselves, ring the headings that are to be repeated only at the start of each page or left-hand page.

must be visible at the same time, this may mean a fold-out, which is expensive.

It helps the typesetter if you indicate, on the second and subsequent folios, the headings that are to be repeated only at the start of each fresh page (or left-hand page). In the example given in fig. 9.3, the headings to be repeated would be the items in the stub, because the table runs on horizontally. If a table runs on from the foot of each column, the column headings should be repeated.

The table number is usually given at the top of each page: ‘Table 6 *cont.*’ Consider whether a shortened form of the title should also be included. If the table is turned on the page and runs across an opening, the table number, and probably the column headings, would be given only once. Give the typesetter the necessary instructions. Say whether the notes should appear on the first page only, on the last page only, or on every opening.

Tables that are to be compared with one another should be printed the same way up, if possible, so that the reader does not have to keep turning the book. Point these out to the designer if some, but not all, are likely to be turned on the page.

If a large table runs across two folios, see that the line spacing on the facing folios is the same: a difference of half a line in the spacing of all the items would mean that the lines would get out of step and the typesetter would not be able to tell which line ran on to which.

9.6

APPENDIXES

Appendixes are usually in smaller type than the text, as they are less important; but they may be set in text type if they contain complicated mathematics, long quotations or other displayed material.

Appendixes usually precede any endnotes and bibliography. Tell the typesetter whether each appendix, or only the first, is to start a fresh page: this depends partly on length and partly on whether the appendixes are closely related in subject matter; tell the author if you are planning to run them on. If the book is divided into parts, each preceded by a title leaf, there should be a title leaf before the first appendix too.

Appendixes to individual chapters usually run on from the end of the chapter. In a book that has a list of references at the end of each chapter, the appendix precedes the references. If the appendix is long enough to need running heads, these should probably be 'Appendix to chapter 5' on the left and the appendix title on the right.

9.7

GLOSSARIES

If a book contains technical terms that may not be familiar to some readers, the terms should be explained at their first occurrence in the text. If they are used more than once, they should also be listed in a glossary, which is usually placed immediately before the bibliography (if any) and index so that it can be found easily. If the glossary is only one or two pages, it may be placed at the end of the prelims.

Check the coverage of any glossary in the typescript; see whether the author has omitted some difficult words and included some that are unnecessary. See that spelling, accents and ligatures tally with the text. Check also the alphabetical order, the use of italic and the punctuation; avoid (or explain) the use of a foreign alphabetical order.

Glossaries can be difficult to lay out clearly, because they may contain various kinds of information in a very short form: for example, an entry might consist of a French headword, part of speech, meaning of headword, and discussion which might include other French words or phrases. One could perhaps italicize all the French and put all meanings within single quotes; the decision would vary according to the material involved, and it would be sensible to consult the designer if the material is complicated. However, most glossaries are simpler than this, and you should avoid the use of quotation marks if you can. If the glossary is set in a single column, turnover lines are indented, so that the headwords stand out; if headwords and definitions are in separate columns, the turnover lines of the definitions need not be indented. (See pp. 485–506, for an example of a glossary.)

Bibliographical references

Most publishers now give authors both printed and internet guidelines on how to word bibliographical references, and provide appropriate examples. In some cases publishers have a preferred style but are prepared to accept a different one, and as long as it is complete and consistent, this saves the time and effort otherwise required to put the entries into house style.

It is not necessary to back every piece of information by a reference, for example to a dictionary or general encyclopedia. However, the sources of quotations, the grounds for controversial statements and acknowledgements of other people's work should be given.

There are three relevant British Standards: BS 1629: *References to Published Materials*; BS 4148: *Abbreviation of Title Words and Titles of Publications*; and BS 5605: *Citing and Referencing Published Material*. Other standard reference works, particularly *The Chicago Manual of Style*, can also be helpful.

The four usual methods of referring to sources are the short-title system (see section 10.1), the author–date system (see 10.2), reference by number only (see 10.3) and the author–number system (see 10.4). The first of these is used in most general books, the second mainly in science and social science books; the third (sometimes called the Vancouver system) is commonly used in journals; the fourth is used less frequently. For comments on lists of further reading, see section 10.5.

The exact punctuation within references does not matter, provided all the necessary information is given clearly and consistently. If the material in the typescript is unsatisfactory, tell the commissioning editor what needs to be done to improve the presentation, as it might be better to ask the author to do the necessary work. Similarly, if more than one system is used in a multi-author book, discuss whether the material should be returned to the contributors or whether it is worth your introducing a consistent system; if a great deal of work would be involved, it may not be, but it will depend on the level and kind of book (see section 12.1.5).

Whatever the system, you should see that every reference in the text and notes tallies (form and spelling of author's name; date; wording, spelling and capitalization of title; publication place; and page numbers, where relevant) with the bibliography or list of references. If there are discrepancies, send the author a list.

You should also check, and if necessary mark, the spacing of the various elements. For example, are authors' initials and groups of numbers such as '18: 2' consistently spaced or closed up?

Punctuation of references in the notes does differ from the punctuation in a bibliography, because the reference may form part of a sentence in the note. For example:

- 1 See the discussion in J. A. Hazel, *The Growth of the Cotton Trade in Lancashire*, 3rd edn (4 vols., London, Textile Press, 1987–8), vol. 3, p. 2.
- 2 Colin Haselgrove disputes this in 'The archaeology of British potin coinage' (*Archaeological Journal*, 145 (1988), 99–122); he suggests that it was a special-purpose money.

In the bibliography these might become:

- Haselgrove, Colin 'The archaeology of British potin coinage',
Archaeological Journal, 145 (1988), 99–122
- Hazel, J. A. *The Growth of the Cotton Trade in Lancashire*, 3rd edn,
4 vols., London, Textile Press, 1987–8

Titles are treated like quotations and should not be made to conform in spelling and hyphenation to the style used in the rest of the book. If the references appear to have been standardized, for example with British spelling even for US journals, ask the author to check them.

For capitalization see p. 239.

It is sometimes difficult to see what certain elements are, particularly if the reference is to a foreign source. If you are at all doubtful as to how things should be treated, explain to the author that you are concerned about consistency in presentation and ask for confirmation that different items have been treated in the same way as far as possible.

A list called 'References' or 'Works cited' should include all the works cited in the text and no others. A 'Bibliography' may contain either more or less than the author has cited: if there are only a few omissions, it is worth asking the author whether these omissions are

intentional; if there are many omissions it should probably be called ‘Select bibliography’.

An alternative to a formal bibliography is a discursive note on sources, either for each chapter or for the whole book, explaining which authorities the author has used and discussing their relevance and merits.

The examples we give below follow the style that we recommend, but obviously the style does vary a little from publisher to publisher. Always consult the house-style notes you have been given before making any changes.

10.1

SHORT-TITLE SYSTEM

10.1.1 Form of reference in notes

The most usual form of the short-title system provides a full reference only at the first mention in the book, though it may be better to give a full reference at the first mention in each chapter if there are a great many notes and (a) the book in question is not included in the select bibliography, or (b) there is no bibliography, or (c) the bibliography is much subdivided or is a list of further reading that is not arranged alphabetically. In an uncomplicated book short titles can be used throughout, provided all the works can be found easily in the bibliography.

(a) Published books

The numbers in parentheses in the following description refer to the examples given below. For further details about the various parts of a reference, see section [10.1.2](#).

First reference

author's name
book title, plus subtitle if this is necessary to clarify the main title (1)

editor, compiler, translator or reviser, if any (3, 7, 8)

initials or forename precede surname italicized; the title of another work included in the title should also be in single quotes (2) (note that the title of an unpublished thesis should be roman in quotes; see p. 243)
if there is no author, the editor or compiler will precede the title (4)

10 Bibliographical references

series, if any, plus number within series (6)	series name should not usually be italicized; but a work in more than one volume will have italic for both main title and volume title (if any) (4)
edition, if not the first (5)	
number of volumes, publication place, publisher and date	all in parentheses; place may be omitted where it also forms part of the publisher's name (1, 3, 5)
volume (if more than one) and page number	'vol.' and 'p.' can be omitted if there is no ambiguity; if only the relevant volume is mentioned in the reference, the volume number should precede the place (6)

Examples

- 1 S. E. Wilmer, *Theatre, Society and the Nation: Staging American Identities* (Cambridge University Press, 2000), p. 25
- 2 Anthony Mortimer, *Variable Passions: A Reading of Shakespeare's 'Venus and Adonis'* (New York, AMS, 2000), pp. 118–19
- 3 Jane Austen, *Jane Austen's Letters*, collected and edited by Deirdre Le Faye, 3rd edn (Oxford University Press, 1995), p. 62
- 4 Marcus Bull and Norman Housley (eds.), *The Experience of Crusading 1: Western Approaches* (Cambridge University Press, 2003), p. 30
- 5 J. A. Hazel, *The Growth of the Cotton Trade in Lancashire*, 3rd edn (4 vols., London, Textile Press, 1987–8), vol. 3, p. 2
- 6 P. Carter, *Frogmal to Englands Lane*, London Street Names Series, no. 4 (London, Textile Press, 1990), p. 45
- 7 Lara-Vinca Masini, *Art Nouveau*, tr. Linda Fairbairn (London, Thames & Hudson, 1984)
- 8 R. W. Burchfield (ed.), *Fowler's Modern English Usage*, 3rd edn (Oxford University Press, 2004)

For translations the original title, language and publication date may also be given. See p. 242.

Sometimes the 'author' will be a government department or other organization:

- Central Advisory Council for Education (England), *Children and their Primary Schools* [Plowden Report] (2 vols., London, HMSO, 1967)
- United Nations Development Programme (UNDP) *Human Development Report 1999* (New York, Oxford University Press, 1999)

Where the report has a familiar title, there will probably be a cross-reference from this to the full citation:

Plowden Report, *see under* Central Advisory Council for Education

similarly with acronyms:

UNDP, *see under* United Nations Development Programme

If the organization is also the publisher, it may be best to treat the work as anonymous and list it under its title:

Book Production Practice, 2nd edn (London, British Printing Industries Federation and Publishers Association, 1984)

The short title may be used from the first reference in the notes onwards if there is a full bibliography in a single alphabetical sequence. If the author's name and the book title are given in the text, the author's initials or forename and the publication date (if either of these is needed) could be given in the text as well, thus saving a note (although we prefer not to do this).

Subsequent reference

Very short references, for example to a play or the Bible, are usually given in the text rather than a note. It depends on whether the reader will find it useful or distracting to have the information there.

In a note the information given will usually be:

author's surname	omit initials/forename, unless there is another
	reference with an author with the same surname
short title	
volume and page number	

e.g. Hazel, *Cotton Trade*, vol. 4, p. 102

Omitting the short title in second and subsequent references is the style that is recommended by the Modern Languages Association (MLA), and is meant for works such as theses, dissertations and research papers. We do not recommend it for published books.

For the use of *ibid.* see p. 248.

(b) **Chapters in books**

First reference

author's name
title of chapter

initials or forename precede surname
not italicized, may or may not be in
quotation marks. Italic words in title
remain italic; if in quotation marks,
words in quotes take double quotes in
an English-style book, single in an
American one. (See pp. 271–3 for use
of American-style double quotation
marks and punctuation.)

'in'
editor's name followed by (ed.)
book title
series, if any, plus number within
series
edition, if not the first
number of volumes, publication
place, publisher and date
volume (if more than one) and
page number

or (eds.) if more than one editor
italicized
series name not usually in italics

all in parentheses

'vol.' and 'p.' may be omitted if there is
no ambiguity

Martin Green, 'The Robinson Crusoe story' in J. Richards (ed.),
Imperialism and Juvenile Literature (Manchester University Press,
1989), pp. 34–52

or the editor's name, preceded by 'ed.', may follow the book title and
'in' may be replaced by a comma. Note that in this case the 'ed.' means
'edited by' and even if there is more than one editor it is not appropriate
to use 'eds.' in this position:

Martin Green, 'The Robinson Crusoe story', *Imperialism and Juvenile
Literature*, ed. J. Richards (Manchester University Press, 1989),
pp. 34–52

Subsequent reference

If the book is listed under its editor in the bibliography subsequent
references will probably be:

Green, 'Robinson Crusoe story' in Richards (ed.), *Imperialism*, p. 45

If the book is listed in the bibliography under the author of the chapter, subsequent references will probably be:

Green, 'Robinson Crusoe story', p. 45

(c) **Articles in journals**

First reference

author's name	initials or forename precede surname
title of article	not italicized, may or may not be in quotation marks. Italic words in the title remain italic; if in quotation marks, words in quotes take double quotes in an English-style book, single in an American one
name of journal	italicized; main words usually capitalized; may be abbreviated if abbreviation is well known, self-explanatory or listed in the prelims or bibliography
place (if there is more than one journal with the same name)	(see p. 251)
volume number in arabic or roman (see p. 252)	'vol.' not needed; preceded by series number or NS (new series) if appropriate
issue number if volume is not paginated continuously	preceded by a comma or colon or enclosed in parentheses; if the issue is designated by a month or a season, it is often included with the year, in parentheses: (May 1989)
year	in parentheses
page number(s)	'p.', 'pp.' not needed. Some authors give the first and last pages of the article, followed by the page relevant to that note

See that the volume, year and page numbers are consistently spaced or closed up.

Jane O. Newman, "And let mild women to him lose their mildness": Philomela, female violence and Shakespeare's *The Rape of Lucrece*, *Shakespeare Quarterly*, 45 (1994), 304–25

J. Truman, 'The initiation and growth of high alloy (stainless) steel production', *Historical Metallurgy*, 19:1 (1985), 116–25, esp. p. 119

As long as the style is adopted consistently, the comma may be omitted after a journal title and before a volume number:

Tom Williamson and Roy Loveday, 'Rabbits or ritual? Artificial warrens and the Neolithic long mound tradition', *Archaeol. J.* 145 (1988), 219–313

C. Beitz, 'Social and cosmopolitan liberalism', *International Affairs* 75 (1999), 531–45

Subsequent reference

author's surname omit initials/forename, unless another author
with same surname

shortened form of article title

Newman, 'And let mild women', p. 316

Williamson and Loveday, 'Rabbits or ritual?', p. 225

(d) **Newspapers and magazines**

For a news item, the reference may just give the name of the newspaper (see p. 241) and the date of issue. For a signed or unsigned article, the author (if known), the title and perhaps the page number will be given too:

Graham Rose, 'New clones mean less guesswork', *Sunday Times*, 13 August 1989

'Botha's legacy', *Daily Telegraph*, 16 August 1989, p. 12

David Honigmann, 'Wars and rumours of wars', review of *The View from the Ground* by Martha Gellhorn, *Listener*, 26 October 1989, p. 31

For references to manuscripts and other specialized material, see pp. 243–5.

10.1.2 **Parts of the reference**

(a) **Author's name**

Authors' names should not be inverted in footnotes or endnotes, unless, of course, the name is an unwesternized Chinese or Japanese name, for example

Lu Gwei-Djen and Joseph Needham, *Celestial Lancets: A history and rationale of acupuncture and moxa* (Cambridge University Press, 1980)

where Lu is the first author's surname.

(b) **Title**

Capitalization

Minimum capitalization – capitals for the first word and proper names only – is often used for article titles; but it is still common to capitalize the first and all significant words not only in English book titles but also in journal titles. Some authors capitalize all significant words in the main title, but only the first word (and proper names) of the subtitle, as in the example in (a) above; in any case, watch out for inconsistent capitalization of the first word of a subtitle.

Follow the author's system if it is sensible and consistent; but if an author says that inconsistent capitalization follows the title pages of the books concerned, and even words such as 'of' and 'the' are sometimes capitalized, press for standardization on the grounds that readers are likely to think the author (or copy-editor) has been inconsistent rather than scrupulous, and that adherence to this kind of bibliographical detail is not necessary.

In running text, initial capitals help to distinguish titles that are set in roman in quotes (such as those of journal articles or short poems) from other simple quotations; similarly, fully capitalized book titles are more easily distinguished from other italic phrases. If only the first word has an initial capital, article titles should be in quotes in text and footnotes, though this is not necessary in the bibliography.

Most publishers use the same capitalization in the notes and the bibliography.

Minimum capitalization can make long lists of titles easier to read. However, to implement a system of minimum capitalization might involve you in numerous decisions as to whether particular words (for example government, Puritan, non-conformist, labour) should be counted as proper names.

See pp. 246–7 for the capitalization of foreign titles.

Poems

Poem titles may be italic or roman in quotes. Italic should be used for long poems that are virtually books in themselves, and for any other poems divided into books or cantos. Roman in quotes is used for poems that form part of a larger volume or other whole. Such systems may look inconsistent even if they have been applied consistently, and you may find it difficult to check them if you do not know all the poems; ask the author if you are in doubt. It is acceptable to treat all poem titles in the same way, provided that one does not need to make a distinction between the titles of individual poems and the title of the collection of which they are a part (e.g. *Lyrical Ballads* or *Songs of Innocence*). In a book where many poems are mentioned, it may be best to use italic for all poem titles, to distinguish them from quoted phrases.

Where a poem is referred to by its first line rather than a title, the capitalization should follow the poem, not the author's system for capitalizing titles.

In references to line numbers, avoid the abbreviation ll. for 'lines' if lining figures are used. If you decide to retain the abbreviation, see that the text makes it clear that ll. and not 11 is wanted. References to poems divided into stanzas and lines, or into books, cantos and lines, are usually in the form iv. 8 or II. ix. 16; or all the numbers may be arabic. All such groups of numbers divided by points may be spaced or closed up; but of course this must be done consistently.

Plays

Titles should be italic. References to act and scene numbers are usually in the form act 3 scene 4, or, if line numbers are given, 3. 4. 235 or III. iv. 235 (3. 235 or III. 235 if there are not both acts and scenes); they must be consistently spaced or closed up. If all the numbers are arabic, and 'act' and 'scene' are not used, points must be used to separate the parts of the reference. If roman act numbers are used with lining figures, they must of course be full capitals.

Essay and article titles

Such titles are usually roman in quotes, though the quotes are not essential in a bibliography. Italic may be used for essay titles in a book discussing the essays, if the journals or collections in which they appeared

are not mentioned and so the distinction between roman in quotes and italic is not needed.

It is usual to capitalize only the first word and proper names if the titles are roman in quotes, unless they are likely to be confused with quotations.

Journal and newspaper titles

These should be italic. They may be abbreviated if the abbreviations are explained or self-explanatory. Note that *ELH* and *PMLA* (without points) are actual titles.

It is usual to start the first and chief words with a capital (i.e. upper and lower case), whatever style is used for other titles; there is then less discrepancy between journal abbreviations such as *JPE* and other unabbreviated titles. See pp. 246–7 for guidelines on journal titles in foreign languages.

The is not usually omitted from journal and newspaper titles in bibliographical references; but in a sentence the definite article should be lower-case roman except for *The Times* and *The Economist*. Even there the article should be lower-case roman if it does not refer to the newspaper (e.g. ‘the *Times* correspondent’).

Editions of texts

It is probably best to cite editions under the author’s name, for example:

John Locke, *An Essay Concerning Human Understanding*, ed. J. W. Yolton

However, if the emphasis of the book is on the editor’s work, or several different editions of an author’s work are cited, it may be better to use the form:

J. W. Yolton (ed.), John Locke, *An Essay Concerning Human Understanding*

If an edition is cited very frequently a concise short title should be used.

The form in which an edition is given in the notes and bibliography should match the style used in the text.

Translations

The amount of detail included will depend on the kind of book you are copy-editing. The simplest would be:

Lara-Vinca Masini, *Art Nouveau*, trans. Linda Fairbairn (London, Thames & Hudson, 1984)

but the author might think it proper to include the original title and language:

Hans Kienle, *Modern Astronomy* [Einführung in die Astronomie], translated from German by Alex Helm (London, Faber & Faber, 1968)

and possibly the original publication date and place:

Roland Barthes, 'Le Discours de l'histoire', *Social Science Information*, 6:4 (1967), 72–5; trans. Peter Wexler as 'Historical discourse' in Michael Lane (ed.), *Structuralism: A Reader* (London, Cape, 1970), pp. 152–5

Fernand Braudel, *La Méditerranée et le monde méditerranéen à l'époque de Philippe II* (Paris, 1949; 2nd edn 1966); trans. Siân Reynolds as *The Mediterranean and the Mediterranean World in the Age of Philip II* (London, Collins, 1973)

or the original and the translation may be listed separately:

Beyla, Calixthe, *C'est le soleil qui m'a brûlée* (Paris, Editions Stock, 1987)
The Sun Hath Looked Down upon Me, trans. Marjolijn de Jager
(London, Heinemann, 1996)

Compact disc sleeves, films, etc.

Where there is an author, that name is given first:

Rob Cowan, sleeve note to *Kennedy plays Bach with the Berlin Philharmonic*, compact disc, EMI Records Ltd, 2000, CDC 724355
70912 7

Bill Evans, sleeve note to *Kind of Blue*, sound disc, Columbia, 1959 CBS
(E) SBPG 62066

Films, radio programmes, and so on, are regarded as joint enterprises, and the title comes first:

Macbeth, film, directed by Orson Welles. USA: Republic Pictures, 1948
The Archers, BBC radio programme [plus relevant date]

Manuscripts and other unpublished documents

The titles of unpublished theses or dissertations and other unpublished books and articles are usually roman in quotes; theses should be labelled as such, and the name of the university given:

K. A. Crouch, 'Attitudes towards actresses in eighteenth-century Britain' (D.Phil. thesis, University of Oxford, 1995), p. 23

A paper delivered at a conference will be treated like an article in a book, if the proceedings were published; if they were not, the name of the organizing body, the title of the conference and the date should be given:

B. Harrison, 'The Gossip family of Thorp Arch in the eighteenth century', paper presented to the Yorkshire Archaeology Society, York, 13 July 1996

The titles of manuscript collections should be roman without quotes, and such citations should contain the name of the depository and a full reference following the usage of the depository concerned (e.g. British Library, Additional MS 2787), though parts of the reference may be abbreviated, provided that the abbreviation is explained or self-explanatory (e.g. ULC Add. 3963. 28). The titles of individual manuscripts should be enclosed in quotes, unless they are merely descriptions such as Account Book:

E. Topsell, 'The Fowles of Heauen', c. 1614. Huntington Library, Ellesmere MS 1142

Some manuscript material will have neither author nor title, and the full reference will be:

British Library, Cotton MSS, Claudius C xi, fol. 5
 Bibliothèque nationale, Paris, fonds français, 1124
 Gonville and Caius College, Cambridge, MS 489/485, fol. 3

with later textual citations:

BL, Cott. Claud. C xi, fol. 5
BN, f. fr. 1124
Gonville and Caius, 489/485, fol. 3

Do not try to make references to one source consistent with those to another, but if the author appears to refer inconsistently to a single source, query it.

In references to folios it is better to use fo. and fos. or fol. and fols. rather than f. and ff. Avoid the use of superscripts for v (verso) and r (recto). If manuscript references contain roman numbers followed by v or r, mark a thin space before the letter; if it is followed by ff., mark a thin space after it: fols. xii v ff.

Technical reports, patents, etc.

These range from reports published in the normal sense, for example:

British Standards Institution, *References to Published Materials* (London, BSI, 1989; BS 1629)

to more specialized reports. All carry an indication of their source and a reference number:

B. Ellis and A. K. Walton, *A Bibliography on Optical Modulators*, 1971.
RAE-TR-71009
Philip Morris Inc., *Optical Perforating Apparatus and System*, European patent application 0021165 AI. 1981-01-07
Winget Ltd, *Detachable Bulldozer Attachment for Dumper Vehicles*.
Inventor: Reginald John England. 8 Mar. 1967. 4 pp. (incl. 1 fig.).
Appl. 10 June 1963. Int. Cl. E02F 3/76. GB Cl. EIF 12. GB Patent Specification 1060631

Government and other official papers

Follow the author's system as far as you can, and beware of the following pitfalls. In references to Command Papers follow the author's use of C, Cd, Cmd, Cmnd, as these refer to different series:

1-4222	1833-69
C 1-9550	1870-99

Cd 1–9239	1900–1918
Cmd 1–9889	1919–56
Cmnd 1–9927	1957–86

The present series is preceded by Cm.

Full information about Command Papers (sometimes known as White or Green Papers) and House of Commons Papers can be found on the website for Official Documents.

Acts of Parliament and Statutory Instruments can be found at the website of the Office of Public Sector Information (OPSI), the body incorporating Her Majesty’s Stationery Office (see p. 363).

Some documents, such as Hansard (official name *Parliamentary Debates* since 1892), are numbered by column rather than by page, so do not add p. before all arabic numbers.

In scholarly books it is not necessary to spell out or explain standard abbreviations such as Cal. S. P. Dom. Follow the author’s use of roman or italic, provided it seems to be consistent.

The Chicago Manual of Style has a chapter on the citation of US documents.

Statutes

See section 14.2.1.

Law reports

See section 14.2.6.

Classical references

See section 14.1.10.

Biblical references

Names of the books of the Bible should be roman, not italic. If chapter numbers are arabic, a point or colon must be used between chapter and verse number: Genesis 8.7 or 8:7. Roman lower-case chapter numbers may be followed by a point, comma or space (viii. 7; viii, 7; viii 7); but the abbreviations v. and vv. (verse, verses) should be spelt out to avoid confusion with chapter numbers. See that references are consistently spaced or closed up.

A series of verses within one chapter is separated by commas (2 Corinthians 8.7, 10, 13). A series of references in different chapters is

best separated by semicolons, to avoid confusion in mixed references such as 6:4, 5; 8:9.

A long passage within one chapter has an unspaced en rule between the verse numbers (6.4–12). A passage continuing into another chapter may have a spaced en rule if the parts of each reference are spaced (6. 8 – 7. 2), provided that there can be no confusion with parenthetical dashes: but ‘to’ may be better (6. 8 to 7. 2). If the en rule *is* to be spaced, make this clear in the text. References to a passage continuing into another chapter should consist of chapter numbers both sides of the en rule (chapters 6–8) or chapter and verse numbers both sides of the rule (6.2–8.35), but not chapter and verse one side and chapter only the other, e.g. 6.6–8 must not be used to mean chapter 6 verse 6 to the end of chapter 8 (ch. 6.6 to ch. 8).

Roman Catholic translations of the Bible deal differently with the books which the Authorized Version gathers under the title of ‘Apocrypha’. Also those Roman Catholic translations that have been made from the Latin Vulgate often differ from the Authorized Version in their names for certain books of the Bible and in their numbering of the Psalms. The Ten Commandments are not itemized as such in the Bible, and the official Roman Catholic numbering differs from that found in Anglican prayer books.

Koran references

The Koran is usually cited in the form *Sura* 18, v. 45; or sometimes just 18.45. See the *New Hart’s Rules* for more details.

Foreign works

In all modern European languages except English and French, and in Latin and transliterated Slavonic languages, capitalization in the titles of books, essays, poems, etc., follows the rules of capitalization in normal prose. That is: the first word and all proper nouns (in German all nouns) take an initial capital, and all other words take a lower-case initial.

Translations of the titles (where necessary) are usually roman in square brackets following the original titles. If Greek or Cyrillic type is used only in notes and bibliography, the author should perhaps be asked to substitute transliterated or translated titles.

In general, publication details should be in English. When citing German, Spanish and French works, for example, B(and), t(omo) and t(ome) should be replaced by vol(ume).

Similarly it is clearer to give the publication place in English throughout; the author ought in any case to follow some consistent system. If the place names are not to be anglicized, consider whether the less familiar names should be followed by the anglicized forms in square brackets.

French references. The most usual style now is to capitalize only the first word and any proper nouns, but some authors may follow the more traditional practice for book and play titles, which is that if the first word of the title is the definite article or an adjective, the first noun and any preceding adjectives take an initial capital, for example *Les Femmes savantes*, *La Folle Journée*, *Second Discours*, but *À la recherche du temps perdu*. If all significant words are capitalized in English journal names, the same system may be used for French journals, particularly where there are also abbreviated titles such as *Annales ESC*. Some French bibliographical abbreviations are given in appendix 7.

German references. All nouns in titles should be capitalized. Adjectives denoting nationality are not capitalized in German, and the new spelling rules have extended this to adjectives from personal names; for example: *Unterhaltungen deutscher Ausgewanderten*, *Die lutherische Kirche*.

See also section 6.6. Some German bibliographical abbreviations are given in appendix 7.

Russian references. Use a capital for the first word and proper nouns only, in titles of literary works, newspapers and journals. Unless sloping Cyrillic type is to be used, titles of books and journals may be set in upright Cyrillic; within a passage of Russian they are enclosed in *guillemets* (« »); in a list of references or in passages of English the *guillemets* are omitted.

Short title

A short title given in the text or a note should lead the reader unerringly to the right entry in the bibliography. An author's surname is not enough if there is more than one book by the same author, or if there

are two authors with the same surname; and easily distinguishable short titles should be used for books with similar names. Abbreviations should be self-explanatory, though a frequently cited source may be abbreviated further, provided the abbreviation is given in a list preceding the text (if there are footnotes) or at the beginning of the endnotes or the bibliography; to give such an abbreviation only immediately following the first full reference in a note is not as helpful, because the reader may not remember where the first full reference occurred or may not be reading the whole book. Abbreviations should be italic if the full form would be italic. Consult the author before abbreviating titles of books not listed in a select bibliography.

The short title should not normally include an ellipsis; however, authors of books containing a number of titles in less familiar languages such as Polish or Russian may use short titles consisting of the first few words of the title plus an ellipsis. Do not initiate such a system yourself without consulting the author.

The most thorough way to ensure a consistent system of short titles when editing on paper is to mark up a spare copy of the bibliography. If you tick each item there when it is first cited in a note, and indicate the short title used in the second citation by ringing it or deleting the other words of the title in the bibliography, you know at a glance whether a book has already been cited and what its short title should be. To be sure of absolute consistency in a big book with a lot of notes and a large bibliography it can be helpful to note the folio number of every occurrence in the margin of this spare copy, in case you need to refer back or alter an earlier short title.

Ibid.

Ibid. can refer only to the immediately preceding reference, or part of it, e.g. 'Letters, p. 515' may be followed by '*Ibid.*' (= exactly the same reference) or '*Ibid.* p. 518'. Do not, however, use *ibid.* if there are two references in the preceding note; and if an author uses *ibid.* only for an identical reference, do not extend its use to those which are not identical. If *ibid.* contains an implicit volume number and you are putting p. before page numbers only where there is no volume number (see pp. 252–3), it is better to be inconsistent and include p. after *ibid.*

Ibid. may be roman or italic, provided all are treated in the same way throughout the book. Some publishers omit the comma after them, to avoid double punctuation.

(c) **Series**

The series name should not be italicized if there is a volume title; but some historical society volumes may contain two or three works and have no volume title, in which case the individual works are roman in quotes and the series name is italicized. If there is only one work in such a volume, the name of the work will be italic and the series name roman.

H. E. Salter, *Cartulary of Oseney Abbey*, vi, Oxford Hist. Soc., 101 (1936), 208

D. Sylvester, 'The open fields of Cheshire', *Hist. Soc. Lancs & Cheshire*, 108 (1956), 12–15

Some series of volumes are not true 'series' (open-ended groups of individual volumes) but multi-volume works, in which case the title of the whole work is used in place of, or precedes, the volume title and is italic, e.g. *New Cambridge Modern History*, vol. VIII. If the volume title is given, it should be in italic also.

There is no need to expand NS (= new series), but it can be given in small capitals when non-lining figures are used.

(d) **Edition number**

The author should cite the edition used, even if it is not the latest one. Hardback editions should usually be cited, though it may be useful, in a book for schools, undergraduates or the general reader, to mention a paperback edition.

Some authors indicate the edition by a superscript number after the title, e.g. *Usage and Abuse*², or a subscript number before the publication date, e.g. ₂1989. This is acceptable except in the author-date system; but as it may be an unfamiliar convention to some readers, the more conventional style of '2nd edn' before the parentheses could be substituted. Be consistent in your use of 'second edition' or '2nd edn'. The edition number is sometimes included in the parentheses with place, date and number of volumes.

(e) Publication place and publisher of books

Authors are usually asked to give both place and publisher; but some may give only the place or only the publisher, and it may be sensible to follow this system if it is consistent. If an author gives only the place in some references and only the publisher in others, it is easier to opt for place in all of them, as finding the publisher may entail much research. A list of the addresses of British publishers can be found in *Whitaker's Books in Print* (London, Whitaker); American addresses are in *Books in Print* (New York, Bowker) and Australian ones in *Australian Books in Print* (Melbourne, Thorpe). A more accessible source for the best-known publishers is *Writers' and Artists' Yearbook* (London, Black).

Details of nearly all books can be found at the home page of Copac (run by the University of Manchester) on the internet: www.copac.ac.uk; and most well-known publishers can be located by typing the name: Macmillan, Oxford University Press, HarperCollins, etc., and clicking on search.

An author who usually gives only the place may add the publisher of books and pamphlets published by societies or individuals; this information may be helpful and should be retained.

Usually only one publisher and place are given, either the primary one or the one most relevant for readers, for example a British publisher of a book first published in the United States.

You may find different forms of a publisher's name, or different publication places; this probably means that the publisher has changed hands or moved, and that the author has followed the title page. Check that the same details are given for the same book.

Place. Some authors omit the publication place if it is London (or Moscow, or whatever is the most usual place); there should be a note at the beginning of the bibliography to explain such a system.

Give enough details to prevent confusion between two places with the same name. For example add Mass. (or MA; see appendix 3) after the Massachusetts Cambridge if Harvard University Press is not mentioned. Include the name of the state if the town may be unfamiliar to many readers, for example Englewood Cliffs, NJ. Note that Dover is usually Dover Publications, not Dover, Kent.

If both place and publisher are given, it is all right to omit the place if it is implicit in the publisher's name, for example Cambridge University Press.

If the place of publication is not known, n.p. (no place) is used instead. If the place is ascertainable but does not appear in the book cited, it is enclosed in square brackets. It is best to reserve square brackets for data omitted from the publication, and not to use them to avoid having two sets of round brackets, one inside the other.

Publisher. At Cambridge we spell out publishers' names – Cambridge University Press rather than CUP – but other house styles allow for them to be shortened if this is done consistently and short forms are unambiguous, e.g. EUP could be Edinburgh University Press or English Universities Press, ULP could be University of London Press or University of Liverpool Press, Arnold could be Edward Arnold or E. J. Arnold. Most publishers with more than one component take an ampersand: A & C Black, Chatto & Windus, Hodder & Stoughton. Make sure you use the ampersand consistently.

(f) Publication place of journals

If a journal might be confused with another with a similar title, or is not widely known, the name of the place or institution where it is published may be given in parentheses after the title.

(g) Publication date

The date should be of the edition consulted. If the work referred to has no date in it, and its date of publication is not known, n.d. (no date) takes its place; if the date is ascertainable but does not appear in the book, it should be enclosed in square brackets.

Multi-volume works. If the publication date applies only to the volume cited, this is made clear by placing the volume number before the publication details:

John Smith, *Collected Works*, vol. 1 (Newnham University Press, 1960),
p. 63

If the date or date span applies to the whole work, the number of volumes will be given and the relevant volume number will follow the parentheses.

John Smith, *Collected Works* (45 volumes, Newnham University Press, 1960–2005), vol. 1, p. 63

If publication is not yet complete, it is usual to put a space after the en rule (e.g. 1960–).

Journal references. The date is usually in parentheses between volume and page number, e.g. 2 (1957), 63–6.

(h) Volume and page number

Order of volume number, date and page numbers. As mentioned above, the volume number should precede the publication date for a book if not all the volumes were published in that year. If the typescript appears to be inconsistent, ask the author whether this is the system being followed.

Arabic or roman for volume numbers. Follow the author's system if it is sensible and consistent; some publishers prefer arabic for journal volume numbers and roman for book volume numbers. Make sure that the typesetter will know whether an arabic or a roman figure one is wanted – some typefaces do not make the distinction very clear.

Roman volume numbers should be in small capitals if old-style figures are being used (see p. 128).

Vol. and p. in references to books, poetry and documents. Follow the author's system if it is consistent and sensible. One system is to include vol. and p. only where there is any possibility of ambiguity, that is, where both volume and page numbers are arabic, or where there is an arabic or roman number on its own and it may not be clear whether the number refers to a volume or a page: a small capital roman 'one' can look like a non-lining arabic 'one', and a small capital roman v or x could be mistaken for a lower-case roman number. There should be no ambiguity if all unidentified numbers are page numbers, that is, if volume numbers are preceded by vol. when they appear on their own and if arabic volume numbers (and roman ones if they also occur in the book) are separated from the page number by a colon when they

appear together. If there are also references to lines of poetry, it may be as well to include p. for the page references.

If p. is used for some page references it should be used consistently, but do not add p. indiscriminately before arabic numbers: some documents are referred to by column, paragraph or folio. Ask the author if you are not sure.

Remember to use pp., not p., if more than one page is cited. This includes references such as pp. 21f., pp. 36ff. Remember that f. and ff. should be consistently spaced or closed up to the preceding number. Page numbers are usually elided (see section 6.10.7).

Do not use v. as an abbreviation for 'volume'.

Vol. and p. in journal references. There are devices that will usually distinguish volume and page numbers without the use of vol. and p.

In books using the author–date system the volume number may be bold (4, 5) or followed by a colon (4:5 or 4: 5), or the page number may be preceded by p. or pp. If an issue number is also needed it can be in parentheses after the volume number: 4(1): 125.

With the short-title system, the year separates volume and page: 4 (1990), 5. If an issue number is needed, the style may be 4:2 (1990), 5. If the volume number is roman, a comma may be used without ambiguity: IV, 2 (1990), 5.

See section 14.2 for the order within journal references in legal works.

Some authors give the first and last page numbers of a journal article, immediately followed by the page relevant at this point, for example:

Camb. J. Pub. 5 (1990), 121–32, esp. p. 128
or *Camb. J. Pub.* 5 (1990), 121–32 (p. 128)

Where particular pages of an article are referred to, check that these fall within the span of page numbers given for the whole article.

10.1.3 Bibliography

Scholarly monographs with bibliographical references in the text or notes should have a bibliography or list of works cited. Consult the commissioning editor or your publishing contact if there is no bibliography in the typescript, and say that you will not easily be able to check consistency of content in references to the same work. If the

bibliography omits a few of the works cited, ask the author about the omissions, as they may be unintentional; if it omits many, call it ‘Select bibliography’.

Textbooks and more general books may contain lists of ‘Further reading’ (see section 10.5). These may omit some or all of the works cited in text and notes, and will probably include some not cited.

See that the list is correctly named. Check the order of the entries, and see that they are consistent in the amount of information they contain, the order in which it is given, and the punctuation.

Position

The bibliography is usually placed before the index. This is a better place than before the endnotes, because it is easier to find.

Even if there is a separate bibliography for each chapter, they are best grouped at the end of the book for ease of reference in a single-author volume, unless there are to be offprints or each chapter is to be reproduced individually (see section 12.1.13). Some publishers prefer to keep the bibliographies of contributory books at the end of each chapter because the chapters are regarded as discrete in themselves. Similarly, lists of further reading in school books are also usually at the end of each chapter, because each forms part of the individual teaching unit.

List of abbreviations

Some authors include a list of abbreviations at the beginning of the bibliography; but if the abbreviations are also used in the footnotes the list is better placed in the preliminary pages. If they apply only to the endnotes and bibliography, such a list should come at the beginning of the endnote section. Italic abbreviations should normally be used for italic titles; but do not make all abbreviations italic, as some, such as LSJ, are abbreviations of authors’ names and should be left roman. Abbreviations of Law Reports are usually roman (see sections 14.2.14 and 14.2.15).

Subdivisions

The author should be dissuaded from subdividing the bibliography too much, as this may make it difficult for the reader to find a

specific reference. Documents and manuscripts are best listed separately because they do not fit into a list arranged alphabetically under author; documents are probably best grouped by country and department, manuscripts by depository and collection. News items from newspapers are not listed individually; the names of newspapers cited are often listed in a separate section of the bibliography.

Works by a person who is the subject of a book are best separated from books *about* that person, and may be listed chronologically or alphabetically.

Order of entries

In an alphabetical list, the order is by authors' surnames; government documents or anonymous works are listed under the first word, not counting the definite or indefinite article. (For points about names and alphabetical order see sections 8.2.1, 8.2.2.)

More than one work by the same author. Except in the author–date system, original works may precede works edited by the same writer. Each group should be arranged alphabetically or in date order; or articles may follow books; but the same system should be used throughout the bibliography. Works by a single author precede works by that author in collaboration with others; the latter are then ordered alphabetically.

Editions should be entered as they are cited in footnote references (under author or editor). If they are cited under the editor, there should be a cross-reference from the author's name.

Form of entry

If the references are embedded in discussion they should be in the same form as in the notes (see above); but in an alphabetical list the author's surname should precede the initials or forenames, and in all lists the punctuation is usually simplified.

- Carr, J. L. 'Uncertainty and monetary theory', *Economics*, 2 (1956), 82–9
 Chomsky, Noam. 'Explanatory models in linguistics' in J. A. Fodor and J. J. Katz (eds.), *The Structure of Language*, Englewood Cliffs, NJ, Prentice-Hall, 1964, pp. 50–118
 Hazel, J. A. *The Growth of the Cotton Trade in Lancashire*, 3rd edn, 4 vols., London, Textile Press, 1987–8

Where the title is the first item, a definite or indefinite article at the beginning is usually omitted:

Chicago Manual of Style, 15th edn, University of Chicago Press, 2003

Authors' names are normally upper and lower case; if they are typed in capitals, mark any letters that might confuse the typesetter, for example the L in MacLehose.

Where the authorship remains exactly the same, this may be indicated by indenting subsequent publications 1 em, with 2 ems for turnovers. However, all the names must be given when the authorship changes in any way.

Bloggs, A. J. First publication. Turnovers
indented 2 ems

Second publication, indented 1 em

Bloggs, A. J. ed. First publication. [We would recommend this to avoid a hanging 'ed.', but some publishers do not make this distinction.]

Bloggs, A. J. and X. Y. Jones. First publication
Second publication

Note that, although the name of the first author should be inverted, the names of second and subsequent authors need not be; it does not matter, provided a consistent system is used.

If the author particularly wants rules to represent a repeated author's name, one does not need to repeat the name when the co-authors change. If one of the subsequent works is an edited volume the 'ed.' would have to be inserted after the dash and before the title. Whichever system is adopted make sure it is consistent and that edited volumes are clearly identified.

Two rules may be used to indicate that the first two authors remain the same, and so on. If you think rules should be retained, tell the designer; but do not introduce them unless it is your house style.

If the names of the second and subsequent authors are inverted, it is quite common to omit the comma before 'and', to avoid

double punctuation:

Brown, H. W., Forbes, A. S. and Smith, S. D.

However, if the following name is not inverted, a comma removes any chance of ambiguity:

Forbes, A. S., and S. D. Smith

If the author's name does not appear in the work cited, it should be enclosed in square brackets.

Articles. Encourage the author to give the first and last (or at least the first) page number(s) of an article. If the author cannot trace them all, it is better to include those that are available than to omit them all for the sake of consistency.

Comments. If each item is followed by a comment, consult the designer about a suitable way of distinguishing the comment from the reference. A simple solution may be to enclose them within (square) brackets.

10.2

AUTHOR–DATE SYSTEM

This system, known in one of its typographical variants as the Harvard system, gives author and year of publication in the text and the full reference in a list of references or a bibliography.

If the list is called 'References', check that all published works referred to in the text or notes are included in the list, and vice versa: a wrong date can be altered fairly easily at proof stage, but the addition of a reference or the name of a second author in the text would be expensive. If it is called 'Bibliography' it must contain all works cited in the text or notes too, but may include some extras (by way of further reading). Personal communications and other unpublished works, such as theses, may be excluded from the list, in which case a full reference should be given in the text, for example '(S. C. Champney, personal communication 1990)'; for theses see p. 243.

An author may use the author–date system for modern or secondary sources, but the short-title system for earlier or literary sources; for

example, in a chapter on elms the author might cite '(Richens, 1983, p. 119)' but '(Shakespeare, 2 *Henry IV*, 2.4.331)'.

It is sensible to run your eye down the reference list before going through the text, to make sure that the items are in the right order (so that you can find them easily), that authors' names are spelt consistently, and that there are no dates that obviously need altering, for example two 1988 under one author, or possibly 1988 followed by 1988a (see section 10.2.1). You might not notice this when checking individual entries against text references. In looking down the list, you may notice different dates given for papers published in the same collected volume, or a date that does not seem to tally with other dates given for the same volume number of a particular journal, for example 1980 in a reference to volume 19, where the other references to volume 19 are dated 1990.

When going through the text, put a small pencil tick by each reference in the text and in the list, as you check it. The ticks in the text enable you to see at a glance any reference you have missed; and the tick in the reference list shows that that reference has been cited in the text. The author should be asked about any unticked items in a reference list.

You may need to go back and alter a text reference. To make it easier to find them, some copy-editors put the folio number of each text reference by the item in the reference list. Other copy-editors find this too time-consuming, but put a tick for each text reference so that they know how many they have to find. Even if you are not working on screen, having access to the electronic files can make this cross-checking easier.

10.2.1 Form of text reference

The author's name, date of publication and page reference (if one is needed) are given in parentheses: 'the synthesis of amino acids (D'Arcy, 1920, pp. 131–8) amazed . . .' The reference may be simplified still further, by omitting the first comma and substituting a colon for the second and pp.: '(D'Arcy 1920: 131–8)'. If the author's name forms part of the sentence, it is not repeated in the reference: 'the synthesis of amino acids by D'Arcy (1920, pp. 131–8) amazed . . .'

If the author published two or more works in one year, these are labelled 1990a, etc. (with the letter closed up to the preceding date), or 1990a, b if more than one is cited in a single text reference. Some authors use 1990 and 1990a rather than 1990a and 1990b, and it may not be worth changing this if it is done consistently.

When citing a new edition of an older work, it might be appropriate to include the original date as well as the date of the new edition, to which the page numbers refer: (Burney [1776] 1968, p. xxiii).

It can sometimes avoid ambiguity if ‘&’ is used instead of ‘and’ between the names of joint authors: e.g. ‘in the work of both Smith & Brown and Jones & Robinson’; but if the author has used ‘and’ consistently it is not worth changing. The same system should be used throughout.

Et al. should be used consistently; for example references to works by three authors may give all three names at every occurrence or may give them in full the first time and then the first author plus *et al.* With three to five authors, the decision whether to use *et al.* may depend on whether there is another group with the same first author and the same date, which could be confused; for example Smith, Jones and Robinson 1990 and Smith, Taylor and Champney 1990 would both become Smith *et al.* 1990. However, now that *et al.* references have become much more common, ambiguity is sometimes avoided, not by giving all the names, but by labelling those with the same year 1990a, etc., even though the second and later authors are not the same: e.g. Jones, Norman, Hazel and Robinson 1990 would become ‘Jones *et al.* 1990a’ and Jones, Smith and Robinson 1990 ‘Jones *et al.* 1990b’. If a and b are used in this way, it is best to order the list of references according to system 3 on p. 261.

The person’s initials should be included in two kinds of text reference: where there are articles or books by two authors with the same surname, and where the reference is to a personal communication not included in the list of references, e.g. ‘(N. C. Brock, personal communication 1990)’.

Where several references are cited together in the text they may be placed in chronological or alphabetical order, or in order of importance, but one system should be used consistently throughout. Consult the author if you are not sure what the system is.

See that the following are consistent: the inclusion or omission of a comma between the author's name and the date, the use of '&' or 'and' for joint authors, and the use of *et al.* Where a colon is used between year and page reference, see that it is consistently spaced or closed up: (Smith 1988: 22–4) *or* (Smith 1988:22–4).

Check the punctuation in groups of references. Publications by the same author(s) are usually separated by commas: (Smith, 1988, 1990) *or* (Smith 1988, 1990), but where page numbers are given the references are separated by semicolons and the author's name may be repeated: (Smith 1988: 12–14; Smith 1990: 21). Publications by different authors are usually separated by semicolons: (Smith, 1988; Taylor, 1987), though they may be separated by commas if these are not used elsewhere in the reference: (Smith 1988, Taylor 1987).

10.2.2 List of references or bibliography

Published works should be in a single alphabetical list, or one list for each chapter. If there are also references to manuscript sources, etc., these may be listed separately.

Position

In multi-author books, there might be a reference list at the end of each chapter, especially if there are to be offprints, or all authors might share an aggregate list of references at the back of the book, just before the index. Single-author books usually have a single reference list at the end of the book.

Order of entries

For alphabetical order of authors' names see sections 8.2.1 and 8.2.2. Each author's publications are listed chronologically within the following groups.

Works by a single author are listed before those written in collaboration with others.

The *joint works* may be grouped in any of the following ways:

- 1 alphabetically by co-author (irrespective of the number of authors), so that the order would be Jones 1985, 1989; Jones and Abrams 1988;

- Jones, Abrams and Smith 1986; Jones, Norman, Hazel and Robinson 1982; Jones and Smith 1985
- 2 author with one other, in alphabetical order of second author; author with two others; and so on. The order would be Jones 1985, 1989; Jones and Abrams 1988; Jones and Smith 1985; Jones, Abrams and Smith 1986; Jones, Norman, Hazel and Robinson 1982.
 - 3 if there are many *et al.* references in the text, they will be easier to find if works by two authors are grouped as in 2 and those cited as *et al.* are listed chronologically, whatever the name of the second author. The order would be Jones 1985, 1989; Jones and Abrams 1988; Jones and Smith 1985; Jones, Norman, Hazel and Robinson 1982; Jones, Abrams and Smith 1986. If the author is differentiating those published in the same year by labelling them a and b, the a, b, etc., will of course have to appear in the list: Jones, Norman, Hazel and Robinson 1982a; Jones, Smith and Robinson 1982b.

If you plan to use system 3, make sure the author understands and approves of it; and perhaps add an explanatory note at the beginning of the list of references.

Follow the author's system if it is clear and consistent.

All the co-authors should appear in the reference list, unless there are more than six authors, in which case it is now common practice to list only the first three, followed by *et al.*

Form of entry

See that the entries are consistent in the amount of information that they contain, the order in which it is given, and the punctuation. If the author divides the list of references by chapter, see that adequate information is given at the second or subsequent mention: 'Bloggs (1989), see above' could involve the reader in looking through the lists for all previous chapters to find the full citation. It is best to give the citation in full each time.

Authors' names are usually set in upper and lower case, and if so should be marked accordingly.

Indention can be used in place of the authors' names before subsequent items with exactly the same authorship; but all the names must be given when the authorship changes in any way.

- Bloggs, A. J. 1989. First publication. Turnovers
indented 2 ems
1990. Second publication, indented 1 em
1999. ed. Third publication, indented 1 em
Bloggs, A. J., and Jones, X. Y. 1985. First publication
1988. Second publication
1999. eds. Third publication

Note that, although the name of the first author should be inverted, the names of second and subsequent authors need not be; it does not matter, provided a consistent system is used.

If the author particularly wants rules to represent a repeated author's name, it is not necessary to repeat the name when the co-authors change. Two rules may be used to indicate that the first two authors remain the same, and so on. If you think rules should be retained, tell the designer, but do not introduce them unless it is your house style.

If the names of the second and subsequent authors are inverted, it is quite common to omit the comma before 'and', to avoid double punctuation:

Brown, H. W., Forbes, A. S. and Smith, S. D.

However, if the following name is not inverted, a comma removes any chance of ambiguity:

Forbes, A. S., and S. D. Smith

See that the use of '&' (if adopted) or 'and' is consistent.

The date (followed by 'a', etc. if necessary) immediately follows the name of the author(s), so that the reader can easily find 'D' Arcy 1920a'. The date is often within parentheses.

Article titles, if given, can follow the minimum capitalization style or they can have capitals for the first and all significant words (see section 10.1.2(b) above), as long as the system is consistent throughout the bibliography. They are often not in quotation marks – especially in science books.

Journal and book titles should be in italics. In unabbreviated journal titles and in book titles, initial capitals are commonly used for all

significant words, though book titles may have minimum capitalization; see p. 239 above.

Journal titles may be given in full; or standard abbreviations may be used either for all journals or for the most familiar ones. Because of confusion caused by abbreviation there has been a trend, especially in medicine, towards giving journal titles in full. Follow the author's system, and consult the commissioning editor or volume editor if you are in doubt as to which system to use in a multi-author book. Lists of abbreviations may be found in publications such as the following:

Chemical Abstracts

Index Medicus

Journal of Physiology: Suggestions to Authors

World List of Scientific Periodicals

There is a British Standard: BS 4148, *Abbreviation of Title Words and Titles of Publications*.

Edition number. See p. 249 above.

Place and publisher. See pp. 250–1 above. In academic books, both place and publisher are usually given.

The complete reference would read something like the following:

Harris, J. 1994. *On Blood: Two Hundred Years of Aboriginal Encounter with Christianity*, 2nd edn, Sutherland, NSW, Albatross

Washburn, S. L. 1981. Longevity in primates. In *Aging: Biology and Behavior*, ed. J. L. McGaugh and S. B. Kiesler, pp. 11–29. New York, Academic Press

Watts, E. S. and Gavan, J. A. 1982. Postnatal growth of nonhuman primates: the problem of adolescent spurt. *Human Biology*, 54, 53–70

Young, R. 1995. *Colonial Desire: Hybridity in Theory, Culture and Race*. London, Routledge

A comma is sometimes included after a journal title, though it is often omitted after an abbreviated title ending in a full point in order to avoid double punctuation. In such cases it may be wise to omit the comma after all titles so as not to appear inconsistent. If volume numbers are to be bold, this needs to be marked; alternatively there may be a colon between volume and page number, or the author may include vol. and p. (e.g. 12: 145–9 or vol. 12, pp. 145–9).

10.2.3 **Combined list of references and author index**

If the reference list is to double as an author index, the page numbers should be inserted when page proofs are available and returned with the subject index. The page numbers should be entered at the end of each reference in square brackets or italicized, to distinguish them from the page numbers in the reference (see pp. 203–4). There are usually cross-references from second and subsequent joint authors to the main author.

It may be possible for the typesetter to add the page numbers while the proofs are being set. If this is the case the numbers will need careful checking when the proofs are corrected.

If the page numbers are to be added at page-proof stage, make sure the typesetter knows.

10.3

REFERENCE BY NUMBER ONLY

10.3.1 **Form of text reference**

In this system each publication or group of publications is numbered in the order in which it is referred to in the text; the text reference is just the relevant number. There is usually a separate numbering sequence, and list of references, for each chapter.

In the Vancouver style, now used by many biomedical journals, references are numbered consecutively by arabic numbers in parentheses.

References cited only in tables or captions are placed in the sequence according to the first reference in the text to that table or illustration.

Where other numbers appear in the text, the reference numbers may be italic within parentheses or square brackets, to distinguish them; or they may be superscripts perhaps within parentheses or square brackets, though this can make them very bulky, and some authors object to their following the punctuation as note indicators do:

Castelluci,^[146] Baker,^[147]

Note that the number order from the text is followed, not the alphabetical order of authors' names.

In a variation of this system there is a consolidated reference list for the whole book, with a separate numerical sequence for each letter: that is, one for all (first) authors beginning with A, and so on, but not in alphabetical order within each letter, so that Allen 1985 might be A1 and Abelard 1982 might be A2. The text references are in the form: ‘noted by Gurney (G11)’.

10.3.2 List of references

Position

There is usually a list of references for each chapter or paper. In multi-author books, the list should be placed at the end of the individual paper, especially if there are to be offprints. In other cases the lists should probably be grouped before the index, where they will be easier to find than at the ends of chapters.

Form of entry

In this kind of list of references there is no need to invert the author’s name or to place the date immediately after it. Some authors run-on all the references that share one number; but it is probably clearer for the reader if each publication is set out on a separate line. The number may be in parentheses (see pp. 347–9), or may be followed by a point or just a space (as below).

Some authors, repeating a reference cited in an earlier chapter, may give just a cross-reference:

18. See chapter 6, no. 10

It is more useful to the reader if the full reference is given at each occurrence.

Otherwise the general style should follow that of either the short-title system (see section 10.1) or the author–date system (see section 10.2).

In the Vancouver style, authors are asked to present references in the following form, for the journal or book publisher to style further if they wish:

Nicolaides KH, Bilardo CM, Scothill PW, Campbell S. Absence of end diastolic frequencies in the umbilical artery: a sign of fetal hypoxia and acidosis. *Br Med J* 1988; 297: 1026–7

Eisen HN. *Immunology: an introduction to molecular and cellular principles of the immune response*. 5th ed. New York: Harper and Row, 1974: 406

Journal titles are abbreviated in accordance with the style used in *Index Medicus*.

10.4

AUTHOR–NUMBER SYSTEM

10.4.1 **Form of text reference**

This system is similar to the author–date system except that each author’s publications are numbered and the reference in text or notes is ‘Jackson (14)’.

10.4.2 **List of references**

Position

There is usually one list, before the index.

Form of entry

Authors’ names are inverted and immediately followed by the number; authors’ names need not be repeated before items with exactly the same authorship, but they should be repeated (and a new sequence of numbering started) when the authorship changes in any way:

Bloggs, A. J. (1) First publication. Turnovers
indented 2 ems

(2) Second publication, indented 1 em

Bloggs, A. J., and Jones, X. Y. (1) First publication

(2) Second publication

10.5

LISTS OF FURTHER READING

Lists of further reading may be divided by chapter or by subject, and often contain comments. They may omit some or all of the books

cited in the text and any notes, and will probably contain some not cited.

Position

If each chapter is a completely separate unit, the lists may be best placed at the end of the relevant chapter; otherwise a list subdivided by subject may be placed before the index.

Form of entry

Each section of the list may be in alphabetical order, in which case the authors' names should be inverted; but the date need not follow the author's name. Alternatively, the books may be listed in order of importance, subject matter, date, etc., or may be embedded in paragraphs of discussion. See that the author has used a consistent and helpful order.

The general style should follow that of either the short-title system (see section 10.1) or the author–date system (see section 10.2).

Occasionally you may find a list of references or further reading arranged in alphabetical order of title, for example:

- King Charles II* by Arthur Bryant (London, 1955)
The Later Stuarts by Sir George Clark (Oxford, 1955)
Memoirs of the Court of King James by Lucy Aitkin (London, 1822)
The Stuart Princesses by Alison Plowden (Stroud, Glos., 1997)

This chapter has not covered what could be called the *op. cit.* system. *Op. cit.* in such references as 'Brock, *op. cit.*' adds no useful information; and if the full reference is not in the bibliography, or there are two books by the same author, the reader will have to search back through the text or notes to find the full citation – and may not be sure that it is the right one. Some publishers include a short title: 'Brock, *Family Relations, op. cit.*' Some add a cross-reference to the full citation after each *op. cit.*, but this could involve inserting a page number at proof stage, and also making it absolutely clear that it *is* a cross-reference and not a reference to a page or note in the work cited. Authors who use *op. cit.* may be asked for a revised version of the notes, substituting fuller references.

10.6

UNIFORM RESOURCE LOCATORS (URLs)

Although URLs or website addresses are fairly commonly used in both journal articles and books it is best to be wary of including addresses for sites which may be only of a temporary nature. In a printed book it is always better to cite printed sources if available, as websites relating to academic conferences, for example, can be ephemeral.

Addresses that relate to an established company or institution such as www.cambridge.org or www.bt.com should be safe, but ones which seem more transitory should be used sparingly. Try to persuade the author to restrict their use to the notes and not to include them in the bibliography.

In a printed book the best way to give website addresses is as simply as possible. That being said, it is important to give enough detail to enable the reader to locate the information easily. It is safe to omit the `http://`. Something like: www.byforny.dk/conference/charles.landry.htm would take you to information on Charles Landry, 'Tapping the potential of neighbourhoods', paper presented at the International Conference on Revitalising Urban Neighbourhoods, Copenhagen, 5–7 September 2001. Angled brackets do not need to be included. Make it clear to the typesetter that the address should not be allowed to take up a whole line in the text unless, of course, it is a whole line long.

Too much information giving a lot of links to relevant web pages can be off-putting, and it is usually sufficient to lead the readers to the home page so that they can pursue further links if they wish to.

Although publishers now include a URL disclaimer at the front of their books (see p. 179 above) or at the beginning of a 'Resources' section at the back of the book, which can include lists of further reading, it is as well to ask the author to confirm that he or she has recently visited all the sites and to confirm that they are still active. The date a site was last accessed should be given after the web address: Last accessed 2 March 2005.

Make sure that your author knows that you are not going to check each website address.

11 Literary material

11.1

QUOTATIONS

Identify any quotations that are to be displayed (set in smaller type than the text and/or indented, for example), if they are not clearly distinguished. Make sure that it will be immediately obvious to the typesetter where such a passage is to begin and end, especially if the quotation starts or finishes in the middle of a line. See that sources are sensibly placed.

Tell the author about any changes you propose to make in the treatment of quotations, because this is something about which some authors feel strongly.

11.1.1 **Layout**

Prose

Has the author a sensible system for deciding which quotations should be displayed? It is usual to display prose quotations of more than, say, sixty words, but you could use other criteria; for example:

- Run-on those that form an integral part of the sequence of the argument, and display examples on which the author is commenting.
- Display small quotations when they are of exactly the same kind as those over sixty words, or where long and short ones are grouped.
- Display all the quotations that the author has displayed in the typescript.

In order to give the beginning of the passage a neater appearance, some publishers do not indent the first line of a displayed prose quotation, even if it was originally the beginning of a paragraph. However, if a quotation contains short lines of dialogue and the first speech is only one line, it looks better to indent the first line:

‘Really?’
‘I thought you knew that!’
‘How could I?’
‘John said he’d told you the whole story when you were staying with them last Christmas.’

Verse

It is usual to display verse if there is at least one complete line. If the author runs some verse on in the text, consider whether it should be displayed or, if not, whether line breaks should be indicated by capital letters (if the original had them) and/or spaced oblique or upright strokes; strokes are the only completely clear way. If a displayed verse quotation starts with a broken line, the first word should be indented to approximately its true position in the complete line.

If it may not be clear to the typesetter whether a quotation is verse or prose – for example a Latin verse quotation with no capitals at the beginnings of the lines, or German prose that happens to have a capitalized noun at the beginning of each line – label each one and instruct the typesetter to ‘set line for line’, where appropriate. If you are not sure yourself, ask the author.

If some of the verse quotations include the poem title, make sure this is clear to the designer and typesetter.

Plays

If there are quotations from different plays, it is probably sensible to standardize the layout and typographical style used for speech prefixes (speakers’ names) and stage directions, unless the differences have some significance.

Quotations in footnotes

As the footnotes will already be in a smaller size of type than the rest of the text, prose quotations may be better run on in the text of the note than indented. Short verse quotations are usually displayed, though they may be run on with spaced oblique or upright strokes to indicate line breaks.

11.1.2 Quotation marks (also called 'quotes' or 'inverted commas')

When to use them

Displayed quotations have no quotation marks at the beginning and end, unless there is any possible ambiguity. If quotations are distinguished only by the use of quotation marks, and more than one paragraph is quoted, an opening quote should appear at the beginning of each paragraph. If you decide to run-on a quotation that the author displayed, remember to add quotation marks.

Dialogue from novels retains its own quotation marks even when displayed; but displayed quotations from plays never need quotation marks.

Single or double quotes

In British style, single quotes are normally used, except for quotations within quotations: 'he described the scheme as "totally unworkable"'. The standard US style is double quotes, with single within double. Where two sets of quotation marks occur together, they should be separated by a thin space, and you may need to mark this for the typesetter.

Since displayed quotations have no quotes at the beginning and end, quotations within them will have single quotes:

he described the scheme as 'totally unworkable'

In books containing transliterated Arabic, it might be sensible to use double inverted commas for quotations, etc., if single opening and closing quotes are used for *‘ain* and *hamza*; see p. 134.

Some authors have their own system of quotation marks, which they are anxious to retain: for example, double quotes for speech and single for thoughts, or double quotes for quotations and single quotes for words or phrases used in a special sense. Try to persuade your author not to do this, as it can be more confusing than helpful. If you do retain an unusual system, warn the typesetter not to 'correct' it.

In more complex books, quotation marks may be used to convey two or more of the following:

- 1 mentioning the word:
 'John' is a four-letter word
- 2 giving the meaning of a word:
 'John' means 'God is gracious'
- 3 quoting what someone else has said:
 'John', he said
- 4 'sneer' quotes:
 'John' Smith, alias Ebenezer Crumpet Smith

Philosophers, logicians or linguists may want to distinguish 1 from 2; 3 and 4 hardly ever cause problems, because it is usually clear when quotes are being used in these ways. You might decide to use single quotes for 1, 3 and 4, and double for 2; or double for 1, 3 and 4, and single for 2; or single for 1 and double for all the others. Ask the author what system is being used; and if you cannot check the subtle distinctions in usage, say so. Warn the typesetter to follow copy. If long quotations are to be displayed, ask the author whether they should be enclosed within the appropriate quotation marks. If a phrase is quoted within a quotation, ask whether the phrase should be within single or double quotes; the usual rule of single first, then double within single, will, of course, not apply.

Punctuation and closing quotes

Where a quotation forms part of a longer sentence, the usual rule in Britain is that the closing quote precedes all punctuation except an exclamation mark, question mark, dash or parenthesis belonging only to the quotation. The position of the full point depends in theory on whether the quoted sentence is a complete one; as it is impossible to be certain about that without checking the original source, many publishers follow a rule of thumb that the full point precedes the closing quote if the quotation contains a grammatically complete sentence starting with a capital letter:

I have often heard you say 'It cannot be done.'

though the British Standard BS 5261-1:2000 recommends that in such a case the full point should follow the closing quote:

I have often heard you say 'It cannot be done'.

Authors who are textual scholars may place the full point according to whether it is part of the quotation; so do not make their system consistent without consulting them. American authors place the closing quotes *after* commas and full points, so explain the British rule to them if you propose to use it.

When a quotation is broken by words of the main sentence, and then resumed, the punctuation before the break should follow the closing quote unless it forms part of the quotation, as in the second example below:

‘Father’, he said, ‘is looking well today.’

but

‘Father,’ he said, ‘you’re looking well today.’

However, in fiction the usual convention is to place the first comma before the first closing quote:

‘Father,’ he said, ‘is looking well today.’

It makes sense to retain this system in a non-fiction book if the author has followed it consistently.

11.1.3 **Style within quotations**

Follow copy for capitalization, italic and punctuation, and normally for spelling (unless the quotation is the author’s own translation). However, it is usual to normalize typographical conventions such as the use of single quotes, en or em rules for parenthetical dashes, italic/roman punctuation and the position of punctuation with closing quotes. Tell authors what you plan to do, and try to dissuade them from retaining unnecessary distinctions. If they insist, tell the typesetter to follow copy.

Some authors think they should retain the original punctuation at the end of displayed quotations even if it looks odd within the sentence: for example, a quotation at the end of a sentence may end with a comma, or a quotation in the middle of a sentence may end with a full point. Authors who have insisted on retaining this system at typescript stage tend to change their minds when they see it in proof; so try to persuade them to change the system before the book goes to the typesetter.

If some words are omitted from a quotation, indicate the omission by an ellipsis of three points. This may be preceded or followed by a full point or other mark of punctuation; but, as full points are differently spaced from the points of an ellipsis, the typesetter must be able to see at a glance whether the first or last of a group of four points is to be a full point. Many publishers use a standard ellipsis of three points, not preceded or followed by a full point, because authors may type anything from two to five full points and it is impossible to tell, without checking the source, whether the sentence preceding the ellipsis has been quoted in its entirety. If the author wants to retain full points, make sure it is clear which they are, and warn the typesetter to follow copy. If the author wants to distinguish the omission of one or more paragraphs (or several lines of verse) from the omission of a few words, a row of three points on a separate line may be used.

It is usual to omit ellipses at the beginning and end of quotations, unless they are necessary for the sense. It is, after all, clear that the quotation is only an extract from the original work and is not complete in itself. However, if authors want to show that a passage, quoted out of its original context for reasons of space, slightly misrepresents the original author's views, they may include an ellipsis to indicate this. To give an improbably short example, an author might write 'Lütterfelds admired the English enormously . . .' because the original passage continued 'but he found their class snobbery distasteful'. When citing only the relevant part of a regulation, an author may be anxious to make clear that this is not the whole regulation.

Unless the preceding sentence ends in a full point, a quotation can start lower case without an ellipsis. If the sentence does end in a full point, change this to a colon, if you can; otherwise keep or add an ellipsis at the beginning of the quotation; or you could change the first letter to a capital within square brackets. Another place where an author may feel it necessary to substitute a capital within square brackets is where a quotation resumes in mid-sentence after an ellipsis.

In transcriptions of inscriptions, etc., a point, hyphen or en rule may be used to indicate each missing letter, and the number of points or rules must be followed exactly.

Other conventions may not be worth preserving; for example, full points after 'Mr' and 'Mrs' in characters' names that appear frequently

both in quotations and in surrounding commentary. Discuss the conventions with the author, and tell the typesetter and proofreader about anything that might look like an unintentional inconsistency. For the retention of old or idiosyncratic spellings, and the use of ‘[*sic*]’, see p. 286.

Make sure that square brackets are used for anything added within quotations by someone other than the original author. If you think some of the parentheses should in fact be square brackets, ask the author. It is not usual to place ellipses in square brackets, unless they need to be distinguished from ellipses used by the quoted author, for example in a discussion of a play by Samuel Beckett:

We are no longer alone, waiting for the night, waiting for Godot, waiting for . . . waiting [. . .] Now it’s over. It’s already tomorrow.

For the use of parentheses in translations see p. 292.

An author who italicizes part of the quotation for emphasis should say ‘my italic’ (not ‘author’s italic’, which would be ambiguous) after the quotation:

. . . the significance of his phrase, ‘living as I did in an *underworld*’
(p. 115; my italic).

Square brackets, rather than parentheses, should be used if the remark comes at the end of a displayed quotation or within a quotation.

11.1.4 Accuracy

Ask the author about possible transcription errors, for example misspellings, unlikely punctuation and passages that do not make sense. Look out also for the occasional British spelling when a British author quotes a US source, and vice versa.

Spot-check easily accessible quotations, to see how accurate they are; try to use the edition the author used, because different editions of a poet’s work may differ in punctuation, etc. If you find discrepancies, ask the author to check all the quotations thoroughly. Check against each other all quotations that appear more than once, for example words and phrases quoted in discussion of a longer quoted passage.

11.1.5 **Translations**

In a book on literature in another language, where quotations are accompanied by translations into English, the translations of longer, displayed passages may be displayed below them or given in footnotes, but translations of short passages should be in parentheses in the text.

11.1.6 **Copyright**

As you go through the typescript, look for quotations that will need copyright clearance (see section 3.7.1). Check that permission has been obtained where necessary.

11.1.7 **Sources**

The source should include the author and work, if these are not obvious from the context; in scholarly books the page number or line number and full publication details should also be given the first time the source is mentioned; a shorter form is acceptable for subsequent mentions (see chapter 10 for more details). In contributory volumes on a single author or group of authors (Cambridge Companions, for example), it is preferable that all authors quote from the same edition(s). If this is not possible, the volume editor should include a note on the editions used in the preface or some other prominent place in the prelims. Spot-check references for accuracy if you can; for example, that the page cited in an article falls within the page numbers given for that article in the bibliography, or that four lines of verse are not called lines 44–8. See that the sources are concise, clear and consistent. If it is clear from the text that a series of quotations are from the same source, the source need be given only once, with just a page or line number for each subsequent quotation.

Sources for displayed quotations may be set in parentheses, full out right on the following line (or the last line if there is room); or those for prose quotations may run on. If the sources are short they may be placed just before the colon introducing the quotation. It is less helpful to the reader to put short sources in footnotes; lengthy sources can be included in a footnote to avoid breaking up the text, in which case the

note indicator is best placed at the end of the quotation rather than in the phrase introducing the quotation.

Even with quotations that are not displayed, it might be better to give the source in the text rather than in a footnote, if this would not break up the author's argument too much; for example, a large number of page references to a single book would probably be better in the text. Sources of quotations that are run-on in the text are usually in parentheses between the closing quote and the following punctuation. For style within the sources see chapter 10.

11.1.8 Before and after displayed quotations

Look at the punctuation introducing the quotation. In some cases no punctuation is needed, for example where there would be no punctuation if the whole sentence were written by the same person:

The golden head of the image in Nebuchadnezzar's dream symbolizes

A worthi world, a noble, a riche . . .

or

When Quarles says

O what a crocodilian world is this . . .

Where punctuation is needed, follow the author's system if it is satisfactory; if it is not, a colon (*not* a colon and a dash) may be better.

If the author interpolates a phrase such as 'said X' after the first phrase of a long quotation:

'I came into this kingdom', said Queen Mary, 'under promise of assistance . . .'

there are three ways of dealing with it.

1 The whole quotation can be displayed, with 'said X' in square brackets:

I came into this kingdom [said Queen Mary] under promise of assistance . . .

2 The first part of the quotation can be in text type, in quotation marks, only the part after 'said X' being displayed:

‘I came into this kingdom’, said Queen Mary,
under promise of assistance . . .

3 The interpolated phrase can be reworded (if necessary) and moved to precede the quotation, all of which can be displayed:

Queen Mary said:
I came into this kingdom under promise of assistance . . .

The third way is the clearest for the reader, but ask the author before making the change.

If two or three displayed quotations appear together in the typescript, make sure it is clear that they are separate, and mark a space to be inserted between them if you are not retaining the quotation marks.

Make sure that it is clear to the typesetter whether the line following the quotation is a new paragraph or should start full out.

11.2

POETRY

11.2.1 **Layout**

Where poetry occurs as part of the main text, for example in a play where prose is interspersed with verse or song, it should be set in the same size as the rest of the text. Displayed poetry quotations may also be set in text type if this will not mean a large number of turnover lines, and if small type is not used for prose quotations. They may be visually centred (i.e. centred on the longest line), or aligned (apart from indented lines and turnovers, of course) either flush left (full out) or to a standard indention.

Displayed verse does not need quotation marks unless these were part of the original.

See that the author’s system of indention is sensible and will be clear to the typesetter; mark the indention of individual lines if necessary and distinguish turnover lines by using a ‘run on’ mark; the designer should specify the indention if this is not already covered by the design specification. In ‘concrete’ poetry, where the shape forms part of the poem, ask the typesetter to follow the layout of the lines

exactly; it might be sensible to provide a photocopy of the original poem.

Where a line of verse is split to indicate a caesura, make clear to the typesetter that the space must be retained. Also make it clear when spaces between lines of verse are to be retained, especially at the foot of folios.

If long stanzas must not be split between recto and verso or verso and recto, tell the typesetter and warn the author that pages will have to be left short. If stanzas may be split, ask the typesetter to try to avoid separating rhyming lines.

If the lines of poetry are numbered, the numbers can appear on the right-hand side of the page for both recto and verso pages, or they can be printed in the outside margins of facing pages; make sure that the designer and the typesetter know which style is to be followed.

11.2.2 **Accents to indicate scansion**

Use -èd rather than a mixture of -èd and -éd, unless the author wants to retain an individual poet's usage; but do not add an accent without the author's approval. Elided syllables may or may not be indicated, e.g. 'riven', 'riv'n' or 'rivn'.

11.2.3 **Indexes**

Books of poems usually have an index of first lines, plus an index of authors if there are many and they are not arranged alphabetically in the book. Indexes of titles are more unusual.

11.3

PLAYS

11.3.1 **List of characters**

The list should be on a left-hand page facing the beginning of the play, so it will often be preceded by a half-title, to avoid a blank right-hand page. See that all the characters are included in the list and are spelt the same way as in the play itself.

11.3.2 Stage directions

Stage directions are usually set in italic, often with the names of speaking characters distinguished by being set in roman, either small capitals or upper and lower case; single sentences often do not end in a full point.

There are, however, various conventions, and publishers have their own preferences, so check the publisher's house style or refer to a book in the same series before you begin copy-editing. Authors and editors of plays usually have strong views on layout and the style for stage directions, so discuss with them any aspects of the house or series style that conflict with their intentions. Two possible schemes are suggested below.

Convention A, for, say, a Shakespeare play with very few stage directions. In this convention all entrances are centred, all exits full out right.

Convention B, for a modern play with discursive stage directions. In this convention all broken-off stage directions may be indented, say 2 ems.

1 *Description of scene*

centred

full measure

2 *Entrance or other action between description of scene and first speech*

centred

either full measure, as continuation of 1, or broken off in square brackets

3 *Phrase between speech prefix and first word of speech*

in square brackets, with no initial capital and no full point at end; often precedes colon or point

in square brackets, with no initial capital and no full point at end; often precedes colon or point

4 *Similar phrase in middle of speech*

in square brackets, with initial capital but no full point at end

in square brackets, with initial capital but no full point at end

5 *Full sentence in middle of speech*

centred on a separate line, with capital at beginning and full

if applies to speaker, run on in speech; if applies to someone

- | | |
|---|--|
| point at end, but no square brackets | else, probably broken off. In both cases in square brackets, with capital at beginning and full point at end |
| 6 <i>Full sentence between speeches</i>
as 5 | broken off within square brackets |
| 7 <i>Exits</i>
full out right, often preceded by opening square bracket. If refers to speaker, 'Exit' is placed at end of last line of the speech, if there is room. If 'Exeunt' (more than one character), on a line by itself. | if brief, perhaps full out right, preceded by opening square bracket. If long, probably broken off in square brackets. |

While copy-editing, make sure that all the actors who take part in a scene 'enter' or 'exit', if appropriate. Stage directions do not count in the line numbering if they are centred.

11.3.3 **Speech prefixes**

Characters' names are usually abbreviated and set in small capitals, though italic upper and lower case may be used if long names are given in full; the disadvantage of italic is that it may not be clearly distinguishable from stage directions or any italic in the first line of the speech. See that abbreviated forms are consistent and unambiguous. In old-spelling texts, the speech prefixes are often made consistent, even though the original, inconsistent spellings are retained in the dialogue.

The speech prefix is usually set at the beginning of the first line of a speech, followed by a colon, full point or space, the remaining lines of the speech being indented. Editors of French plays may want to follow the French convention of centring the character's name above the speech, but this is extravagant of space, so ask whether it is really necessary to retain the convention.

11.3.4 **Broken lines in verse plays**

If a line of verse is split between two or three speakers, the beginning of the second (and third) speech aligns with the end of the preceding one. Broken lines count as a single line in the line numbering.

To wrong such a perfection.
LEANTIO How?
MOTHER Such a creature
To draw her from her fortune, which no doubt. . .

11.3.5 **Act and scene numbers**

Act and scene numbers that did not appear in the original edition (for example, in a Shakespeare play) may be set full out right rather than in the outer margin, to save work at proof stage. The usual convention nowadays is to use arabic figures for act, scene and line numbers, with points between them; a more traditional system is to use capital roman numerals for act numbers, lower-case roman for scene numbers, and arabic figures for line numbers. ‘Act’ and ‘Scene’ may be capitalized, but ‘line’ is not.

11.3.6 **Running heads**

The act and scene number should appear in the running head. It may be set in a short form (for example 5.3) at the inner edge of each page; or in a fuller form it could be used as the right-hand running head or ‘Act 5’ left and ‘Scene 3’ right.

11.3.7 **Performing rights**

If the play is in copyright there may need to be a notice in the preliminary pages about performances.

11.3.8 **Abbreviations in Shakespeare’s plays**

F1 and F2 are commonly used for the First and Second Folios and Q for Quarto. Characters’ names are frequently abbreviated: see that a

consistent system is used. If play titles have been abbreviated, these, too, should follow one of the standard systems such as that used in the *New Cambridge Shakespeare*. *New Hart's Rules* also has useful lists.

11.4

ANTHOLOGIES AND COLLECTIONS OF ESSAYS

With an anthology of modern poems the greatest problem for the copy-editor is likely to be the wording and placing of acknowledgements to suit both British and American copyright holders (see section 3.7.2). A full source and acknowledgement may be given at the end of each piece; or only the author's name and the title of the piece may be given in the text, all the acknowledgements being listed in the preliminary pages. In a volume of reprinted papers, the source may be given immediately below the heading of each paper, in a footnote on the first page of each paper, or in the contents list or editor's preface.

In an anthology of poems and prose pieces, should the author's name or the title of the piece be given the greater prominence? A child's interest is more likely to be caught by an intriguing title, but the author's name may be more important for older readers. You also need to consider the best position for any notes on individual authors, pieces or textual points: should you make the anthology look more inviting by printing some or all of the notes at the end of the book, or should you keep them with the text, where they are more easily referred to? If the latter, should a note on the individual author precede the piece(s) by him or her, and should notes on specific textual points be at the foot of the relevant page; or should all the notes follow the pieces by that author? The answers will depend on the kind of reader for whom the book is intended, and on the degree of economy that must be achieved. For information about editorial apparatus, see section 11.5.

The running heads may need some thought: if there are two or more items in an opening, it will not be satisfactory to have the author on the left and the title of the piece on the right.

Some problems of consistency arise: for example, should all the items be given titles if some have them; should spelling be made consistent? Again it depends on the level of audience and kind of material; but you should not depart from the original style without good reason.

If essays are being reprinted photographically, you cannot attempt to impose any consistency other than of 'chapter' headings and running heads. If the essays have been rekeyed by the volume editor or are to be reset by the typesetter, capitalization and spelling in the text should be made consistent, and a consistent system of bibliographical references should be imposed if this will not cause a disproportionate amount of work. Authors sometimes edit their essays for republication, perhaps to make them less out of date; see that it is made clear how much the essays have been altered. If the essays have already been published in a book, there may be cross-references that will have to be expanded or omitted; also the bibliographical references may be incomplete because a full form was provided in a list at the end of the original publication.

11.5

SCHOLARLY EDITIONS

In what follows, 'volume editor' is used to mean the editor of the particular book or text, as against the commissioning editor.

11.5.1 **How closely to follow the style of the original**

Very occasionally a document may be reproduced facsimile; more often it will be edited and rekeyed. The volume editor and commissioning editor must decide how closely the edition should follow the original; and the decision will depend on whether they want to make available what the author said, or the way in which he or she said it. Old-style spelling or lavish capitalization may act as a barrier between the modern reader and the argument; marginal notes and superscripts may make the book more expensive. Some volume editors are so scrupulous about following the text exactly that they lose all sense of proportion and retain things that have no significance, for example the non-indentation of certain paragraphs in handwritten letters. Some useful guidance will be found in *Art and Error: Modern Textual Editing*, edited by Ronald Gottesman and Scott Bennett (London, Methuen, 1970).

Obtain the volume editor's agreement to any changes you propose to make to the style, and see that the preface or textual note makes clear how closely the text has been followed.

Converting handwritten material into type

Once manuscript is converted into type, it is no longer a facsimile edition, and there is no point in retaining features that belong to manuscript: for example, single underlining usually becomes italic, double underlining small capitals. Ampersands are normally spelt out, because they can look very obtrusive when set in type.

Typographical conventions

It is usual to normalize typographical conventions such as the use of single quotes, en or em rules for parenthetical dashes, italic/roman punctuation and the position of punctuation with closing quotes. Some volume editors want the original printer's house style retained, including such practices as renewing the quotation marks at the beginning of every line. Try to dissuade the volume editor from retaining unnecessary distinctions; if you are unsuccessful, explain the volume editor's preferences in a note to the typesetter and proofreader so that they do not try to 'correct' them.

Layout and headings

It is usual to standardize the layout, unless this would mislead the reader, as it might in transcribed inscriptions. If inscriptions must be transcribed line for line, say so; for prose it is more usual to show line breaks in the original by a single vertical or oblique line. Such strokes are usually spaced if they occur between words, closed up if they occur within words. Page divisions in the original may be indicated, if necessary, by double vertical or oblique strokes, with the original page or folio number between the strokes or in square brackets after them.

Marginal headings may be taken into the text as subheadings, used as running heads, printed as footnotes or omitted; consult the designer. If they are retained, they may appear in the outer (usually wider) margin, rather than in the left-hand margin as they might have done in the original manuscript. Warn the volume editor about this.

In editions of correspondence, the address of the sender and/or addressee may be omitted unless it has any particular significance; but

there should be a sensible system. If the date is part of the heading to each letter, it may be omitted from the letter itself. If the address and date are included, it is usual to follow the original as to whether they are placed at the beginning or end of the letter, but not for the exact position; the line divisions in the parts of the valediction may be followed, but not the exact position of each part or of the signature. Signatures may be set in small capitals.

Spelling, superscripts, capitals, italic and punctuation

In textual studies and definitive editions of pre-nineteenth-century works, modern diaries, notebooks and letters, old or idiosyncratic spelling is often retained, with the exception of *i/j*, *u/v* and long *s*. Some fonts today have no long *s*, but if long *s* is to be retained, *f* is not an adequate substitute: a roman *f* has a complete crossbar, where a long *s* (*f*) has only a tiny stroke at the left-hand side; similarly an italic long *s* (*f*) is like an italic *f* but without any crossbar.

Superscript letters and tildes in contractions are normalized to modern usage unless there are good reasons to the contrary.

Spelling errors are rarely worth preserving; where they are, [*sic*] should be inserted only where the mistake changes the sense, for example 'he' for 'she'.

In making seventeenth- and eighteenth-century works available for their subject matter rather than for textual study, the volume editor may capitalize and italicize according to the more moderate modern practice, and may also repunctuate in the modern style. In editions of correspondence it is usual to provide a missing capital letter at the beginning of a sentence, and a missing full point at the end of one.

11.5.2 **Editorial changes to the text**

Author's alterations, additions and deletions

A published edition usually provides the final or 'best' version of the text if more than one version exists. The 'best' version may include words from various versions, plus the volume editor's own conjectural readings; volume editors should make clear in the preface, or in notes at the relevant points, exactly what they have done. They will normally

annotate only the variants that change the sense, or additions or alterations in the manuscript that indicate a significant change of mind on the author's part; but if they are discussing the author's alterations to a draft of a poem, the only clear way may be to publish the text with crossed-out words and alterations immediately above them.

If some material deleted by the author is of particular interest, it may be printed in a footnote, or it may be printed in the text and suitably annotated.

Editorial omissions and additions

Unless they are covered by a general note in the preliminary pages, all omissions and additions should be clearly identified. Omissions within a paragraph are usually indicated by an ellipsis of three points; if full points are to be retained, the volume editor must include them in the copy and make clear whether they precede or follow the ellipsis. Omissions of one or more lines of verse or one or more paragraphs of prose are usually distinguished from smaller omissions. If one or more numbered sections are omitted, write, say, 'No section 8' (ringed) in the margin, to reassure the typesetter that no text is missing.

Editorial additions should be within square brackets. If you think some of the parentheses in the text should be square brackets, ask the volume editor.

11.5.3 Copy for the typesetter

If the edition is to be reset from a nineteenth- or twentieth-century edition, and the volume editor has made very few changes, the edition itself or clear photocopies of it are probably the best copy. See section 3.6.3 for how to mark photocopies. Alternatively, if the original print is good quality, it should be possible to scan it. Photocopies of earlier printed versions are often much more difficult to read and not clear enough for scanning, so it might be best for the volume editor to rekey the text. If that is not possible, the volume editor should mark up the photocopies as clearly and simply as possible, with a minimum of marginal marks; the publisher might ask to see some sample pages in advance of the rest, to check that the text will be sufficiently clear for the typesetter.

11.5.4 Preliminary pages

The copyright notice will probably have to be qualified, because the text itself may not be in copyright; or there may need to be two notices, one for the text and one for the editorial material. If the text has already been published, the date of first publication should usually be given on the verso of the title page, in addition to the date of your own edition.

If the author wrote a preface or introduction to the text, the volume editor's introduction will have to be called 'Editorial introduction' or something similar.

Although it might seem logical to start the arabic pagination with the text itself, remember that the editorial introduction will be indexed and that large numbers can be clumsy in roman numerals.

11.5.5 Notes

If the volume contains a number of separate texts, such as letters or inscriptions, each text may have an introductory note. The other notes may be placed at the end of the relevant text, or at the foot of the page, or at the end of the book (see section 9.4.5).

A volume of correspondence may have biographical notes. If there are a large number of people who appear only spasmodically, it is probably best to have all the biographical notes in a separate section preceding the index, so that the reader can find the relevant note easily. If the biographical note cannot be found by looking at the first page number given for that person in the index, the relevant references should be distinguished typographically.

11.5.6 Glosses, commentary and textual notes

If verse has short lines and the glosses are also short, each gloss may be placed beside the relevant line; the glossed words need not be identified if there is no chance of confusion. Alternatively the glosses may be placed at the foot of the page or the end of the poem or extract, each gloss being preceded by the line number (if any) and the word it explains. If the glossed or annotated words must be identified in the

text, each of them may be followed or preceded by an asterisk, degree sign (°) or other symbol.

With prose passages, line numbers cannot be known until the text is typeset, so the publisher may decide to delay typesetting of the glosses or textual notes until the text is in page proof and the line numbers have been inserted.

Very short glosses look better if run on; but this cannot be done satisfactorily if they are set before it is known which part of the text will appear on each page.

Longer textual notes may be placed at the end of the book. If the relevant words are identified in the text by an asterisk or degree sign and repeated at the beginning of the note, it may be enough to give the page number in the endnotes; the notes can be set to a narrower measure, allowing space for the text page number to be inserted at proof stage beside the first note for that page.

Check that any catchwords or lemmata have been reproduced accurately, and that line numbers are correct. The catchword or lemma may be in bold or italic, with the gloss in roman, or the gloss may be in italic if the text editor wants the catchword to appear exactly as in the text.

11.5.7 Line numbers

The line numbers for prose passages or for passages that contain both prose and verse (for example, some scenes in Shakespeare's plays) cannot be known until the text has been typeset, because the prose will not be set line for line; so the line numbers cannot be inserted in the notes until the text is set. This means that any footnotes or textual collations that are numbered by the line will need to be numbered or renumbered at proof stage. An alternative is to use a system of cues, such as italic lower-case letters, for textual notes. This removes the need for line numbers, but works best when the annotation is sparse, so that the text does not become cluttered.

If the book is to be coded in a digital mark-up language such as XML before copy-editing (see section 1.3), it might be possible for the volume editor to code the textual notes using a form of hidden

footnote indicator so that the line numbers are inserted automatically on the XML typescript and can be adjusted, if necessary, on the page proofs.

Lines are usually numbered in fives or tens, and the numbers are placed at the right, within the text measure. They may be on the same side of the page on both left-hand and right-hand pages, so that they can be typeset with the text before the page division is known. Alternatively they may be in the outer margin so that they are easily visible. The right-hand side is more suitable for verse, because there is more space there.

In notes and sources avoid the abbreviation ‘ll.’ for ‘lines’ if lining figures are to be used. If you retain the abbreviation, ensure that the typescript makes it clear that ‘ll.’ and not ‘l’ is wanted.

A line of verse split between two or three speakers counts as one line, and stage directions are ignored in the numbering; if they are referred to in a textual note the line number may be given in the form ‘139.1’ (line 139 plus 1) or as SDo if it is the first stage direction, setting the scene.

11.5.8 **Illegible or missing letters in the original**

Where a known number of letters in an inscription are totally illegible, it is usual to indicate each illegible letter by a point, hyphen or en rule, and so you must keep the same number as in the typescript. Where the letters are almost illegible but may be guessed at, the conjectural letters may be placed within angle brackets. It does not really matter what conventions the volume editor employs, provided that they are consistently used and easy for the reader to follow. They should be explained in the preliminary pages.

The following is a typical set of conventions for a book on inscriptions:

- [] encloses letters supposed to have been originally in the text but now totally illegible or lost
- () encloses letters added to complete a word abbreviated in the text
- < > encloses letters either omitted or wrong in the text
- { } encloses letters that are superfluous in the text

- [[]] encloses letters thought to have been present but later erased. Underlining is sometimes used instead of double square brackets
- vacat* indicates a vacant space in the text
- | marks the beginning of a line
- || marks the beginning of every fifth line
- represents lost or illegible letters equal in number to the number of dots
- represents an uncertain number of lost or illegible letters

You will find other sets of conventions explained in published editions of correspondence etc.

11.5.9 Parallel texts

A foreign text may have a translation on the facing page; or two versions of the same text may be printed on facing pages for comparison. Discuss with the volume editor which version should be on the left-hand page and which on the right-hand. A translation should probably follow the original and so be on the right-hand page. You may need to give the typesetter some indication of how the parallel texts should be kept in step. Only the lines of the original text need to be numbered, because no prose translation can be exactly line for line. Check the layout carefully on the proofs.

11.6

TRANSLATIONS

The translation, not being the original text, may usually be made consistent with your house style. Find out whether the author, translator or volume editor is to answer any queries you may have, and confirm that the translation has been approved by the author and/or series editor; later changes could be troublesome and expensive.

Abbreviations and acronyms, such as those of names of organizations, should be translated into their English equivalent (if any), or spelt out – and if necessary translated – at their first occurrence.

Passages from the text that are quoted in the introduction may have been translated in slightly different words from those used in the text.

Check this if you can do so fairly easily, as it could mislead or irritate the reader if the two versions do not tally.

If the volume editor wants occasionally to cite the original foreign word or phrase in the translation, parentheses may be used for this word or phrase and square brackets for editorial interpolations.

Where a foreign author translated quotations from an English source into his or her own language, or used a published translation, see that these quotations are not translated back into English but are taken direct from the original source, and that the appropriate page references are given. Similarly where, say, a French author has quoted a German author in translation, the German source should, if possible, be translated direct, or an existing English translation used (and acknowledged).

For diagrams, tables, etc., where there is little wording to be translated, translators often provide photocopies from the foreign edition, with the wording translated. See that everything has been translated, including changing decimal commas to decimal points.

Preliminary pages

The translator's name should be given, either on the title page or in the preface. If the text has been published in the original language, the original title and the date of publication should be given on the verso of the title page (imprints page); if the translation has been made from a second or later edition, the number and date of the relevant edition should be given. There should be a copyright notice for the translation, and also for the original edition if that is still in copyright. The British Standard says that the following should also be given:

the place or country of the original publication
 the name and address of the original publisher
 the name of the language from which the translation has been
 made (which may not be the original language).

For example:

Originally published in German as *Widerspenstige Leute: Studien zu Volkskultur in der früheren Neuzeit* by Fischer Taschenbuch Verlag,

Frankfurt am Main, 1992 and © Fischer Taschenbuch Verlag
GmbH, Frankfurt am Main 1992

First published in English by Cambridge University Press 2002
as *Rebellion, Community and Custom in Early Modern Germany*
English edition © Cambridge University Press 2002

Translator's notes

Observations by the translator (whether in brackets in the text or in a footnote) should of course be distinguished from the translated material; the British Standard recommends that they should be preceded by the words 'Translator's note'.

Bibliography

If the bibliography is reprinted from the original, it may be necessary to transliterate titles given in other alphabets, to add information about English editions of works cited and to anglicize bibliographical terms and places of publication.

12 Multi-author and multi-volume works

12.1

BOOKS WITH MORE THAN ONE AUTHOR

This section is primarily concerned with contributory works such as conference proceedings, companions and reference books, where each paper or chapter is written by a different person, but of course the same kinds of problem are found in books written jointly by two or three authors: the text is likely to be more inconsistent, and you need to know whom to consult about queries and whether any contributors should receive copies of the queries.

In what follows, ‘volume editor’ is used to mean the editor of the particular book, as against the commissioning editor.

12.1.1 **What volume editors can be asked to do**

All the contributions should pass through the volume editor’s hands before they reach the publisher; but the extent of the work that volume editors do depends very much on what has been agreed with the commissioning editor. Conference proceedings and other very topical works may need to be processed quickly, whereas a commissioned volume such as a companion or a monograph will need as much time spent on it as any other book.

The commissioning editor and volume editor should draw up some instructions for contributors as early as possible. The commissioning editor can explain why certain faults in texts can delay a book, and emphasize that, if the volume editor and contributors are careful about these points, the publisher and typesetter will be able to deal with the book more quickly.

The volume editor is responsible for the quality of the book and for obtaining the contributors’ agreement to any changes made before the text reaches the publisher. It is best if all copy-editing queries are channelled through the volume editor as he or she is responsible not only for the content of the book but also for making sure that the production schedule is adhered to. However, there will be cases where

you will be required to deal directly with the contributors; check this with the publisher before you start work.

If the book needs to be published as quickly as possible, the publisher might accept each paper or chapter for production as the volume editor finishes work on it, especially if there are illustrations to be redrawn. However, dealing with the book in a disjointed manner causes extra complications for copy-editing, and many typesetters prefer to receive the text complete rather than chapter by chapter.

The volume editor should compile the contents list, showing the order in which the contributions are to be printed; also a list of contributors, with their affiliations (academic positions held, degrees or honours), if the volume is to contain one, so that you can check names and affiliations against the information given at the beginning of individual papers.

The volume editor should also send an up-to-date list of postal and email addresses for contributors in case you need to contact an individual contributor, and for use by whoever dispatches proofs.

12.1.2 **Text**

The volume editor is responsible for providing a clear and consistent text in exactly the same way as if he or she were the author of the book. In addition the volume editor should see that:

- 1 there are no incongruities in conference papers, arising from the fact that the words were first spoken: for example, discussions may have been typed from a recording full of unfinished sentences; or a paper may start ‘I had intended to talk to you today about . . .’ Also some contributors revise their papers in the light of questions asked during the discussion, and the discussion may include questions already answered in the preceding text
- 2 consistent conventions are used for such things as abbreviations, capitalization, nomenclature and short titles for works referred to by more than one contributor; that a list of the preferred forms is provided; and that abbreviations are explained where necessary

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- 3 subheadings are of not more than three grades (or whatever number has been agreed) and that the hierarchy is clear and consistent
- 4 references to papers and books are in the agreed style and tally with the list of references or bibliography
- 5 a list of running heads is provided if the titles of the papers are long; or that the list compiled by you is correct
- 6 bold, italic, Greek and other symbols are used correctly
- 7 cross-references between contributions are added, where appropriate.

12.1.3 Illustrations

The volume editor should see that:

- 8 adequate originals are provided for halftones and line drawings and these are numbered in separate sequences (where appropriate) and clearly identified by the contributor's name
- 9 separate typewritten lists of captions are provided
- 10 the position of all text illustrations is indicated
- 11 all conventions, such as abbreviations, are consistent in all figures and with the text, and all lettering is in English
- 12 the top of a photograph is marked on the back if necessary, and those parts of photographs that must or may be omitted are indicated
- 13 any grids to be retained in graphs are indicated.

(See chapter 4 for detailed advice on illustrations.)

The commissioning editor may also ask the volume editor to see that contributors obtain permission to use all copyright material.

12.1.4 The arrival of an urgent text

If time is short, the text for copy-editing may arrive in batches. Even if the first batch of chapters or papers arrives well before the due date, it is worth looking at them as soon as possible to see whether the volume editor is doing the right things, so that you can, if necessary, ask for additional work to be done on the later parts of the volume.

You should check the contents list and ask the volume editor whether it shows the correct printing order: provisional lists are often revised or updated.

Ideally, the text should not be sent to the typesetter until it is complete, but you may not receive all the contributions by the due date. Find out whether the typesetter can deal most conveniently and quickly with two or three large batches or with a number of smaller ones.

The typesetter may be asked to provide paged proofs; but if some of the papers to appear at the beginning of the book are not available, it will not be possible to assign final page numbers. The index cannot, of course, be made until the text is complete.

12.1.5 **How much to do to the text**

If the volume editor has not dealt fully with the numbered points above, you will have to do as much as possible within the time available. Any style sheet for the typesetter or proofreader should make clear whether (or how far) the chapters or papers are consistent with one another; each one must, of course, be consistent within itself. If the contributions are not consistent when they reach you, your decision as to how far to make them consistent will depend on the kind of book it is.

- 1 If it is not a collection of papers but a book with a beginning, a middle and an end, designed to be read right through – the sort of book that does not give the contributor's (or co-author's) name below the chapter title – the book should be treated as a single unit and a consistent system of capitalization, spelling and italic should be imposed throughout.
- 2 Companion volumes or monographs by a collection of authors should be treated as above but in this case the authors' names do appear below the chapter titles and possibly in the running heads (see section 9.1.1).
- 3 Papers from conference proceedings have to be published quickly. The contributors may be inexperienced, but you may have time to correct only those pieces that are really ambiguous, misleading or obscure. These volumes usually have a consistent style for subheadings, bibliographical references, abbreviations, spelling,

spelling-out of numbers, etc., although you may need to aim for consistency within chapters rather than across the volume.

- 4 For festschrifts and other volumes with eminent contributors, the commissioning editor and volume editor may decide that there is no need for complete consistency between contributions, and that contributors may retain, for example, English or American spelling and their own system of nomenclature and bibliographical references.
- 5 If collections of already-published papers are to be scanned and reproduced without being re-copy-edited as a complete book, it may not be possible to impose any consistency other than of 'chapter' headings and running heads. If the papers are to be rekeyed, capitalization and spelling in the text should be made consistent, and a consistent system of bibliographical references may be imposed. You should see that the papers are complete in themselves: that any cross-references are clear and that bibliographical references are complete.

12.1.6 **Paging**

For conference proceedings, each paper might start on a right-hand page; the list of references or bibliography will usually run on from the end of the paper, as will any discussion of that paper; but discussion covering more than one paper will start on a right-hand page. In other contributory works, chapters will usually start on the next fresh page, irrespective of whether it is a recto or verso.

12.1.7 **Notes, references and bibliographies**

If chapters are to be reproduced individually, endnotes, followed by the list of references or bibliography, will run on from the end of the paper or chapter. Otherwise they might be at the end of the book, just before the index.

Publishers do not always attempt to achieve complete consistency between separate reference lists if time is short, though obviously you must make sure that a book or article is shown with the same author, title and date in each list in which it appears.

In science books the author–date system (see section 10.2) is often used; if some contributors have failed to include the titles of journal articles, and there is not time to obtain them, it is probably better to retain those that have been provided, even though this leaves the volume inconsistent. The list provided by the contributor may not contain all the references in the text; if you cannot obtain the missing references from the contributor in time, add the author’s name to the list and ask the typesetter to leave space so that the rest of each reference can be added at proof stage. If some contributors have numbered their references, it may not be worth changing these to the author–date system or vice versa.

If the reference lists or bibliographies are to be at the end of the book, the volume editor will probably have been asked to amalgamate them into one composite list. You should check for consistency and also, for instance, that two authors with the same name appearing in two different papers have been dealt with properly: two contributors may refer to a different ‘Smith 1990’; these would have to be distinguished in the list and the text references by calling them 1990a and 1990b, or B. Smith 1990 and R. Smith 1990.

12.1.8 Abstracts or summaries

If abstracts or summaries are supplied, you should discuss with the volume editor whether there is any real need to include them. If they replace a missing paper they should be treated as if they were a paper; if not, they should probably be omitted or could form the first section of the paper.

12.1.9 Running heads

In the categories in section 12.1.5, the running heads are likely to be the contributor’s name on the left and the paper or chapter title on the right; however, the headings might ignore the individual contributors and have book title left, chapter title right or chapter title left and the first level of subheading right. If the volume editor has not provided a list of shortened titles, you should ask for one or check the required style and compile and send your own for approval.

12.1.10 **Copyright**

Where contributors, or the institutions for which they work, retain copyright in their papers and ask for a copyright notice to be included, see that the necessary copyright line is inserted at the foot of the first page of the paper. There will also be a copyright notice for the whole book on the verso of the title page.

12.1.11 **Contributors' names and affiliations**

In collections of papers, contributors' names usually appear below the paper titles; their affiliations and/or addresses may appear there or in the contents list or in a separate list of contributors in the preliminary pages.

If the author of a scientific paper has moved from the institution at which the research was carried out, there will probably be a note to that effect at the beginning or end of the paper.

For books in category 1 in section 12.1.5, the contributors' names are likely to appear in the contents list. If there are only two or three authors, with no volume editor, the authors' names will appear on the title page, and if each had special responsibility for certain parts of the book, this might be explained in the preface rather than in the contents list.

12.1.12 **Illustrations**

In a collection of independent papers, illustration and table numbering will start afresh in each paper; it helps the typesetter if you give the number of each on the first folio of the paper. If illustrations in different papers should be related in size, scale or conventions, tell the artist.

In books in category (1), illustrations and tables are each numbered in one sequence through the book or decimally by chapter.

See also points 8–13 in section 12.1.3.

If the book has to be produced quickly, only really bad drawings can be redrawn, and the contributor's own lettering will be used if possible. You or the volume editor should check any corrections to drawings. If

there is a little more time and several figures have been redrawn, it is better that the individual contributors should check them. This should all be discussed with the production department.

12.1.13 **Offprints**

An offprint is an article, chapter or other excerpt from a larger work and is issued as a separate item. The advent of electronic publishing has made offprints from books rather uncommon but some journal publishers still issue them. Each offprint must carry the following information (as appropriate) on the first page or cover: book or journal title, editor's name, volume number, issue number, copyright owner and date, publisher's name and 'Printed in [country]'.

12.1.14 **Proofs**

The commissioning editor should provide an up-to-date list of the contributors' addresses, making it quite clear which part of the text and which separately printed halftones, if any, are to go to whom.

The production department will also need to be told who is to receive the marked proof and the copy-edited typescript or printout. A revised proof will go to the volume editor only, but the practice with first proofs varies. As contributors do not always deal with proofs quickly, the marked proof may be sent to the volume editor; the contributors might receive a copy of the proof or a PDF of their chapter and should be asked by the publisher to send any corrections to the volume editor within a certain time. The volume editor is asked to collate the corrections – or to correct the proof on behalf of the contributors if the latter do not send corrections by the due date – and to send the marked proof to the publisher. Things become more complicated, of course, if there are two volume editors, or if the marked proof is to go to the contributor and some papers have two authors.

Some publishers prefer to send the copy-editor or proofreader the marked proof and ask them to take responsibility for collating all corrections, whether from the volume editor(s) or the contributors.

12.2

WORKS IN MORE THAN ONE VOLUME

There are four main categories of work in more than one volume:

- 1 works that are an integral whole – in effect one book – and published at one time, but which are too long to be fitted into one volume
- 2 works such as biographies, collected letters, essays and reference books (e.g. medical textbooks), which can be described as a single work but are so long that they are planned as two or more volumes, to be divided chronologically or by subject so that each volume is fairly self-contained and has its own title. These may be published at one time or volume by volume
- 3 books that consist of two parts published simultaneously, of which one is likely to have a larger sale than the other: some people buy the complete book, others only the more general volume
- 4 series. As series are published over a long period and are likely to be consulted singly, they will be similar in general appearance (style of subheadings, etc.), but may differ in such conventions as spelling. This section is not concerned with books in this fourth category.

The commissioning editor and marketing department decide whether books in categories 1–3 should be sold separately or only as a set. In general, those in category 1 will be available only as a set, and those in 2 and 3 will be available separately, though if those in 2 are published simultaneously they may be sold only as a set. Those sold separately should, of course, be complete in themselves. For those sold as a set, you should do what seems most helpful for the reader. When you start on the first volume of a multi-volume book it should be made clear into which of the above categories the work falls.

Books sold only as a set

These may be paginated consecutively, but this is not necessarily more useful to the reader, who will not remember exactly where the volumes divide, so cross-references may still need a volume number. If the volumes are paginated consecutively, the arabic pagination in volume

2 will start with the next odd number after the last page number of volume 1; the prelims will be paginated separately, starting with i in each volume.

The book will almost certainly have only one index, but here again the reader will need some reminder as to where the volumes divide, either in a note at the beginning of the index or by the inclusion of the volume number before the first page reference for each volume, e.g. 1.8, 159, 354; 2.396. Parts, chapters, illustrations and tables may be numbered in one sequence even if the volumes are paginated separately.

Although it is more useful to the book-buyer to have only one bibliography and one index to consult, the library-user will probably find it helpful to have the complete contents, showing the division into volumes, in each volume, or at any rate in volume 1. A list of abbreviations and a glossary may also be needed in each volume.

Volumes sold separately

The contents lists will cover only the relevant volume, and each volume will have its own list of abbreviations. The note on editorial conventions may or may not be repeated in each volume; if it is, see that it contains all the conventions relevant to that volume, and that, if it contains a large number that are not, it is clear to the reader that the list contains the conventions for the complete work and not just that volume.

Each volume may have a complete index, perhaps consolidated into a final index volume; or a partial index with a complete index in the final volume; or no index until the final volume.

12.2.1 Numbering of volumes

The volumes are conventionally numbered in arabic; if there is a special reason for roman numbering, tell the designer.

12.2.2 Preliminary pages

Half-title and title page

See that the volume number and volume title are included.

Verso of title page

If the volumes are to be sold as a set, each volume should give the ISBNs for all the individual volumes and also one for the set (see section 7.5.4).

Library of Congress cataloguing in publication data (see section 7.5.6) is usually included in the first volume if the volumes are sold as a set. The British Library record is also acknowledged in the first volume. If the volumes are not to be sold as a set but are to be published separately, each volume will need to have the data repeated.

Contents list

If the volumes are to be printed simultaneously and sold only as a set, should each volume contain the complete contents list showing the division into volumes? If the volumes are not to be printed simultaneously, it will, of course, be impossible to include page numbers for later volumes, so one would normally include only the contents of the current volume.

Preface

Whether the preface should appear in each volume will depend on its usefulness to the reader. In general it will appear only in the first volume of books in category 1. Those in categories 2 and 3 may have a different preface in each volume.

Lists of illustrations and tables

There is no need to include the complete list in each volume, unless the illustrations are relevant to the whole work. If the contents list covers all the volumes, and the list of illustrations only one volume, the latter should probably be headed 'Illustrations in volume 1' to make the distinction clear.

List of abbreviations

This should be printed in each volume: it is not worth the trouble of pruning such lists in order to include only the relevant entries in volumes 2, etc., of books that will be sold as a set. Even if one does so, there should probably be a complete list in volume 1.

Acknowledgements (see section 3.7.2)

Even if the book is to be sold only as a set, each volume should contain its own list of acknowledgements (where appropriate), so that they are available to the person reading that volume.

12.2.3 Cross-references

The volume number must be included in references that will appear in one of the other volumes, if the volumes are to be paginated separately; it may be helpful even if they are to be paginated in one sequence.

12.2.4 Consistency

The volumes should be consistent in spelling, capitalization, etc. If the volumes will be published over a number of years, you should keep a full note of the conventions, and try to make sure that the commissioning editor has a copy to give the volume editor when he or she starts work on the next volume. However, one may decide not to follow earlier volumes for minor conventions that are no longer house style. The author or volume editor should be consulted if you feel that the style should be changed.

If the same editorial note is included in each volume, see whether it should be modified for the current volume.

12.2.5 Illustrations

If a map is relevant to more than one volume, it should be repeated; in which case it may be less confusing to number the maps in a separate sequence in each volume, even if the book is to be sold only as a set. The map would then be included in the relevant place in the numbering for each volume.

If the volumes are not all to be published at once, or if there are many illustrations, it is better to number them separately in each volume. Otherwise the numbering may become very cumbersome; and without a volume number it may be difficult to tell which volume contains the illustration.

12.2.6 **Sending the book to the typesetter**

The typesetter and printer will probably treat each volume as a separate unit, because each represents a book to be printed and bound. So, if more than one volume is being copy-edited at a time, the first one can be sent to the typesetter before the rest if it is completely ready, and returned for press before the rest if you have been able to complete the contents list, etc.

Science and mathematics books

The complicated notations used by scientists and mathematicians pose special problems and so require more than usually detailed marking up by the copy-editor, even for typesetters who specialize in this kind of setting. This chapter attempts to give some working principles for the choice of nomenclature and its clarification for the typesetter. The books listed on pp. 347–9 are all valuable for reference. For the physical sciences at least, the summary of standard notation in reference (1) is very useful, and pp. 23–49 of (2) will be helpful in the biological sciences and medicine. A list of the more common mathematical symbols and their descriptions is given in appendix 8. Many journals issue instructions or recommendations to authors, which can be a source of information for specialized books.

The widespread adoption of TeX and LaTeX as the typesetting tools of choice in the mathematical and physical science communities since the previous edition of this book was published in 1992 has involved many authors themselves in the typesetting of their manuscripts, often supplying electronic files that require little or no intervention by a professional typesetter in order to produce the first proof. This development carries much potential to simplify the copy-editor's job when dealing with complex mathematical or scientific notation. When used correctly, LaTeX controls much of the formatting and presentation of mathematical material so that the copy-editor need spend less time concerned with, say, the detailed mark-up of individual characters or spacing in equations. Other features of the scientific (or indeed any) typescript that have required careful checking in the past can now be handled more easily, such as numbering of headings, equations, notes or figures, which now renumber automatically when changes are introduced, as will cross-linked tables of contents and reference lists. The use of BIBTeX in preparing references and bibliographies means that global changes can be applied to every example of a particular element within a citation, saving considerably on required mark-up. When editing a typescript prepared in TeX or LaTeX, you should therefore ensure that you know exactly the extent to which corrections need to be marked individually.

13.0.1 **Nomenclature**

For all nomenclature follow where possible the conventions of the Royal Society set out in (1): the Royal Society's recommendations for units of measurement follow the *Système International* (SI). If authors use conventions that differ from those of the Royal Society, consult them before making changes.

13.0.2 **Capitals and hyphens**

Scientists and mathematicians often use terms that have not yet become absorbed into general scientific language and these may be unconventionally hyphenated and capitalized. The use of the minimum possible hyphenation and capitalization will make decisions easier: it will usually be obvious whether to make compound terms into two distinct words or one, and if a lower-case *l* is used in Ohm's law it will not be necessary to worry about the *t* in Cauchy's theorem or the *e* in Maclaurin's expansion. Proper names used adjectivally (such as newtonian, gaussian, cartesian) are usually lower case.

Watch out for systems that are not immediately obvious: there is, for example, one which says that where a prefix to a word starting with a vowel ends in one itself, there should be a hyphen only if the vowels are the same: tetra-acetate and tri-iodide, but tetraiodide and triacetate. See also section 6.12.3.

Single-letter prefixes are sometimes joined to the words they qualify (e.g. *z*-axis, X-ray, *t*-test) and sometimes not (e.g. B cells, S wave, T lymphocyte). As with all hyphenation, it is advisable to send the author a list for approval showing what hyphenation you would like to impose.

When two or more hyphenated terms are condensed in the same phrase the hyphens should be left hanging (α -, β - and γ -rays) and identified as hyphens if the typesetter could confuse them with, say, minus signs.

13.0.3 **Abbreviations**

With a very few exceptions, all abbreviations should be spelt out or explained when they first occur. The exceptions will, of course, depend

on the subject and level of the book (e.g. DNA and RNA in postgraduate biology). Capitalized abbreviations are usually set in full capitals without points (except where small capitals are by convention always used; see section 13.6.4). It is now a widely accepted practice to set lower-case abbreviations, too, without points; either system may be used as long as it is adopted consistently. See also section 13.3 on units.

Useful lists of abbreviations and contractions are contained in (1) p. 43, (2) pp. 23–49, (3) pp. 42, 83 and 109–13, and (4) Table 1.

13.1

GENERAL POINTS

13.1.1 Headings and running heads

If mathematics containing superscripts, fractions or bold, for example, occurs in headings and running heads it may restrict the typography. Point this out to the designer before the book is designed.

Mathematics in headings, table headings and running heads should be marked up exactly as in the text. Whether the heading is italic or roman, this should not affect the mathematics, e.g.

3.2 The sinusoidal spiral $r^n = a^n \cos n\theta$

and

3.2 The sinusoidal spiral $r^n = a^n \cos n\theta$.

If the heading is bold, it is acceptable for the mathematics to be bold provided this does not cause confusion, e.g.

3.2 The sinusoidal spiral $r^n = a^n \cos n\theta$

is visually acceptable, but

5.9 Traction $t(n, x, t)$

should be rendered as

5.9 Traction $t(n, x, t)$.

See also p. 330

13.1.2 Footnotes

The more complicated the content of the book, the more reason there is to persuade the author to eliminate footnotes. If footnotes are added to a page already fragmented by small type, displayed equations and

formulae, the effect can be very messy. It should also be remembered that mathematical setting of any complexity becomes more difficult to read in a footnote size of type: unavoidable mathematics and structural chemical formulae in footnotes should be pointed out to the designer at the earliest possible stage.

Depending on the requirements of individual publishers, you should choose indicators carefully to avoid confusion with scientific or mathematical nomenclature: symbols are usually best, but it may be necessary to dispense with the asterisk and start with a dagger. In tables having several notes, superscript roman or italic lower-case letters can usually be used without ambiguity. Use different indicators for notes to text and notes to tables.

See also sections 9.4.1 and 9.4.2.

13.1.3 References

Books in the life sciences commonly use the author–date system, while the numbered system is increasingly favoured among physicists and mathematicians: see sections 10.2 and 10.3. Typescripts prepared using LaTeX occasionally use an alternative method, similar to the numbered system but with labels generated from the author’s name and year of publication, e.g. ‘Whi05’. Where practicality allows, it is preferable to alter references presented in this way to either numbered or author–date format.

13.1.4 Equations

If mathematical and chemical equations are numbered in separate sequences, the numbers should be differentiated typographically. Mathematical equation numbers should be in normal type, ranged right in parentheses, whereas chemical equation numbers may be either normal or bold type in square brackets, or bold in parentheses (again ranged right). No leader dots are needed.

Check that each numbering sequence is consecutive (whether the author numbers every equation or only those that are referred to). If more than one equation is allocated to an equation number, the number should be centred vertically and the equations may be linked on the

right side by a large brace. If an equation occupies more than one line, the number should be on the last line.

At Cambridge we prefer to punctuate equations in the same way as any other written statement. The alternative system of using no punctuation at all after displayed material is acceptable if consistent; as it is not always possible to predict just what the typesetter will display, give a general instruction.

An equation will be displayed if it has been displayed in the typescript, or if it has been run on but the typesetter cannot squeeze it into the remainder of a line without breaking it at an unsuitable place. Keep an eye open for potentially inconsistent sequences or cases of inconsistent displaying/running-on by the author. It is generally preferable to mark for display any run-on equations that may produce inconsistency. Equations that are more than one line deep should be run on only if they can easily be changed to one line (see p. 320).

Breaking of equations should be avoided if at all possible, but, where necessary, guidance should be given on where to break equations if they may be too long for the line. This is best done by marking suitable breaks with a pencil line and adding a ringed marginal note to the typesetter (such as ‘Break here if necessary’). Equations in display should, if possible, be broken before an operational sign and not within brackets:

$$\begin{aligned} \text{—————} &= (\text{—————}) \\ &\quad \times (\text{—————}) \\ &\quad + (\text{—————}) \\ &\quad - (\text{—————}) \end{aligned} \tag{4.2}$$

Equations in text should be broken after an equals sign if possible, or, if not, after a plus or minus sign. Another possible solution is to set the equation in a smaller type size.

Where displayed equations are part of a sentence, any linking words (such as ‘and’, ‘therefore’, ‘thus’) are part of the text and should not be displayed. However, modifying statements such as ‘for $x \leq 1$ ’ or ‘where $n = 2g/w$ ’ are often presented as part of a displayed equation, on the same line. In this case they should be separated by an em space.

Whether or not space has been left on the typescript, mark it as follows:

$$|\underline{g}(\underline{x}) - \underline{g}(\underline{y})| < \underline{n} \quad \square \quad \text{for} \quad |\underline{x} - \underline{y}| \leq \underline{m}.$$

13.1.5 Illustrations

See chapter 4. The following points are of special importance in science books.

Transfer as much peripheral matter as sensible to the caption (see p. 81), but tell the author that you are doing this.

Scale bars on photomicrographs, etc., are better than magnifications; not only are they more graphic, but they avoid the need to recalculate magnifications when photographs are reduced. If magnifications are given in the captions, remember to check the proofs against the artwork and make any adjustments, if the author has not done so.

Stereo illustrations must not be relabelled except for part letters ((a), (b) . . .) and spacing between them should not be altered.

Graphs

The grid, and the top and right-hand edges of the 'box' are unnecessary and may be deleted from a graph, except in the rather unusual case where the reader is to take measurements from it. Suggest such deletions to the author.

Check that axes have been labelled in a consistent style and that arrows on the ends of unnumbered axes are used consistently.

13.2

NOMENCLATURE

See also sections 13.3–13.6 on units, astronomy, biology and chemistry. The Royal Society's *Quantities, Units and Symbols* (1) is recommended as a working guide. Points on mathematics are well summarized in (5) pp. 14–48.

A great deal of typographical subtlety is required in the setting of scientific and mathematical matter, and it is very important to ensure that the typesetter can see clearly how each symbol should be rendered. The Roman and Greek alphabets in various styles, arabic figures and

a vast range of special symbols are all used. A list of frequently used mathematical symbols and their names is given in appendix 8 below. Just how far you need to go in marking mathematical copy will depend on the way in which the typescript has been prepared: with the vast majority of typescripts submitted in electronic form there is now rarely the need for detailed symbol-by-symbol mark-up unless the manuscript has been handwritten or typed without formatting. Otherwise, basic formatting such as use of italics or bold type should carry across automatically into the typesetter's system, and in the case of LaTeX most mathematical symbols will be formatted automatically by the software, reducing the scope for presentational errors; but always ascertain what level of mark-up is required.

Variables (including geometrical 'points' and algebraic 'constants' such as constants of integration) are usually set in italic (sloping) type; chemical symbols and symbols for units of measurement are always in roman type. Vectors are usually set in bold (either roman or italic), but italic with an arrow over is acceptable. Traditionally, operators such as differential d , representations of pure numbers such as exponential e and imaginary i or j have been set in roman (upright) type, and this remains the Royal Society's recommendation, but the practice seems fast to be declining, especially among American authors, so you should check whether you are required to implement this. The upright/sloping distinction is carried through to Greek symbols, and bold Greek faces are available; some publishers prefer to set all upper-case Greek variables upright. Multiple letters used to stand for functions or operators are set in roman (e.g. \log , \ln , Re , Im , \det , \ker , \lim , \max , \min , \sup , \sin , \tan , \cos). The use of shell capitals \mathbb{R} (real numbers), \mathbb{C} (complex numbers), \mathbb{Q} (rational numbers) and \mathbb{Z} (integers) is now an accepted convention. Standard symbols for variables are given in (1) pp. 12–20, and (2) pp. 23–49.

There is generally no need to mark spacing in maths provided the typescript has been prepared using a maths editor, TeX or LaTeX. Errors or ambiguities in spacing should be marked, however. A thin space should be used on both sides of mathematical operators, unless the operator is used to designate a positive or negative value of a number or variable (e.g. $\pm x$). Space should be marked before unit symbols if they

have been typed closed up; see p. 323. For a more detailed treatment of mathematical setting, see (5).

Lining figures (0, 1, 2, 3, 4 . . .) are, in general, to be preferred to non-lining figures (o, l, 2, 3, 4 . . .) in which it is difficult to distinguish zero from lower-case o and one from small capital l, and which cause problems with fractions, subscripts and superscripts. However, non-lining figures are more readable in bulk and so are usually used in books of tables (e.g. log tables).

13.2.1 The marking of italic

As with spacing, it is generally no longer necessary to mark mathematical italicization throughout a typescript, provided the author has set the maths using a suitable maths editor or LaTeX. Once again, however, exceptions or errors should be marked: do not rely on your typesetter to correct italicization automatically unless you know your typesetter very well. Where changing the presentation of a specific symbol, mark every instance: a particular symbol may be used in two different ways (most commonly roman and italic) to denote different things. For the marking of superscripts and subscripts see section 13.2.3.

13.2.2 The marking of bold

Vectors and tensors are traditionally distinguished from their scalar equivalents by the use of bold type. The typescript may be presented with the required characters already bold, or identified by means of an arrow over. In all cases it is worth asking the author (a) how the vectors or tensors should be set and (b) whether *all* of them have been identified. If the answer to the latter is no, you may need to return the typescript, as it takes an expert eye to tell whether scalar or vector quantities are being used. Alternatively, if the bold occurs infrequently, you could ask the author to provide a list. If you are familiar with the rules of vector multiplication, it is worth checking the balance of bold symbols in equations. Remember that vector multiplication of two vectors is indicated by a \times or \wedge and results in a vector ($\mathbf{a} \times \mathbf{b} = \mathbf{c}$) whereas scalar multiplication of two vectors is indicated by a multiplication point and results in a scalar ($\mathbf{e} \cdot \mathbf{f} = g$).

The Royal Society recommends the use of bold italic rather than bold roman, because this more neatly ties up each vector with its corresponding scalar value; however, in a typeface that has a rather light bold, the extra distinction afforded by roman could be helpful.

If second-order tensors are to be distinguished from other vectors they are set in bold sans serif – again italic, if bold italic is being used for vectors.

13.2.3 Superscripts and subscripts

A list of recommended symbols is given in (1) pp. 11–12.

Italicization of superscripts and subscripts follows the same rules as for other symbols: italic should be used only if the sub-/superscript is itself a variable, hence ‘ $X_n = Y$ for $n = 1, 2, 3$ ’, but roman should be used if the sub-/superscript acts as a label, hence ‘. . . where P_c is the output per editor and P_c the output per copy-editor’. Capitalized subscripts should be full capitals (i.e. *not* marked as ‘small capitals’). They need to be fully marked: if all are italic or all roman, a blanket instruction will suffice for many typesetters; if mixed, the italic ones should always be underlined. Some authors are accustomed to having their subscripts italic regardless of their meaning, so it is advisable to explain the system.

Where superscripts and subscripts occur together, three distinct renderings are possible: X_a^2 , X_a^2 and X^2_a . The second (‘aligned’) has the same meaning as the first (‘staggered’) and is neater. In some (but not all) cases the third possibility (X^2_a) should have its distinction made unambiguous by the use of parentheses: $(X^2)_a$. Check which rendering your author requires, and give an instruction to the typesetter.

Certain symbols such as the asterisk and the prime are related to the variable in a way that necessitates their being set adjacent to the letter (e.g. X'_n not X_n').

If it is not clear that superscripts or subscripts are such, they should be marked by a V-shape in red ink so that they stand out. Double superscripts or subscripts should be marked by a double-V.

$$x_n, x_n^{\vee}, x_{n2}, x_n^{2\vee}, x_{n2}^{\vee}$$

Awkward expressions may be dealt with in the following way:

$$x^a, \quad \text{where } a = z^{\frac{4\pi}{\circ} r^2}.$$

The legibility decreases with the size of type, and complicated mathematics of any kind should be avoided in footnotes.

13.2.4 Ambiguous symbols and their clarification

Make sure that all badly written or typed symbols and misleading spacing are elucidated. Watch out for symbols that were not available to the author and have had to be adapted (e.g. A for Å, u for μ , i for ι , $->$ for \rightarrow).

Complicated expressions are occasionally clearer to the typesetter when neatly handwritten than when typewritten, as some word processors have no subtleties of spacing or sizes of characters, though in handwriting one has to be more careful to avoid possible capital/lower-case ambiguities.

It may in some cases be clearer to underline or ring letters from different alphabets (such as script or German) in colour, or to mark them with a coloured highlighter pen; but check first that the production method poses no restrictions on the use of colour (see p. 50). If such marking is done it must be done totally (i.e. marking even unambiguous letters) and the meaning of each colour explained in the margin at the beginning of each batch.

Ambiguous mathematical signs or letters should be identified by their names or, if no further confusion is possible, just by the indication 'sign' or 'letter' or coloured marks, as above. The following list summarizes the most common sources of ambiguity.

a, α, ∞ (proportional)

A, Λ, \wedge (vector product)

B, β

c, C, \subset (contained in), ((parenthesis)

d, δ, ∂ (partial differential). Differential operator d preferably set roman, not italic

$e, \varepsilon, \xi, E, \mathcal{E}, \in$ (element of). Exponential e preferably set roman, not italic; e represents an electron as a particle, e its charge

- g (grams), g (acceleration due to free fall). When the latter has vectorial significance it may be set bold roman or bold italic, \mathbf{g} or \mathbf{g}
 h (hours), h (possible mathematical variable). Planck's constant, h , may have a stroke, \hbar (where $\hbar = h/2\pi$)
 i , ι , i is preferably set roman when it denotes $\sqrt{-1}$
 j is preferably set roman when it denotes $\sqrt{-1}$
 k , K , κ , k (kilo-)
 l , ℓ , l , l , l (modulus), l (litre)
 L , \angle (angle)
 m (metre), m (variable, e.g. for mass)
 n , η , \cap and \cap (intersection)
 o , O (these may be used to denote 'order of magnitude' as in $o(1)$ and $O(1)$), 0 , Greek θ , σ , θ , Θ , sign \circ . Note especially the need to indicate a zero when superscript or subscript
 p , P , ρ , p (pence)
 r , τ , Γ
 s , S , \int (integral), s (seconds), ς (terminal sigma)
 t , T , τ , T , $+$ (plus)
 u , U , μ , v , \cup and \cup (union)
 v , V , v , $\sqrt{\quad}$
 w , W , ω
 x , X , ψ , χ , \times (multiplication)
 y , Y , γ , Υ
 z , Z , z
 Δ , Λ , A , Δ (sign), \wedge (vector product)
 θ , ϑ (alternatives which may or may not have a distinction intended), Θ , \ominus (sign)
 π , Π , Π as a product sign
 Σ , Σ , as a summation sign
 ξ , ζ
 ϕ , φ (alternatives which may or may not have a distinction intended), Φ , \emptyset (empty set), zero in computer printout, Scandinavian \emptyset , \emptyset
 ψ , Ψ
 ω , ϖ (curly pi)
 superscript 1, ' (prime or minutes)
 superscript 0, \circ , \circ , $^\circ$ (degree)

decimal point, multiplication point; either may be medial or low (see below)

= (equals), C=C (double bond)

– (minus), - (hyphen), – (en rule), — (em rule), C—C (single bond)

|, /, \ (signs)

|| (parallel), ||| (norm)

∠ (angle), < > (signs), ⟨ ⟩ (angle brackets), < > (signs)

∕ (does not divide)

≈, ≅, ∼, ≅, ≅, ≤, ≥, ≦, ≧, ≠, ≠ (various approximation and inequality signs). Check that any differences in usage are intended.

Ambiguous sorts in mathematical setting

In some typefaces (e.g. Times) italic lower-case vee (*v*) is almost identical with Greek nu (*ν*). There is, however, an alternative italic vee (*ν*) which avoids confusion: ask the typesetter to use this if necessary. In sans serif faces capital I (*I*) and lower-case *l* (*l*) look the same and this may necessitate changing the notation or spelling out litres.

13.2.5 Miscellany

Decimal point

This should be preceded by a figure, if necessary a zero (although some authors prefer to omit the zero in quantities such as probability that never exceed unity). The point is usually on the line (see next paragraph).

Multiplication point

This is an en point (see glossary), and the Royal Society recommends a medial point only. It should be possible to avoid any confusion over the significance of a point: multiplication between numerals should be denoted by a cross (\times); and usually no sign of multiplication is needed between letter symbols (except between vectors). The important thing is to ensure that, wherever the point *is* used, there can be no ambiguity. Medial multiplication point/low decimal point (or vice versa) should be specified as an instruction to the typesetter, and any ambiguous ones in the typescript marked individually.

A medial point may be used to represent missing symbols (e.g. $f(\cdot)$, $|\cdot|$); this should be a bold en point.

High plus and minus signs

These (as opposed to the usual medial ones) are used occasionally (usually in school books) when the sign is a property of the number rather than an operator. Hence: $-2 + ^+3 = ^+1$. The signs are larger than the usual superscript plus and minus.

Large numbers

It is usual to have a thin space (say a ninth of an em) rather than a comma in numbers of 10 000 and above. This should be marked, a light stroke sufficing after the first in each batch. Similar spaces should be inserted to the right of the decimal point at intervals of three digits if there are more than four. Do not allow a single digit to remain separated at the end of a decimal; join it to the preceding group, making a final group of four: 3.141 5927.

Colons

If it is not obvious that a colon is indicating a ratio, it should be clarified. The spaces each side of the colon in a ratio should look the same, and may be indicated by space before as well as after the colon, using vertical lines. The colon is *not* equally spaced in the representation of a set, $\{x: x \geq 0\}$, or a function, $f: A \rightarrow B$.

Brackets

Where several brackets have to be used in a mathematical expression the sequence should be $\llbracket \{ \{ [(. .)] \} \} \rrbracket$ but it is unlikely to be worth changing a consistent system so long as it is one of different kinds of brackets. The correct size of bracket must be used for a given depth of mathematical expression; displayed two-line expressions and those involving summations or integrals require larger brackets than single-line expressions. Watch out for wrong use of small brackets when the enclosed expression is mainly single-line but includes a two-line fraction, summation or integral somewhere in the middle.

Some brackets have a precise significance and should not be changed. Check with the author before imposing a sequence. Note that it is possible to have asymmetrical brackets such as (0, 1], [2, 9).

Square roots

$x^{1/2}$ and \sqrt{x} are both acceptable for single letters (or figures), but should be used consistently. For larger terms, if the author has used overbars (vincula) it is better to replace them, as the bars may interfere with the characters in the line above.

$$\sqrt{1+x} \text{ becomes } (1+x)^{1/2} \text{ (or } \sqrt{(1+x)})$$

$$1/\sqrt{1+x} \text{ becomes } 1/(1+x)^{1/2} \text{ (or } (1+x)^{-1/2}).$$

Consult the author if many such changes will be needed.

Fractions

Purely numerical fractions can be set within a line's height. Fractions containing letters or other symbols must either occupy two lines or be presented on one line by using a solidus ($2/n$). For economy of composition (and the look of the page) the latter alternative should always be used in running text; in displayed equations the two styles should not be mixed in a single equation or group of equations. When changing fractions to the solidus form, insert sufficient parentheses to avoid ambiguity or alteration of meaning, e.g. change $\frac{1}{x+1}$ to $1/(x+1)$ not $1/x+1$. Even simple numerical fractions such as $\frac{1}{2}$ are often best set using a solidus when occurring as superscripts: superscript two-line fractions are very small. More examples of rearrangements of mathematics are given in (5) pp. 21–5.

Two-line fractions can be marked for conversion to one-line by sloping marks at the ends of the rule $\overset{x}{/}\underset{y}{/}$, one-line to two-line similarly: $\overset{x}{/}\underset{y}{/}$. A marginal note to the typesetter explaining your marking at the first occurrence is a wise precaution.

Exponential

Because the invariable use of e for exponential may commit one to very complicated expressions set entirely in superscript, $\exp(\dots)$ may be

substituted for anything containing complicated superscripts or subscripts to the superscript expression. This should be used consistently through a sequence of expressions, but not necessarily throughout the whole book. Explain the system to the author.

Limits

Symbols with limits above/below (such as summation signs, product signs, integral signs, lim and sup) take up more than one line depth. This is no problem in displayed maths, but if printed in running text would introduce uneven line spacing. To avoid this, limits in running text should be set after the symbol, as in \sum_0^n . An overall instruction to use, for example, \sum_0^n in running text and \sum_0^n in display should be sufficient (see appendix 8).

Matrices and determinants

Check that the correct nomenclature has been used by the author, and that it is unambiguous. Matrices have large parentheses or square brackets to left and right (note that these must be large enough to enclose properly all the terms inside); determinants have straight vertical rules to left and right (in manuscript, confusion between very large square brackets and rules is easy). Note also that a determinant must be a square (i.e. have the same number of rows as columns) whereas a matrix need not be. Elision of missing terms is represented by *three* dots (horizontally, vertically or diagonally as appropriate); terms may be grouped within a matrix or determinant by dashed lines. Check that the alignment of different-sized expressions on the same line is consistent. It may be worth reminding the typesetter that the matrix $\binom{3}{2}$ is not supposed to be a fraction.

Elision

Elision of any kind should always be represented by *three* dots. Any commas or operational signs should come after each term and after the ellipsis if a final term is included, e.g. x_1, x_2, \dots, x_n and $x_1 + x_2 + \dots + x_n$ but $x = 0, 1, 2, \dots$. Where a sequence contains punctuation marks, the ellipsis should be on the line; for sequences containing operational signs only, raised points may be used instead: $1 + 2 + \dots + n$.

Theorems

Theorems, corollaries and lemmas are often difficult to separate off adequately from the text. The use of a line space at the end is not always obvious when there is much displayed mathematics. This is often solved by making theorem statements italic, and putting a symbol such as \square at the end of the proof. The following sections in mathematics may also be set in italic: definitions, assumptions, rules, propositions. Even so, the end of every theorem, lemma, definition, etc., that is not followed by a heading should be marked on the typescript and a general note added at the first occurrence asking the typesetter to leave extra space.

When theorem statements are to be set in italic, note that a blanket underline throughout is not usually acceptable: mathematical expressions should be set exactly as elsewhere, with correct use of roman/italic symbols, and brackets, numbers, colons, signs, etc., all upright as usual; references to numbered theorems and equations may, however, be italicized. Thus: *Let $x(t)$ be a solution of equation (3.2), defined on $[0, a']$, $a' \leq a \dots$ Then, for $x \in \ker A \dots$*

13.3

UNITS

SI units should be used for all scientific and technological books (see (1) pp. 22–9). The SI base units are the metre, kilogram, second, ampere (no accent), kelvin, candela and mole. There are, however, a few units widely used in particular fields that are likely to be retained for a considerable time – for example the ångström unit (\AA), the bar, mmHg, and the wave-number (ν in cm^{-1}). Some imperial units are still used in the USA: these should either be converted, or the SI equivalents given alongside.

The names of the units are given in lower case, even when they are derived from a proper name. Symbols (i.e. abbreviations of units) are set in roman, without points, and do use initial capitals when derived from a proper name. Plural forms of full unit names (but not of symbols) may be used. Hence: 1 watt, 3 W, 3 watts. Abbreviations such as amp

and amps should be discouraged: the correct forms are 4 amperes and 4 A.

If authors quote another worker's results the units may be inconsistent with their own; this is especially likely to happen in tables and figures. Other things being equal, units should be made consistent with the style of the book, but possible exceptions are that the matter is being quoted essentially for its historical interest or that the conversion would imply a different order of accuracy and it could appear odd if readings were 'taken at intervals of 0.3048 m' rather than every foot. Decide individual cases on their merits.

Multiplication by powers of ten in table column heads and on graph axes can easily be ambiguous: it should always be clear how the factor is related to the units, and the information is best incorporated in the statement of the units, although some authors prefer to keep the factor in the body of the table.

13.3.1 Symbols

For the division of units the index is better than the solidus, but the use of the solidus for simple cases only, e.g. m/s but $\text{J g}^{-1} \text{K}^{-1} \text{s}^{-1}$, may be adopted. The Royal Society recommends that where a solidus *is* used, it should occur only once: $\text{J}/(\text{g K s})$ and not $\text{J}/\text{g}/\text{K}/\text{s}$. There is a case for keeping the solidus in school books: 'per' can sometimes be used in place of a second solidus (e.g. kg/ha per day).

Figures should always be used with symbols: 5 kg, never five kg, for example. The space between the figure and the units symbol (5 K) is usually (though this varies between typesetters) a quarter of an em, as is that between multiplied units symbols (m s^{-1}); a thin space should be indicated if none has been left in the typescript.

Per cent or % should be used consistently throughout the text, but the former does not preclude the use of the sign in tables or illustrations and in matter quoting large numbers of percentages in succession. The sign % on its own should be used only as an axis label on a graph or as a *solitary* column heading. If it is used to introduce a phrase (e.g. % workers) it should be replaced by percentage. 'A few per cent' is incorrect and should be replaced by 'a small percentage'. Percent is used only in US books.

13.3.2 **Temperatures**

The Royal Society recommends that the symbol K be used for both absolute temperature and temperature interval. Note that °C refers to actual temperature only. In the context of measurements in Celsius the unit used for temperature interval is commonly deg. In scientific work it is not necessary to add C after deg. The ° is part of the unit and should be closed up to the C, the standard space coming between figures and °: this should be marked by the copy-editor (and a marginal note made to the typesetter at the first occurrence). Unattached ° signs are wrong and should be avoided, the alternatives being ‘2, 3 and 4 °C’, and ‘2 °C, 3 °C and 4 °C’.

13.3.3 **Magnifications**

Use $\times 300$ in preference to $300 \times$. The multiplication sign may need to be identified. In illustrations scale bars are preferable to magnifications in the caption.

13.4

ASTRONOMY

There is no absolute authority on style, although the International Astronomical Union (IAU) has from time to time made recommendations (see (6) on p. 348). Various styles and conventions can be found in modern astronomy books. As with other subjects, there has been a change over time in the conventions most commonly used, reflecting the changes in typesetting methods and a decline in the use of capital letters and full points in abbreviations.

The main objective should be to make the meaning clear and this is best done by adopting one of the accepted conventions for each context.

13.4.1 **Abbreviations used in astronomy (acceptable alternative in brackets)**

right ascension	RA
declination	dec. (Dec.)

position angle	p.a. (PA)
magnitude	mag
Universal Time	UT
light year	l.y.
astronomical unit	AU (a.u.)
parsec	pc

13.4.2 Positional coordinates, time periods and angles

Right ascension coordinates are in units of time. Formerly, the common style was

$12^{\text{h}} 13^{\text{m}} 30^{\text{s}}$ or $12^{\text{h}} 13^{\text{m}}.5$

which is still acceptable. This is being superseded by the style

12h 13m 30s or 12h 13.5m

because the superscripted style is not convenient for typing. As single-letter abbreviations are needed in this context for periods of time, the following are acceptable in astronomy where there is no possibility of confusion:

second	s
minute	m
hour	h
day	d
year	y

Where superscripted units are used, the unit is conventionally placed to the left of any decimal point. This applies to coordinates in angular measure, for example:

$21^{\circ} 7' 30''$ or $21^{\circ} 7'.5$ or $21^{\circ}.125$.

Declination is measured in degrees. Northern declinations are written as positive and the plus sign should always be retained (e.g. dec. $+25^{\circ} 3'.7$). Southern declinations are written as negative.

For small angular sizes, use arcsec or arcmin and not ' or ''.

13.4.3 Time

For time intervals, use, for example, 2d 3h 5m 6s or 2.085 d (with units spaced as shown). Many different types of time are used in astronomy,

so a time will typically specify the system being used by means of following initials, such as UT for Universal Time. Times written either with or without a point between hours and minutes are acceptable, e.g. either 1430 UT or 14.30 UT.

13.4.4 **Use of initial capitals**

For the sake of consistency, use a capital letter for Earth, Moon and Sun in a context where the name of any other planet, moon, etc., would be given an initial capital. (Written without an initial capital, the word moon means natural satellite.)

There is no need to give initial capitals to adjectives such as solar, lunar, martian, jovian, etc., or to solar systems or universe. Titles of theories, laws and effects may have initial capitals when they are proper names but otherwise are probably best left without, e.g. Hubble law, Doppler effect, but general relativity, big-bang theory, steady-state theory.

‘Galaxy’ is conventionally written with an initial capital when it refers to *the* Galaxy, i.e. the one in which the solar system lies, sometimes referred to as the Milky Way Galaxy. The adjective ‘galactic’ is best without a capital if inconsistency is to be avoided.

13.4.5 **Magnitude**

Magnitude may be used loosely as part of a descriptive adjective (e.g. ‘a 5th-magnitude star’) or as a precise unit (e.g. ‘the star dimmed by 1.25 mag’). It should be noted that the smaller the magnitude the brighter the object and that magnitudes of very bright objects may be negative. The abbreviation ‘mag’ is not followed by a point.

13.4.6 **Names of stars and other astronomical objects**

A commonly used class of star names is formed from a Greek letter followed by the genitive case of the Latin constellation name (e.g. α Orionis). There is a standard, official three-letter abbreviation for each constellation which may be used in star names (e.g. α Ori). The Greek letter may be written out in full either with or without an initial capital (e.g. alpha or Alpha Orionis). This last system is favoured in books for

the American market. All three forms are equally acceptable. Watch out for the incorrect use of the nominative case of the constellation in star names (e.g. α Orion).

Many galaxies, nebulae and star clusters are referred to by their numbers in one or other of two catalogues: that compiled by Messier, and the New General Catalogue plus its sequels, the Index Catalogues. The conventional form is M1, M2, etc., *without* a space, but NGC 2045 and IC 145, *with* spaces.

The forms of designation of some objects may be based on position coordinates and include plus or minus signs or a degree sign.

The names of spaceships and manmade satellites should be in italics with an initial capital.

13.4.7 **Special symbols**

Astronomical texts sometimes use the astrological symbols for the Sun, Moon and planets as a convenient shorthand. The symbols for the Sun (\odot) and Earth (\oplus) are those most commonly seen, usually as subscripts, e.g. M_{\odot} for the mass of the Sun or R_{\oplus} for the radius of the Earth.

The symbol for the constellation Aries, Υ , is used to represent the vernal equinox or 'the first point of Aries'.

13.4.8 **Miscellaneous**

Words of foreign origin, such as the word for lunar seas, 'maria', are not italicized.

The abbreviations for the spectral types of stars are written without spaces, e.g. the Sun is a G2V star.

In the conventional notation to distinguish neutral and ionized forms of an element, there is a thin space between the symbol for the element and the following roman numerals, e.g. H I and H II for neutral and ionized hydrogen regions. The forms H^0 and H^+ are also used.

Radio astronomy, radio galaxy and radio telescope are all still normally written as two words although they are occasionally seen as one word. Infrared and ultraviolet are single unhyphenated words. Redshift is normally written as one word in astronomy.

13.5

BIOLOGY

Biology books make particularly extensive use of Latin and Greek names (or words derived therefrom) for species, the taxa (or groups) into which they fall, aspects of their structure, the way they function and the kind of environment in which they live.

13.5.1 **Biological classification and nomenclature****Main groups**

The basic nomenclatural groups or taxa, in descending order, are: phylum or division, class, order, family, genus and species. All group names from family upwards are Latin names with plural endings. They should be set in roman with an initial capital (e.g. Coleoptera, Ericales). Genus and species names are always set in italic and have singular endings. The generic name has an initial capital but the specific epithet does not, thus *Lophophora williamsii*. These two names constitute the scientific name of a species and are together known as the binomen (zoology), binomial (botany) or binary combination (bacteriology). 'Binomen' is used below to cover all three.

The binomen should be given in full at the first mention; thereafter the genus may be abbreviated to its initial letter (hence *L. williamsii*). This abbreviation may be preserved through changes of the specific name so long as there is no ambiguity. Hence 'Bacillus subtilis . . . B. subtilis . . . B. megaterium'. Partial abbreviations should, in general, be avoided but in cases of ambiguity such as '*S. aureus* and *S. faecalis*' it is permissible to use '*Staph. aureus* and *Strep. faecalis*'.

While generic names may be referred to separately (e.g. *Homo*), the specific epithet must normally be accompanied by the generic name (i.e. *Homo sapiens*, not *sapiens* alone). A specific epithet may, however, stand alone if it occurs in a key or a section covering only a single genus in which the specific names are used repeatedly. A species within a genus may be referred to in general terms by the roman abbreviation sp. (plural spp.) after the generic name (e.g. 'some *Spirorbis* spp.').

Useful tables giving the plant and animal kingdoms down as far as orders are to be found in the appendix of (7). Comprehensive lists of bacteria and fungi can be found in (8) and (9). See p. 348 for these references.

Authorities

The name of the worker who originally classified the species will sometimes follow the binomen in roman, especially if there is some controversy about the classification. Many biologists recommend that the authority appear at the first mention of each species, even in works not concerned with taxonomy. The best-known authority is Linnaeus, whose name may be abbreviated to L. (e.g. *Parage aegeria* L.), and others may be partially abbreviated (e.g. Lamarck to Lam.). If the authority is written in parentheses this is a significant distinction, denoting that the species has been moved to a genus different from that given by the original authority. Botanists and microbiologists then follow this with the new authority (not in parentheses), for example *Shigella dysenteriae* (Shiga) Castellani & Chalmers. Zoologists do not do this. In some books it may be necessary to include the date of classification after the authority.

Subdivision of species

In zoology the subspecific name (also lower-case italic) may be added to the binomen. In cases where the specific and subspecific names are identical the former may be abbreviated to the first letter, for example *Lagopus s. scoticus*. Botanists set out the subspecies as *Veronica serpyllifolia* L. subsp. *humifusa* (Dickson) Syme. Note that subspecies should be abbreviated to subsp., not ssp. The plural form is subssp.

The botanical code of nomenclature recognizes such subordinate taxa as subspecies, varietas (abbreviated to var. or v.), subvarietas (subvar. or subv.), forma and subforma. These are treated like the subspecies above.

Names of cultivated varieties of plants (cultivars) are printed in roman type and positioned after the binomial, for example *Pisum sativum* L. Marrowfat. The abbreviation cv. may be inserted before the cultivar name. The provenance is often indicated with plants thus: *Picea sitchensis* (Bong.) Carr. provenance Queen Charlotte Islands.

Headings

Italicized biological names may become roman or remain italic when they occur in italic headings or running heads. One system should be applied consistently.

13.5.2 **Common and other names**

Non-scientific names of plants and animals and anglicized versions of Latin names used in a general sense should be lower-case roman (e.g. gorilla, aphid, petunia, crustacean, staphylococcal infection, oligochaete). English species names sometimes have an initial capital either for each word or for the first word only, to avoid ambiguity (e.g. ‘the Common Toad is now very rare in . . .’).

If a common name has two parts, one being a ‘group name’, the latter will be a separate word only when used in a sense that is systematically correct, i.e. house fly but butterfly, silkworm: the house fly is a true fly, but the butterfly is not, nor is the silkworm a worm.

Lower-case roman is used for names of anatomical structures (e.g. gluteus maximus muscle, foramen ovale), diseases (e.g. systemic lupus erythematosus, lichen planus) and viruses (e.g. parvovirus, herpes zoster).

A proper name in an eponymic term has an initial capital, but when used in an adjectival form generally does not: hence Petri dish and Gram stain but müllerian duct.

See also section 13.9.4 (medicine).

13.5.3 **Other biological nomenclature**

Bacterial strains

Bacterial and viral species are often subdivided into strains. They are usually denoted by roman capital letters, which may have a number or subscript number, for example the *Escherichia coli* bacteriophage T4 or T₄ (see also section 6.10.1).

There are specific nomenclature and abbreviation lists for such subjects as respiratory physiology and immunology in (10) and various

handbooks; but conventions in specialized fields change, so consult the author or follow the existing system if consistent.

Genetic terms

Genes and chromosomes are denoted by letters and numbers. Bacterial and bacteriophage genes are always italic but authors vary in their usage of italic for genes from higher animals. These are frequently roman, e.g. hsp (heatshock protein), tRNA genes. There seems to be very little consensus or unifying authority. However, a common style is emerging for genes and their products: e.g. aspartyl transcarbamylase would be from the *atc* gene and the product could be referred to either as ATCase or Atc.

Oncogenes are denoted as: *c-myc*, *c-ras*, etc. Plasmid names are roman and start with a lower-case p.

Endonucleases should take the form *EcoRI*, *Sau3A*, etc. The first three letters come from the name of the bacterium from which the enzyme was extracted (in the case of *EcoRI*, it is *Escherichia coli*) and the numbers at the end are usually roman. A few, such as *Sau3A*, take an arabic number after the first three letters.

Chromosomes are denoted by roman capitals (the best known being the sex chromosomes, X (female) and Y (male)). Generations are referred to also by lettered symbols in roman capitals: the parental (P), the first generation (F₁ or F1), the second generation (F₂ or F2) and so on. The letter *n* used to denote the chromosome complement of a cell may be (consistently) roman or italic, and may be preceded by an arabic figure.

Blood groups

The groups (A, B, O, etc.) are set in roman capitals, and so are the antigens after which the groups are named. The genes that determine the antigens may be denoted by the corresponding italic letters (*A* gene produces A antigen and A blood group). Rhesus is abbreviated to Rh (without a full point).

13.5.4 **Biochemical terminology****Biochemical abbreviations**

Organic compounds with long names frequently have their names abbreviated to initial capitals without full points. With a few exceptions (which will depend on the level of the book), they should be spelt out in full at the first mention, followed by the abbreviation in parentheses. The following may be so well known as to require no explanation in specialist texts.

ADP, adenosine diphosphate; also CDP, GDP, TDP, etc.

AMP, adenosine monophosphate; also CMP, GMP, TMP, etc.

ATP, adenosine triphosphate; also CTP, GTP, TTP, etc.

cAMP, cyclic AMP

CoA, coenzyme A

DNA, deoxyribonucleic acid

EDTA, ethylenediamine tetra-acetic acid

NAD (NAD/NADH), nicotinamide-adenine dinucleotide (in its oxidized and reduced forms)

NADP (NADP/NADPH), nicotinamide-adenine dinucleotide phosphate (in its oxidized and reduced forms)

RNA, ribonucleic acid

Messenger, transfer and ribosomal RNA are denoted by lower-case roman m, t, r (e.g. mRNA). RNAase is used for the ribonuclease enzyme (similarly DNAase). American RNase/DNase is also acceptable. The abbreviations for amino acids are all three letters with an initial capital (e.g. Ala for alanine). A known sequence of amino acids in a polypeptide is represented by a hyphenated string of these abbreviations (Asp-Cys-Glu-Ser). The single-letter code may also be used. Nucleotides are abbreviated to their initial letters (A, T, C, G, U) and sequences are given as, for example, ATTAGG (hyphens between letters are optional).

Molecular weight

This is often confused with molecular mass. The former is a relative quantity with no units and its symbol is M_r . Molecular mass is expressed in daltons.

Biochemical nomenclature

Authors should be encouraged to follow the Recommendations of the Nomenclature Committee of the IUBMB and the IUPAC–IUBMB Joint Commission on Biochemical Nomenclature. A very useful digest, and source of references, for these is the *Instructions to Authors* (4) of the *Biochemical Journal* (revised yearly). Much fuller information can be found in the second edition of the IUBMB *Compendium of Biochemical Nomenclature and Related Documents* (3).

The Merck Index (11) is a useful reference book for checking the names of chemicals, biological substances and drugs. Note, though, that it is an American publication and various chemical names may have different spellings, or even different forms. For example, American has estrogen for oestrogen, and epinephrine (or the trade name Adrenalin) for adrenaline. In international symposium typescripts, particularly, both may appear and it is worth asking the symposium editor to check consistency of usage. Cross-references may be needed in the index.

13.6

CHEMISTRY

13.6.1 Nomenclature

For all chemical terminology the recommendations of the International Union of Pure and Applied Chemistry (IUPAC) should be followed. These may be found in the *Compendium of Chemical Terminology: IUPAC Recommendations* (12).

The symbols for the elements are set in roman type. This will be understood by the typesetter, but any italic characters occurring should be marked. Generalized radicals, metals, etc. (R, M, etc.), may be italicized if the author insists, but the preferred style is roman.

Superscripts and subscripts are deployed as follows: ${}^m_aX_n^c$ where m = mass number, a = atomic number, c = electrical charge and n = number of atoms per molecule, and X is the element symbol (not the element name). This should be adhered to as closely as possible, and in particular the common mistake of X^m for isotopes avoided.

Chemical names should be spelt out wherever practicable, unless the symbolic formula is graphically useful; hence ions are generally

preferable as symbols: Cu^{2+} rather than cupric ion (use Cu^{2+} and not Cu^{++} , to avoid Mn^{++++} or worse).

13.6.2 Prefixes

Many prefixes are used in chemical names and a good deal of variation is possible. If an author has a consistent system, follow it gratefully. One system is: *italic* to be used for prefixes that define *positions* of named substituents or that are used only to define stereoisomers, but not for other prefixes; *hyphens* to be used with italicized (but not with roman) prefixes of more than one letter and with *all* single-letter prefixes, figures and symbols. Hence *ortho*-xylene, *o*-xylene, *cis*-isomer, *N*-methyl, which denote substitution at particular atoms; but isobutane, pentamethyl, cyclobutane. (Note that the abbreviations *o*-, *m*-, *p*- are preferable to *ortho*- etc., and that *t*- is preferable to *tert*-.)

In general, the order of names in an alphabetical list should be determined by the roman part of the word – the italic ignored – but authors may have reasonable alternative systems of their own.

13.6.3 Structural formulae

In all cases, but especially where they occur in running text, complex formulae should be simplified as much as possible. It is often unnecessary to portray single or double bonds: where they are retained and any ambiguity is possible, identify them for the printer as ‘bond’ (see section 13.6.4). Structural formulae could be changed to $\text{CH}_3\text{CO.OCl}$ or $\text{CH}_3\text{C(=O)OCl}$ for example. Grouping points should be consistently medial or (preferably) low. Hexagons could be replaced by Ph or Ar. But consult the author before making significant changes.

The larger a structural formula is, the less likely it is to appear just where required on the page, and if there are many of them in the book it will probably be worth using a numbering system, and altering text references appropriately; make sure that the altered sentences are still grammatically complete. If a formula is in the middle of a paragraph in the typescript, link the ends of text with a run-on line or write ‘run on’ at the side.

Any sensible numbering system of the author's may be used: the most common one is still roman numerals in one sequence throughout the whole book, even though this can result in some inconveniently long numbers; when using this system the numerals should be small capitals within parentheses, and the number dealt with as part of the illustration rather than as a caption. Arabic numbering, typographically distinguished from equations by, for example, square brackets or bold type, is less cumbersome: this should be decimally by chapter if other numbering systems are.

The number of structural formulae that will have to be drawn will depend on the typesetter: consult the production department, giving a list of folios on which formulae occur if there are not a great many, or pointing out some examples to illustrate the range to be covered if they occur frequently.

13.6.4 **Miscellany**

Isotopes. These should be written as ^{14}C or carbon-14 as appropriate. Square brackets, closed up against the name, are used to indicate isotopic labelling: $[^{14}\text{C}]\text{glucose}$, $[\gamma\text{-}^{32}\text{P}]\text{ATP}$. If the label is not in the name immediately following, a hyphen (and no brackets) should be used (e.g. ^{32}P -inositol phosphate or ^{32}P -labelled inositol phosphate but, for the abbreviation, $[^{32}\text{P}]\text{InsP}$).

Molarity is indicated by a small capital *m*. It is sometimes confused with number of moles, which should be abbreviated to mol (without a point).

Concentration. Watch out for mistakes such as 10 mg/ml protein, which should read 10 mg protein/ml.

Oxidation states are indicated by small capital or superscript capital roman numbers, thus: manganese(IV) or Mn^{IV} . Note that in the former case the parentheses are closed up against the name.

Conventions. pH (negative log of hydrogen ion concentration); *pK* (negative log of dissociation constant). Plurals are pH values and *pK* values.

Steroids. Small capital A, B, etc., are used for labelling the rings of steroids.

Stereoisomers. *d*, *l* and *dl*, if used, should be replaced by (+), (–) and (±) respectively. Absolute configuration is denoted by small capital *D*, *L* and *DL*.

Identification of carbon atoms. The best way of referring to carbon atoms in a molecule is by C-1, C-2, etc., using a roman C and a hyphen. An alternative system is C₍₁₃₎ etc. (the parentheses are necessary to avoid ambiguity); this is useful if bonds are given (e.g. C₍₁₃₎—C₍₁₄₎). See also (4) on p. 348.

Arrows rather than equals signs should be used in chemical equations. (These will normally be 2 ems long.)

Orbitals. The Royal Society recommends that the quantum symbols *s*, *p*, *d*, etc., be set in roman.

Bonds in molecules should always be marked for the typesetter. Some typesetters use em rules, but a special sort is available and it is best to mark 'bond' against every one (or the first of each batch if many). In the phrase 'C—CH₃ group' mark the line as a 'bond' since the expression is a graphical representation; but in 'C—C bond' it could be marked as an en rule, since it is equivalent to 'carbon–carbon bond'. On the same basis, 'carbon–carbon double bond' could be represented by 'C–C double bond' (using an en rule), but it may be felt more desirable to use the double bond sign, 'C=C bond'. An inconsistency in appearance should be avoided.

13.7

COMPUTING

Texts on computing have two special characteristics.

The first characteristic relates to the text. Computing is a relatively new subject and is still expanding rapidly. This has the result that new words and phrases are constantly being introduced. Often these, having originated in the USA, are slightly different from the British forms. For example, an area of computing that developed in the late 1980s is called object-oriented, rather than 'orientated'. Several of these alternative forms have become the accepted spelling in British English when referring to computer-related items, e.g. program and disk in relation to computers, but 'programme' and 'disc' in general use. This plethora of unusual spelling means that copy-editing the text should be avoided

in all but the most glaring examples. It is usually the case, however, that anglicization of common words ('colour' for 'color', 'centre' for 'center') presents no problem.

The second characteristic is that these texts frequently contain sections, and sometimes complete examples, of computer programs. These programs are set in a special way (often dependent on the program itself) and the text must be marked up in a way that describes that setting faithfully. During the mark-up care must be exercised in two areas. The first is the general text and the second is in sections of computer program that may appear within the general text, or may be presented as a figure or may constitute a whole appendix.

Within the general text, most of the references to variables, etc., can be treated in the same way as mathematics. In some cases, however, there are items in the text (e.g. classes or methods) that are the same as items within some computer program and both occurrences must use the same typeface.

The typeface for a computer program depends on the kind of computer language used for that program. Some early computer languages used fixed formats where the absolute positioning of characters on a line was significant (Fortran 77, COBOL, RPG, etc.), but most modern languages are free format and whitespace (spaces, new lines, etc.) is ignored. This allows the author considerable freedom in how the code is displayed, but it still needs to be consistent and readable.

From the point of view of typesetting, there are five different types of computer programming languages. These are fixed-format languages, free-format languages (C, C++, Java, HTML, etc.), logic programming languages (Prolog, LISP, etc.), formal specification languages (VDM, Z, etc.) and functional languages (ML, Haskell, etc.). The first two types are often referred to as procedural languages and the last three generically as functional languages.

13.7.1 **Fixed-format languages** (see fig. 13.1)

Historically languages such as Fortran and COBOL used a fixed format where the position of each character on a line was significant; modern implementations (e.g. Fortran 90), however, use a free format. If a fixed-format language is encountered a fixed-width typeface should be used


```

      DIMENSION IROT(N),IV(N),V(N),IEIG(N),EIG(N),A(N,N),P(N,N),Q(N,N)
C
C
C   TOL IS A SMALL REAL NUMBER USED TO CHECK FOR EQUALITY.
      DATA TOL/1.0E-20/
      IER=0
      IF (N .GT. 1) GO TO 10
      IER=-1
      RETURN
C
C   SET IEIG AND IV.
C   IEIG IS AN ARRAY OF INTEGER SUCH THAT IEIG(K) STORES THE VALUE OF
C   I(K) FOR ALL K .LT. ISTEP. FOR K .GE. ISTEP, IEIG(K) POINTS TO
C   THE (K-ISTEP+1)-TH SMALLEST VALUE OF A(L,L) WHERE L IS IN
C   S(ISTEP). IV IS AN ARRAY OF POINTER SUCH THAT IV(K) POINTS TO THE
C   KTH SMALLEST VALUE OF V.
      10 DO 11 I=1,N
          IV(I)=I
      11 IEIG(I)=I
          DO 14 I=2,N
              K=IV(I)
              T3=V(K)
              J=I-1
      12 KN=IV(J)
              IF (T3 .GE. V(KN)) GO TO 13
              IV(J+1)=KN
              J=J-1
              IF (J .GT. 0) GO TO 12
      13 IV(J+1)=K
      14 CONTINUE

```

Fig. 13.1 Example of Fortran, a fixed-format language (from *The Computer Journal*, 26(2), 1983, 185).

(e.g. Courier typewriter font). It is essential that lines are not broken. Because lines cannot, in general, be broken, the program segments that do not naturally fit within the measure must be either made into figures or photo-reduced. The one exception where lines may be broken is within a comment. Here a second line can be used but the comment character (C for Fortran, * for COBOL) must appear on every line and the appropriate indentation must be preserved.

13.7.2 Free-format languages (see fig. 13.2)

The first standard free-format language was Algol 60. This influenced the design of many of the languages that followed it, e.g. Pascal, C, and more recent ones such as Java and C#. There are two features of free-format languages. The first is that some words are used for special purposes and are called 'reserved words'. The second is that text can be positioned freely without affecting the execution of the program, which allows the structure of the program to be represented by indenting inner parts of the program. Usually 'begin' and 'end' tokens or '{' and '}' are used to denote the beginning and end of these parts.

```

events(Interrupt.event):=
begin
  let hiding := false
  let save = image X.dim(screen) by Y.dim(screen) of off

  proc ( ) !My interrupt routine
  if hiding then hiding := false else
  begin
    let the.time = time( )
    copy screen onto save
    xor screen onto screen
    hiding := true !← A
    while hiding do
    begin
      let x = random( ) rem X.dim(screen)
      let y = random( ) rem Y.dim(screen)
      print the.time at x,y !Display
      for i = 1 to 100 do { } !Delay
      print the.time at x,y using xor !Erase
    end
    copy save onto screen
  end
end

```

Fig. 13.2 Example of a free-format language typeset (from *The Computer Journal*, 33(2), 1990, 115).

Where sections of free-format program are typeset it is customary for the reserved words to be set in bold and for the remainder of the program to be set in italic, except that ‘comments’ are normally set in roman. The indentions are usually one em. Comments usually follow one of two basic conventions: (i) end-of-line comments, where the comment continues from a marker (e.g. //, %, etc.) to the end of the line or (ii) bracketed comments, where the comments are enclosed by some form of bracketing (e.g. /* . . . */), which may span several lines.

Where the sections of program are set in a fixed-width font the reserved words are often picked out either by making them bold or by setting them in capitals with the rest of the program in lower case (e.g. in Pascal or SQL, which are case insensitive, but never in Java or C, which are case sensitive). The indentions are then two or three spaces.

Free-format languages still present some problems when the measure is insufficient to accommodate the layout determined by the author. In

free-format languages lines may be broken but only in a limited way. The best place to break a line is at a semicolon (which ends the line) or at a reserved word (which starts the next line) or, if neither of the above is possible, at an operator (which ends the line). In some cases where a line is broken at a reserved word the whole text up to the next partner word should be indented. When a line is broken the next line is usually given a further indentation of one em (or two or three spaces). Comments may be word-wrapped across the full measure, subject to any indent, but, depending on the notation, delimiters may be needed (e.g. //).

Care must be taken with a few languages which, while not using a fixed format, can use indentation rather than explicit markers to indicate grouping of code, i.e. the degree of indentation does matter in these languages. Two specific examples are Python and the functional language Haskell.

13.7.3 **Logic programming languages** (see fig. 13.3)

The dominant logic programming language is Prolog, but several others are used (particularly derivatives of LISP). They may be either in a fixed-width typeface or typeset. A common practice is to use a sans serif font which, although not fixed width, still stands out from the normal text. These languages often avoid reserved words, but some lines can be very long and must be broken. It is not possible to give a complete answer as to where to break a line but, in general, aim to break it just after an operator ($:=$, $+$, $-$, \wedge , \vee , \parallel), and indent the second part of the broken line by a further one em. If there is a choice of operators then select the one that is at the highest level (see section 13.7.4). Comments are treated as for free-format languages.

13.7.4 **Formal specification languages** (see fig. 13.4)

From the point of view of typesetting, formal specification languages can be treated in the same way as logic programming languages. Authors are inventing new formal languages as quickly as they are writing texts, but these usually conform to a general pattern. They could be set in Times (italic for the program), typewriter font or sans serif. They may

```

high_season(europe,[june,
july,august]).
high_season(africa,[december,
january,february]).

low_season(europe,[january:
60,february:
55,...,december:75]).
low_season      %a week in June in Africa
(africa,[june:65,...]) %is 65% of the high-
                    %season cost

trip(Town,Accommodation,Price,Travel):-
travel(Town,Travel),stay(Town,Accommodation,
Price).

```

Fig. 13.3 Example of Prolog, a logic programming language (after *The Computer Journal*, 30(5), 1987, 397).

```

McBinop (x, y: MCN, f2: Binop) r: set of MCN
ext rd V: B
pre true
post if BinOpResultInterval (x, y, f2)  $\subseteq$  Interval (MN)
then r = {z | BinOpResultInterval (x, y, f2)  $\cap$  MCN
else if V
then (exception (Floating point overflow)  $\vee$ 
r  $\in$  BinOpResultInterval (x, y, f2))
else true

```

Fig. 13.4 Example of VDM, a formal specification language (from *The Computer Journal*, 32(5), 1989, 434).

include reserved words (though not frequently), in which case they are treated in the same way as in free-format languages.

Authors frequently invent their own operators, but these can be spotted as they are represented by a new symbol. Where line breaks are necessary they are handled in the same way as in logic programming languages.

```

reduce(f, n, a) <=
  if a = nil then n
  else reduce(f, f(first(a), n), rest(a))
multiple_reduce(f_list, n_list, a) <=
  if a = nil then n_list
  else multiple_reduce(f_list, funmap(f_list, n_list,
first(a)), rest(a))
  where funmap(f_list, n_list, x) <=
    if f_list = nil then nil
    else eager_cons((first(f_list))(x, first(n_list)),
      funmap(rest(f_list), rest(n_list), x))

```

Fig. 13.5 Example of a functional language (from *The Computer Journal*, 30(5), 1987, 440).

For example:

$$\text{post structure (res)} = \text{structure (rel 1)} \wedge \text{hierarchy (res)} = \text{hierarchy (rel 1)} \wedge \text{state (res)} = \text{state (rel 1)} - \text{state (rel 2)}.$$

can become

$$\begin{aligned} \text{post structure (res)} &= \text{structure (rel 1)} \wedge \\ \text{hierarchy (res)} &= \text{hierarchy (rel 1)} \wedge \\ \text{state (res)} &= \text{state (rel 1)} - \text{state (rel 2)}. \end{aligned}$$

Again comments are treated in the same way as in free-format languages.

13.7.5 Functional languages (see fig. 13.5)

Functional languages display all the same characteristics as formal specification languages.

Fortunately, most texts on computing are prepared in typeset form by the author. Although usually one can reproduce the layout faithfully, remember that authors are rarely entirely consistent and they may not know the house style, so both of these factors must be checked carefully.

It is useful to obtain copies of the International Organization for Standardization (ISO) standard definitions of the languages, where the segments quoted give a clear indication of what layout should be used. These may be obtained through the British Standards Institution.

13.8

GEOLOGY

It is usual to differentiate between units of time (Period, Epoch, Age) and terms describing rocks (System, Series, Stage). Thus an event could have occurred during the Cretaceous Period and the rocks would be of the Cretaceous System. Although it is quite common practice to use terms such as 'Cretaceous' on their own, this should be avoided; it is better to refer to the 'Cretaceous Period' rather than the 'Cretaceous'. Distinction should be made between a process (e.g. folding) and the results of a process (e.g. folds). The noun 'outcrop' is usually replaced by 'crop out' when used as a verb.

Time and rock units may be subdivided into Early, Middle, Late (time) and Lower, Middle, Upper (rocks). Mid- is often used instead of Middle, with or without a hyphen.

Ma is strongly to be preferred to m.y. for million years; an alternative is Myr. Ga is the abbreviation for thousand million years. Quaternary and Recent time are often given as years BP (before present, which is taken as 1950 for calculations), and the comma is normally used in thousands here: 100,000 BP. Another way of expressing Recent time is with ka for thousand years: 100 ka (with lower-case k) is the same as 100,000 BP. To avoid confusion, it is better not to use 'a' for years when there is no prefix. Geological ages that are presented as a range should always have the oldest (i.e. largest) number first (e.g. 2.3–1.9 Ga, not 1.9–2.3 Ga).

Capitalization of geological terms can be a problem. Much depends on whether an officially defined term is being used. It is probably best to follow whatever system an author is using, unless it appears to be inconsistent. With names of biostratigraphical zones, e.g. *Didymograptus hirundo* Zone, the fossil name is italicized and Zone has a capital Z; names such as this are often shortened to *hirundo* Zone, with the

‘b’ kept lower case. Fossil names should be treated in the same way as biological species names.

Spelling is another problem area. Does the author use palaeo- or paleo- (both are permissible but the former is the more usual British spelling and the latter American), Cenozoic, Cainozoic or Kainozoic? Although Cainozoic is etymologically correct, the American spelling Cenozoic is usually used and Kainozoic only rarely.

Note that Precambrian is one word (not Pre-Cambrian) and that Holocene and Recent have the same meaning.

In giving the orientation of linear features, it is common to abbreviate the compass points: E–W, SW–NE, NNW–SSE; en rules are to be used here. In quoting the latitude and longitude of localities, remember that the compass point is separated from the degrees, unlike degrees of temperature: 20° 15′ 17″ N. Mineralogical endmember components are often subscript to the abbreviated mineral name: Fo₄₂; Ca₄₁Mg₃₉Fe₂₀.

13.9

MEDICINE

Medical books have many features in common with biology books (see section 13.5), but present some problems of their own.

13.9.1 **Style of writing**

Medical writing is full of jargon. Much of this is perfectly acceptable; rewriting in ‘proper English’ is not only unnecessary but may well change the author’s meaning. The problem for the copy-editor, therefore, is where to draw the line between what is acceptable and what is not. This can only really be resolved by experience, but the following guidelines may be helpful:

- Avoid phrasing that dehumanizes the patient. For example, authors often refer to a case (i.e. an instance of a disease) when they mean a patient (i.e. a person who is ill with the disease). A patient with pneumonia can be examined and admitted to hospital; a case of pneumonia cannot.

- Resist the tendency of authors to create verbs from nouns. For example, ‘the patient was endoscoped and lasered’ can be reworded as ‘the patient underwent endoscopy and laser treatment’.
- Avoid phrases that are inaccurate. Often these are condensations, such as ‘a cardiac diet’ where ‘a diet for cardiac patients’ is meant. Sometimes a term is simply used incorrectly. A common example of this is ‘dose’ being used where ‘dosage’ is intended, the former being the amount administered at one time, while the latter is the regulation or determination of doses.
- Avoid terms that apply to only one country. For example, ‘primary care physician’ should be preferred to ‘GP’.

Unlike jargon, slang is never acceptable, and slang phrases such as ‘prepped’ for ‘prepared’ should always be rewritten.

13.9.2 Abbreviations

There is an understandable tendency on the part of authors to use abbreviations rather than repeat long medical terms. Taken to extremes, though, this makes the text unreadable, and some terms need to remain in full. Journals may restrict the use of abbreviations to an approved list. Where an abbreviation is to be used, follow the accepted practice of giving the term in full at first mention, followed by the abbreviation in parentheses: for example, ‘An atrial septal defect (ASD) is found in . . .’

A useful reference book that lists most of the commonly encountered medical and scientific abbreviations is (13), see p. 348.

13.9.3 Terminology

A good medical dictionary is indispensable for checking the spelling of anatomical names, diseases, etc. *Dorland’s Illustrated Medical Dictionary* (14) and *Churchill’s Illustrated Medical Dictionary* (15) are both good, though both are American. *Churchill’s* does cross-reference the English spelling of words such as anaemia and leucocyte to the American spelling, but not vice versa.

Huth's *Medical Style and Format* (16) has a useful chapter on the minefield of specialist terminology used in different branches of medicine such as cardiology, pulmonary medicine and immunology.

13.9.4 **Drug names**

A vital part of most medical books is the information given on drugs and their dosages. The author should have been informed by the publisher that it is his or her responsibility to ensure that the recommended dosages are correct, but the spelling of the drug names should always be checked. *The Merck Index* (11) is a good source of reference for this, and the *British National Formulary* (17) covers British drugs, though both contain more information about the drugs than will be required. *Martindale: The Complete Drug Reference* (21) gives US and approved international drug names as well as UK names. *Pharmaceutical Terminology* (18) is an alphabetical list of drugs, specifically designed for those who require only the correct spelling of the names.

Unless a trial of a particular brand name (trade name) is being described, the generic (non-proprietary) name of the drug should be used throughout. (This will obviously not be possible for those drugs, usually new ones, that do not have a generic name.) If the trade name has been given, put this in parentheses after the generic name at the first mention: for example, 'was treated with vincristine (Oncovin)'. Note that generic names are lower case and trade names have an initial capital. Use of the international system of Recommended International Non-Proprietary Names (rINNs) became a requirement under UK and European legislation in 2003, resulting in changes to the names of many drugs established under the UK system of British Approved Names (BANs). A list of the required name changes can be found in (19).

13.9.5 **Units**

SI units are generally used in medicine, but there are still areas where they are controversial or unfamiliar. In these instances accepted usage should be followed (e.g. mmHg for blood pressures).

13.9.6 References

In books either an author–date system (see section 10.2) or a number system (section 10.3) of references is acceptable. The Vancouver style, which is a variant of the number system, is increasingly being adopted by biomedical journals (see section 10.3.1).

Abbreviations for journal titles usually follow the style used in *Index Medicus* (20).

13.9.7 Anonymity of patients

If it is necessary in an illustration for any part of a patient to be shown that will allow either outright recognition or recognition by inference, written permission for publication is necessary from both the patient and the responsible clinician. An obvious example would be a photograph that shows a condition of the face. It needs to be checked that permission has been sought and granted.

Usually, though, it is possible to remove clues to the identity of the patient without compromising the purpose of the illustration. Instructions should be given to mask or crop names and hospital numbers on all radiographs, endoscopic pictures and scans of any sort, and to mask either the entire face or at least the eyes on photographs. You should look out for other identifying clues in the text: in a court case in the USA, someone claimed that they could be identified from a medical case description.

13.10

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- (11) *The Merck Index*, 13th edn, Rahway, NJ, Merck, 2001
- (12) A. D. McNaught & A. Wilkinson (eds.). *Compendium of Chemical Terminology: IUPAC Recommendations*, Oxford, Blackwell Science, 1997
- (13) C. M. Logan & M. K. Rice. *Logan's Medical and Scientific Abbreviations*, Philadelphia, Lippincott, 1987
- (14) *Dorland's Illustrated Medical Dictionary*, 29th edn, Philadelphia, W. B. Saunders, 2001
- (15) *Churchill's Illustrated Medical Dictionary*, New York, Churchill Livingstone, 1989
- (16) E. J. Huth. *Medical Style and Format*, Philadelphia, ISI Press, 1987
- (17) *British National Formulary*, London, British Medical Association/Royal Pharmaceutical Society of Great Britain (revised twice yearly; available online at <http://bnf.org/bnf/>)
- (18) B. De Lorenzo. *Pharmaceutical Terminology*, 2nd edn, Philadelphia, Lippincott, Williams & Wilkins, 1988
- (19) Medicines and Healthcare Products Regulatory Agency. *Product Information: Changing Substance Names from BANs to rINNs*, available online at <http://medicines.mhra.gov.uk/inforesources/productinfo/banrinn.htm>

- (20) National Library of Medicine. *List of Journals Indexed in Index Medicus*, US Department of Health and Human Services, National Institutes of Health (published annually, and also as part of each January issue of *Index Medicus*; available from the Superintendent of Documents, US Government Printing Office, Washington, DC 20402)
- (21) *Martindale: The Complete Drug Reference*, 34th edn, ed. Sean Sweetman, London, Pharmaceutical Press, 2004

14 Other special subjects

14.1

CLASSICAL BOOKS

Many of the problems of copy-editing and typesetting books containing Latin and Greek arise from the unfamiliarity of the languages and the subject matter; some basic information is listed below. There are also several conventions of style and presentation which require no specialized classical knowledge and which author and copy-editor should be aware of, even if they decide to alter them.

14.1.1 Greek typefaces

There are upright, sloping and sans serif typefaces, with associated bold fonts; a sloping font is normally used for mathematics. Classical texts may be set in either upright or sloping Greek. Emphasized words in Greek are not ‘italicized’ but letterspaced, underlined or set in bold.

14.1.2 Alphabets

There are twenty-four letters in the classical Greek alphabet, including seven vowels:

A	α	alpha (a)	Ξ	ξ	xi (x)
B	β	beta (b)	Ο	ο	omicron (o)
Γ	γ	gamma (g)	Π	π	pi (p)
Δ	δ	delta (d)	Ρ	ρ	rho (r)
E	ε	epsilon (e)	Σ	σ	(ς final) sigma } _(s)
Z	ζ	zeta (z)	Ϛ	Ϛ	lunate sigma } _(s)
H	η	eta (ē)	T	τ	tau (t)
Θ	θ	theta (th)	Υ	υ	upsilon (u)
I	ι	iota (i)	Φ	φ	phi (ph)
K	κ	kappa (k)	X	χ	chi (ch)
Λ	λ	lambda (l)	Ψ	ψ	psi (ps)
M	μ	mu (m)	Ω	ω	omega (ō) (or Ω)
N	ν	nu (n)			

There are also four obsolete characters: digamma or wau (Ϝ), stigma (Ϛ), koppa (Ϙ or ϙ), and san or sampi (Ϟ). These occur occasionally in linguistic discussions and were used in classical Greek as numerals (see below). The Mycenaean Linear A and Linear B syllabic scripts are usually reproduced photographically from calligraphy; a complete list of the characters in the syllabaries is given in M. Ventris and J. H. T. Chadwick, *Documents in Mycenaean Greek*, 2nd edn (Cambridge University Press, 1973), pp. 33, 41.

The upper- and lower-case forms of several letters in the classical alphabet are easily confused, and where the letters are used singly several are also easily confused with similar English letters. This is particularly relevant in some Aristotle references where Greek capitals are used for book numbers. Identify letters as Greek in cases where doubts could arise, and draw attention to occurrences of the less familiar characters.

There are two forms of the conventional lower-case sigma: Ϛ is used only as the final letter of a word, Ϝ only in some other part of a word. This distinction is not observed when Σ (capital) and Ϙ (lower case) are used for sigma.

Notice that there is no dot over the Greek iota (ι).

None of the diphthongs in Greek are printed as ligatures. Long vowels (α, η, ω) may have an iota subscript (α̣, η̣, ω̣) which becomes a separate letter when the word is capitalized (ΑΙ, ΗΙ, ΩΙ). However, the iota is often written as a separate letter (adscript) even in lower case. With this, as with the lunate sigma (ϙ), it is important to check that the author uses the same convention throughout.

Authors sometimes provide photocopies of previously printed texts which use different conventions from their own; so authors should be asked as early as possible to incorporate their own conventions throughout, and be shown how to do this in the clearest way.

The Latin alphabet is like the English one, except that it has no W or w. I and i are now normally used for J and j (which were in any case later, non-classical forms). The distinction between U, u and V, v is sometimes retained, but V (capital) and u (lower case) are now more often used for both vowel and consonant, except in 'non-ancient' Latin (e.g. remarks such as *varia lectio* in the apparatus criticus, familiar expressions, anglicized names such as Livy, commentators writing in Latin). C (capital) is sometimes used for G (capital)

in abbreviations (e.g. C. and Cn. for Gaius and Gnaeus), and in early inscriptions.

It is rare now to use ligatures for diphthongs such as ae in Latin.

See *New Hart's Rules* (pp. 220 and 228) for the division of Greek and Latin words at the end of a line.

14.1.3 **Breathings**

Greek has a rough breathing (´ denoting an aspirate) and a smooth breathing (˘ denoting a non-aspirate) on all words that begin with a vowel or a rho (ρ) or where there has been a crasis (fusion of two words, as in τῶγα θά, where the mark is called a *coronis*). Words beginning with diphthongs take the breathing over the second letter. Breathings are not now printed over a double-rho (ρρ) occurring in the middle of a word.

Latin has no breathings.

14.1.4 **Accents**

There are no accents in classical Latin, though occasionally stress marks are used to demonstrate pronunciation (and then they are placed over any scansion marks, as in *amícus*). Draw the typesetter's attention to any such marks or combination of marks. Post-medieval Latin may have accents.

Greek has three accents: grave (̀), acute (´) and circumflex (^ or ˘). *New Hart's Rules* (pp. 217–19) gives some of the basic rules governing their use, but these are extremely complicated and there are many exceptions. When in doubt, follow copy. When a grave or acute accent falls on the same letter as a breathing, it follows the breathing; when a circumflex and a breathing coincide, the circumflex is placed over the breathing. These combinations of accent and breathing are sometimes not at all clear if the Greek is handwritten or photocopied, and it may be necessary to clarify them in the typescript.

There is also a diaeresis mark (¨), which indicates that the vowels over which it appears are to be pronounced separately and not as a diphthong. The diaeresis is printed under a grave or acute accent when they fall on the same letter. Some authors include the diaeresis only in

cases where they consider there is a real possibility of confusion; for example, they may write ἐύζωνος, not ἐϋζωνος, on the grounds that the position of the breathing makes the form sufficiently distinct from εϋζωνος. Try to see that the author uses the mark consistently, i.e. that the same word does not appear both with and without it.

14.1.5 Punctuation

Greek uses ; for ? and · for ; but is otherwise the same as English (! is often used in modern editions). The apostrophe (denoting an elision, as in English) is easily confused with the smooth breathing; it is printed the same but is never printed *over* a vowel. Warn the typesetter to leave a word space after an elided word, rather than closing up the next word.

Problems can arise when Greek words and phrases occur in an English context. The typesetter should be told that punctuation between a Greek word and the following English word is English unless otherwise marked, and that punctuation within a group of Greek words is Greek unless otherwise marked. In the first example below, the commas after the first two Greek words should be labelled as English; and in the second, the ; needs to be marked as Greek:

the various instruments described, αὐλός, κιθάρα, φόρμιγξ, may be . . .
the use of τίνες ἐστέ; here is . . .

Latin is printed with the same punctuation marks as English.

In neither Latin nor Greek is the initial word of a sentence invariably capitalized (usually only at the beginning of a quotation or 'paragraph').

14.1.6 Numerals

The Latin notation up to 100 is familiar. Further signs are D (500), M (1,000), \overline{X} (10,000), \overline{C} (100,000) and \overline{M} (1,000,000). In inscriptions VIII is often found for IX.

The Greeks had two different notations: the earlier, 'acrophonic' system, found particularly in epigraphic texts, is tabulated by A. G. Woodhead, *The Study of Greek Inscriptions*, 2nd edn (Cambridge University Press, 1981), p. 110. The later, 'alphabetic' system is set out in

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New Hart's Rules (p. 221); it uses the lower-case letters of the classical Greek alphabet plus the obsolete letters stigma, koppa and sampi (see above), accented to distinguish units, tens, hundreds and thousands (thus β' = 2, β = 2,000).

14.1.7 Dates

The Greeks named years by Olympiads (quadrennially from 776 BC) or by archonships.

The Romans named them by consulships or counted them AUC (*ab urbe condita* = from the foundation of Rome, 753 BC).

Use BC or AD where there could be any doubt about which is intended. The correct form is 250–245 BC, AD 245–50; do not elide BC dates except a year of office in the form 449/8 BC.

14.1.8 Symbols

In textual or epigraphic studies there is a system of signs (the Leiden system) used to indicate the state of the original text and the extent and nature of the volume editor's own restorations. (A text in its original form usually does not have word spacing, accents or punctuation, and is written in majuscules (capital letters); if it is an early text it may even be written from right to left, or alternately left to right and right to left.) These conventional signs include double and single upright lines, parentheses, square and angle brackets, braces, dots and dashes: Woodhead (*Greek Inscriptions*, pp. 6–11) gives a useful short explanation of them. The Leiden system is generally accepted, but there are (as always) idiosyncratic usages, and the conventions an editor is using should be explained in the note on 'sigla' which precedes most editions (where the editor also gives the abbreviations that are used for the various manuscripts and families of manuscripts).

In lexicographical and etymological works symbols such as asterisks and daggers are used very variously and should be explained. Typical usages can be found listed in the larger Latin and Greek dictionaries.

Solids separating parallels and analogues should be spaced: for example *cupiditas* / *cupido*.

14.1.9 **Abbreviations**

The *Oxford Classical Dictionary* and the larger Greek and Latin dictionaries (H. G. Liddell and J. R. Scott, *Greek–English Lexicon*, ed. H. Stuart Jones; C. T. Lewis and C. Short, *Latin Dictionary*; and P. G. W. Glare, *Oxford Latin Dictionary*) give conventional abbreviations of classical authors and their works and also of standard ‘modern’ textbooks. Soph., Eur., Aesch., etc., are preferable to S., E., A., etc. Authors sometimes forget to italicize the appropriate part of an abbreviation (e.g. Soph. *OC* = Sophocles, *Oedipus Coloneus*, and *SVF* = *Stoicorum Veterum Fragmenta*).

The following miscellaneous abbreviations often occur in classical books:

<i>ap.</i>	<i>apud</i> , quoted in
AUC	<i>ab urbe condita</i> , from the foundation of Rome
EM	Early Minoan, a historical period; also LM and MM for Late and Middle Minoan
fr.	fragment
<i>h.l.</i>	<i>hic locus</i> , this passage
<i>h.v.</i>	<i>haec verba</i> , these words
<i>init.</i>	<i>initio</i> , at the beginning
<i>schol.</i>	<i>scholium</i> , an ancient commentary
str.	strophe, part of a choral ode, often printed alongside the relevant part of a text
<i>s.v.</i>	<i>sub voce</i> , under the heading
<i>temp.</i>	<i>tempore</i> , in the time of
<i>var. lect.</i>	<i>varia lectio</i> , variant reading

See further in the lists of abbreviations of the larger dictionaries, and in sections [14.1.10](#) and [14.1.11](#).

14.1.10 **References****Classical works**

Where possible, references should be to the conventional division of the work into books, sections or lines, rather than to the page numbers of a particular edition. Where there is no one standard division or arrangement of the text, the reference should include the name of the relevant edition: thus Aeschylus, fr. 26 Nauck.

There are various acceptable styles for the punctuation of figures in a composite reference. The two commonest are in the form Horace, *Odes* 4.2.3 (the numerals referring to book, poem and line respectively), Virgil, *Aeneid* 2.6 (book and line), and Horace, *Odes* IV.2.3, Virgil, *Aeneid* II.6. Both are preferable to Virgil, *Aeneid* 2,6 where the comma is ambiguous.

It is now usual to refer to books of Homer's works by figures, not Greek letters (thus Homer, *Odyssey* 2.5–9, not *Odyssey* β, 5–9).

References to Plato and Aristotle usually give section, subsection (actually page and column, the column being denoted by an English letter, usually lower case), and line: thus Plato, *Republic* 496a5–7 and Aristotle, *EN* 1107a2–b7.

There is no need to mention the work where an author wrote only one (or where they are all collected under one title): thus Herodotus 1.95 (book, section), Thucydides 7.24 (book, section), Catullus 24.18 (poem, line), Demosthenes 46.24 (speech, section), etc.

See also sections 14.1.11 and 14.1.15.

Contemporary works

A widely used set of abbreviations of classical journals and periodicals is given in *L'Année philologique*. A Greek word or phrase occurring in the title of a book or article is sometimes printed in capitals, but for aesthetic reasons this practice should be discouraged.

14.1.11 Transliteration

Classical names may be anglicized, latinized or hellenized (Virgil, Sophocles, Odysseus); but attempts to do one of these things absolutely consistently lead to very odd results, and it is probably best just to use the most familiar form in each case (see, for example, the usage in the *Oxford Classical Dictionary*). There are many borderline cases, and internal consistency is the only rule which can be applied to these. Avoid using one form of a name when it refers to a person and another form when it is part of the title of a book (e.g. Oidipous and *Oedipus Coloneus*), or latinizing some of an author's works and anglicizing others (e.g. Aristophanes, *Aves* and *Ranae*, but *Clouds* and *Wasps*).

14.1.12 **Metrical analysis**

The commonest scansion marks are – (long), ˘ (short), × or ⊖ (anceps), ∞ (resolved long), ⚡ (long anceps), single vertical bar (marking division between feet) and double vertical bar (marking a caesura, the break between periods). But there are various other signs and combinations of signs to which it may be worth drawing attention, since the typesetter is unlikely to hold all sorts. See further A. M. Dale, *Lyric Metres of Greek Drama*, 2nd edn (Cambridge University Press, 1968) and the *Oxford Classical Dictionary*, s.v. Metre.

Uprights are preferable to oblique strokes to show line breaks in quotations of Greek and Latin verse that are run on.

14.1.13 **Texts and editions**

Most editions of prose and verse texts have an apparatus criticus, which is a summary of variant readings and suggested restorations. It is printed beneath the text in smaller type and is keyed in by line numbers, which may be printed in bold. Various fixed spaces indicate the subdivisions within each entry.

Editions of Greek plays are usually preceded by ‘hypotheses’, which are introductions to the plays (sometimes themselves in verse) by other ancient writers. The section of hypotheses normally starts a fresh page, and the text starts another.

The ranging of lines of verse may require particular attention. Hexameters are normally ranged left, while elegiacs have alternate lines indented; but there are many complicated versification schemes, particularly in the choruses of Greek plays, which may require special layout and where it may be important to distinguish turnovers from indented new lines. The volume editor should make this clear.

The running heads to a text normally have author left and title right (in Greek or Latin, as appropriate). There is no real need for running heads except in anthologies.

14.1.14 **Commentaries**

Commentaries normally make a section after the text in smaller type (i.e. as endnotes), but they may exceptionally be printed beneath the

text when they are very short or when there is not a full critical apparatus; see, for example, J. Adam, *The Republic of Plato*, 2nd edn (Cambridge University Press, 1963).

Commentaries are usually keyed to the text by section and/or line numbers followed by lemmata (catchwords). The lemmata are normally set in bold and followed by a colon (also in bold) with the commentary running straight on. Stretches of commentary are often preceded by a summary (usually with a centred subheading).

The punctuation and accentuation of lemmata can cause problems; the following rules are used in the Cambridge University Press series, Cambridge Greek and Latin Classics:

- 1 Punctuate lemmata in the following way:
 - 1209 φονῆ ‘is intent on death’.
 - 1211 ὀχήματα: lit. ‘containers’.
 - 1213 This line is highly suspect.
 - 1214 πῶς: the view is taken by Jebb . . .
 - 1219 σοι is an ethic dative.
- 2 For the purposes of accentuation, lemmata in the commentary should be treated as separate headings, complete in themselves, so that what was a final grave in the text will become an acute in the lemma, and accents will not be absorbed from enclitics which do not themselves appear in the lemma. This rule applies also to entries in indexes, but not to entries in the apparatus criticus. In the ‘text’ of the commentary the rule should be generally applied to isolated Greek words or phrases, except when the accentuation is itself the subject of the note.
- 3 In run-on quoted Greek, retain a grave accent on the word preceding an ellipsis; i.e. treat as if a word followed.
- 4 Where the last Greek word in a lemma is elided in the text, elide it also in the lemma (even though the next word is not reproduced).
- 5 Where a lemma contains one or more ellipses, use three dots to mark each ‘gap’.
- 6 A lemma should not conclude with an ellipsis. In general retain the beginning and the end of the phrase under discussion as the

- lemma, with some of the intervening section as well if it is a long phrase. With long sentences, use ‘etc.’ or κτλ. in moderation.
- 7 In a verse commentary, where a lemma contains words from more than one line, mark the line break by a spaced vertical line, *not* an oblique stroke.
 - 8 The rule that a colon must conclude any lemma that is not immediately followed by a gloss should be ignored in cases where the lemma ends with a question mark, whether in Greek or Latin.
 - 9 Where the lemma contains a word with an initial capital in the text, retain the capital in the lemma to avoid confusion for the reader.

Running heads that indicate the lines or sections under commentary are the most informative.

14.1.15 Indexes

There is often an index locorum and an index of Greek and Latin words as well as a general index. In the index locorum it is necessary to use some device to distinguish clearly between the locus and the page references to it.

One system is to separate off part of the locus by parentheses:

Horace, *Odes* 1 (2.1), 34–7, 46–7; (3.6), 45–8, 67–9, 78–9
2 (5.1), 45, 64–7

Here the first number in the line refers to the book, the figures in parentheses refer to the poem and the line, and subsequent figures give the page references.

In a less complicated entry the whole of the locus can be placed in parentheses:

Euripides, *Alcestis* (112f.), 34–7, 47; (192), 48
Medea (55–9), 11–14

For further examples see the indexes of J. Beversluis, *Cross Examining Socrates* (Cambridge University Press, 2000).

Another system is to range right all the page references so that they are physically separated from the classical references; see, for an example,

K. Algra, J. Barnes, J. Mansfeld and M. Schofield, *The Cambridge History of Hellenistic Philosophy* (Cambridge University Press, 1999).

14.2

BOOKS ON LAW

Information about how to refer to US and Australian laws and legal cases can be found in *The Chicago Manual of Style* (15th edn, 2003) and the Australian Government Publishing Service's *Style Manual for Authors, Editors and Printers* (6th edn, 2002), respectively. There are, for example, differences in the use of italic or roman, and of parentheses or square brackets. For some of the most common abbreviations used in books on law, see pp. 374–6.

14.2.1 References to UK statutes

Legislation enacted by the UK Parliament will be in the form of either 'statutes' (also known as 'primary legislation' or 'Acts') or 'statutory instruments' ('secondary legislation'). In general, statutes set out the framework and statutory instruments set out the detail. We consider statutes in this section and statutory instruments in the [next section](#).

Before 1963 titles of statutes were punctuated with a comma between the name and the year (e.g. the Finance Act, 1962), but from 1963 the comma was dropped (Finance Act 1963). Nowadays, in practice, the comma is omitted from references to *all* titles of statutes whether enacted before or after 1963. Titles should always be set roman, not italic. The word 'of' should not appear before the date, except in US statutes. The word 'the', which often precedes the name of a statute, bill or statutory instrument, should not be capitalized.

Session and chapter references of statutes are often given in tables of statutes (see below) and sometimes in footnotes. Every UK statute is classified by chapter number within the parliamentary session in which it was passed, and up to 1963 parliamentary sessions were identified by regnal year: thus, for example, the Ecclesiastical Jurisdiction Act 1531, which was the ninth chapter in the parliamentary session in the twenty-third year of Henry VIII's reign, is numbered 23 Hen. 8 c. 9 (the monarch's numeral can alternatively be roman). Where a parliamentary

session extended from one regnal year to the next, two regnal years are cited, e.g. 12 & 13 Will. 3 c. 2 (the Act of Settlement 1700). In regnal year references the monarch's name should be abbreviated as follows: Ann., Car. or Chas., Edw., Eliz., Geo., Hen., Jac., Mar., Phil., Ric., Vic. or Vict., Will.

From 1963 regnal year references were replaced by calendar years: thus the Finance Act 1962 is numbered 10 & 11 Eliz. 2 c. 44, but the Finance Act 1963 is simply 1963 c. 25.

Before an Act is passed it is known as a 'Bill', but it does not have a year as part of its formal title. Thus it would be referred to as 'the Criminal Justice Bill of 1986' rather than 'the Criminal Justice Bill 1986'.

Statutes are usually subdivided into sections, subsections, paragraphs and subparagraphs, identified respectively by arabic figures, arabic figures in parentheses, lower-case letters in parentheses, and lower-case roman numerals in parentheses: e.g. Representation of the People Act 1949, s. 63(1)(c)(i). Bills are divided into clauses, subclauses, paragraphs and subparagraphs. Older statutes may not always follow this system precisely. Check that the author uses the correct terminology when referring to subdivisions. Phrases such as 'Subsection (1) of section 63 states . . .' are better rewritten as 'Section 63(1) states . . .'

It used to be the case that the paragraph number (the 'c' in the above example) was italicized. This is no longer done by the Office of Public Sector Information (OPSI), which is the new body incorporating Her Majesty's Stationery Office (HMSO), the official publishers of legislation, and for the sake of consistency it is probably best left as roman in all instances.

For the abbreviations of subdivisions of statutes and bills, see p. 362.

14.2.2 References to UK statutory instruments

Statutory instruments will generally be enacted in the form of either 'Rules' (e.g. the Land Registration Rules 2003), 'Regulations' (e.g. the Aggregates Levy (General) Regulations 2002) or 'Orders' (e.g. the ACAS Arbitration Scheme (England and Wales) Order 2001). Just as statutes are divided into 'sections', so Rules are divided into 'rules', Regulations into 'regulations' and Orders into 'Articles' (a lower case 'a' is just as acceptable for the latter). Exceptionally, the Rules of the

Supreme Court 1965 and the County Court Rules 1981 (both of which govern court procedure) are first divided into ‘Orders’ and then subdivided into ‘rules’ (e.g. Order 20, rule 14, of the County Court Rules 1981) (note the comma after the ‘14’ in this example). Also exceptionally, some statutory instruments, such as the Civil Procedure Rules 1998 and the Family Proceedings Rules 1991, use a decimal system to number their rules (e.g. rules 1.1, 1.2, 1.3, 2.1, etc.).

All statutory instruments carry a reference number, e.g. SI 2001 No. 1185 (also, and just as acceptably, written as SI 2001/1185). The ‘2001’ here is the year in which the statutory instrument was enacted, and the ‘1185’ is the unique number of that statutory instrument within that year. More than 3,000 statutory instruments are enacted by the UK Parliament each year, and many have names similar to others, so it is essential that this number be quoted at the first mention in each chapter (usually in a footnote). Subsequent mentions in the same chapter need not repeat the number, and indeed may use a short form of the name of the statutory instrument, such as ‘the 2001 Order’.

Where two or more statutory instruments would otherwise have identical names, they are distinguished by the use of ‘(No. 2)’, etc., in the title, e.g. the Disease Control (Interim Measures) (England) Order 2003 (SI 2003 No. 254) and the Disease Control (Interim Measures) (England) (No. 2) Order 2003 (SI 2003 No. 1279). If Parliament knows it will be enacting more than one statutory instrument with the same name in any one year, it may insert ‘(No. 1)’ into the title of the first to be enacted, but this would not be done retrospectively.

The singular and plural abbreviations of subdivisions of statutes, bills and statutory instruments are as follows:

	<i>Singular</i>	<i>Plural</i>
Article	Art.	Arts.
article	art.	arts.
clause	cl.	cll.
Order	Ord.	Ords.
paragraph	para.	paras.
regulation	reg.	regs.
rule	r.	rr.
section	s.	ss.
subclause	subcl.	subcll.
subparagraph	subpara.	subparas.
subsection	subs.	subss.

These abbreviations may be used in references to specific subdivisions, except at the beginning of a sentence, where they should always be spelt out: thus ‘According to s. 63 . . .’, but ‘Section 63 states . . .’ The subdivisions should also be spelt out where the reference is non-specific: thus ‘According to this section . . .’ Use of these abbreviations is entirely optional in both the text and the footnotes.

The full text of statutes and statutory instruments going back (at the time of writing) to 1988 and 1987 respectively is available from OPSI’s website, www.opsi.gov.uk. Draft bills are available from Parliament’s website, www.parliament.uk.

14.2.3 **References to Command Papers, parliamentary papers and parliamentary debates**

See pp. 244–5.

14.2.4 **References to EC legislation**

EC legislation (Directives, Regulations and Commission Decisions) and other formal information is published in the *Official Journal of the European Communities* (often referred to simply as the *Official Journal*, or OJ). References to the OJ should be to the English-language version and should always be given when EC legislative material is first referred to in each chapter (subsequent references within the same chapter to the same material need not be referenced again). EC case law is published separately, and is considered at pp. 370–1 below.

OJ references are often in the form of either ‘OJ 1985 No. L372, 31 December 1985, p. 5’ or ‘OJ 1985 No. L372/5’. However, authors and publishers use a variety of styles of reference to the OJ, and no one style has become the accepted norm. The information that must be given is the year of publication and the OJ number (in this example, the ‘L372’; other numbers may begin with ‘c’), and preferably the page number.

Each type of legislation (Directive, Regulation and Commission Decision) has its own unique number, and (unfortunately) the styles in which these are officially cited differ from one type to another. The

following examples of a Directive, a Regulation and a Decision are all taken from the same issue of the OJ:

Council Directive 76/207/EEC of 9 February 1976 on the implementation of the principle of equal treatment for men and women as regards access to employment, vocational training and promotion, and working conditions, OJ 1976 No. L39, 14 February 1976, p. 40

Council Regulation (EEC) No. 311/76 of 9 February 1976 on the compilation of statistics on foreign workers, OJ 1976 No. L39, 14 February 1976, p. 1

76/206/EEC: Council Decision of 9 February 1976 on intervention by the European Social Fund in favour of persons occupied in the textile and clothing industries, OJ 1976 No. L39, 14 February 1976, p. 39 (Authors will often move the '76/206/EEC' to after the word 'Decision', and this is probably a tidier way of doing it.)

The full (and often lengthy) formal name (as well as the OJ reference) need only be given at first mention in a chapter. Subsequent references to the same material need only refer to for example 'Directive 76/207/EEC', 'Regulation 311/76' and 'Decision 76/206/EEC'. Sometimes, the more frequently quoted material will acquire an unofficial short name. For example, the Directive in the first example is often referred to as the 'Equal Treatment Directive'; subsequent references may use this short name. It is equally acceptable to use this short name at first mention provided that the full name and OJ reference are given in a footnote.

Directives, Regulations and Decisions published in the OJ from November 1993 use 'EC' instead of 'EEC' in their formal titles, e.g. 'Directive 93/13/EC'.

All EC legislation is available on the EC's law website, www.europa.eu.int/eur-lex/en/index.html.

14.2.5 References to international conventions

International conventions (also referred to as 'agreements' and 'treaties') are for the most part very similar to statutes in their style. The principal

differences are that conventions do not follow the rigid subdivisions that UK statutes employ, and conventions are divided into ‘Articles’ (which may also have a lower case ‘a’), paragraphs, subparagraphs, etc., but there is no standard numbering system for these subdivisions. Older conventions frequently employ upper-case roman numbers for Articles (e.g. Article XIII), whereas more recent conventions tend to use arabic numbers.

Authors should always state at the first mention of a convention a bibliographical reference for where a printed copy of the convention can be found (if possible from the UNTS (*United Nations Treaty Series*) or ILM (*International Legal Materials*) series). If a printed copy of the convention is not readily accessible to readers, a website address may be given. Subsequent references in the same chapter need not repeat this information. The more important conventions will acquire an unofficial short name (e.g. the ‘Law of the Sea Convention’). Subsequent references may use this short name. It is equally acceptable to use this short name at first mention provided that the full name and a bibliographical reference are given in a footnote.

14.2.6 References to UK case law

Case names

The name of a case is usually given as, for example, *Smith v. Anderson*; at Cambridge we use italic for the names of the plaintiff and the defendant and roman for v. (versus). However, v. may be roman or italic as long as it is consistent, and the point may be omitted. In an appeal case the appellant’s name comes before the plaintiffs.

Where a government department is a party to the proceedings, it is usually the Secretary of State for that department who is named in the proceedings; for example,

Berry v. Secretary of State for Trade and Industry

Where a local authority is a party to the proceedings, it is named simply as, for example,

Alexander v. Lambeth London Borough Council

In a criminal case, the state is referred to as R (not Reg. or Rex or Regina); for example,

R v. Smith (John Peter)

The first names in brackets would be used only in conjunction with common surnames, and would normally not be necessary.

In judicial review proceedings, where for example Smith seeks judicial review of a decision of the Department for Work and Pensions, the case would be titled as:

R (on the application of Smith) v. Secretary of State for Work and Pensions

or more simply as:

R (Smith) v. Secretary of State for Work and Pensions

Older judicial review cases would be titled as:

R. v. Secretary of State for Work and Pensions, ex parte Smith

Where a state appears before a European court, it is referred to simply as 'United Kingdom', 'Italy', etc.; for example,

Smith v. United Kingdom.

In family law cases, the names of the parties are often kept anonymous; for example,

Re A (A Minor: Adoption)

Re H (Children) (Wardship Proceedings)

Using this system results in many cases called, for example, *Re A*, so the information in brackets provides a means of distinguishing cases and making their names more memorable to practitioners.

Shipping cases often refer to the name of the ship, either as well as or instead of the names of the parties; for example,

Miles International Corp. v. Federal Commerce & Navigation Co. Ltd
(The Federal Schelde)

or just:

The Federal Schelde

Where a company is a party to a case, its full name, including the 'Ltd' or 'plc', should be used. Thereafter, a shortened form of the name may be used. Use 'Ltd' rather than 'Limited', and 'plc' rather than 'p.l.c.' or 'Plc' or 'PLC'.

Ampersands are frequently used in the names of companies but should not be used to join the names of two parties: thus *Smith & Co. Ltd* but *Smith and Jones v. Anderson*. In the latter case, the '*and Jones*' (or '*and Another*', or '*and Others*', etc.) is often omitted.

Case citations

In general books, cases may well be referred to simply by name followed by the year in parentheses, e.g. *Johnston v. Duke of Westminster* (1986). But full references (or 'citations') quoting volume and page number of the law reports or periodical in which the case appears are normally given in specialized books on law. Traditionally, there are three different kinds of reference, arising from the different ways in which report volumes are numbered:

- 1 Where there is one volume in a year and the year forms the number of the volume, the year is given in square brackets, e.g. [1986] AC 839.
- 2 Where there is more than one volume in a year, the year is given in square brackets followed by the volume number within that year, e.g. [1986] 2 All ER 613.
- 3 Where the volumes are numbered independently of the year, the year is given in parentheses before the volume number, e.g. (2003) 37 EHRR 25.

The volume number in method (2) will rarely exceed 4, whereas the volume number in method (3) will often be very much larger. Note that some case reports may publish only one volume in one year (and therefore a typical reference might be [1982] AC 363), but two or more volumes in another year (and therefore a typical reference might be [1983] 2 AC 394), depending entirely on how many cases they report in one year. Note also that publishers of case reports occasionally change the way in which they number volumes, usually from method (3) to methods (1) and (2).

These rules apply to many non-UK reports as well, particularly in the Commonwealth, but some have different styles of references: for example, the place or name of the court may be given in addition to the name of the reports, or the order of items in the reference may differ. US cases use the style *Spinks v. Taylor*, 266 SE 2d 857 (NC App 1980) where ‘NC App’ is the name of the court (in this case, the North Carolina Court of Appeals), and the ‘1980’ is the date the judgment was given (rather than the date of the publication of the case report).

In UK case law it is usual to cite the official law reports first if possible. The ‘official’ law reports are those published by the Incorporated Council of Law Reporting, that is, the AC, Ch, P, Fam, QB and KB series, e.g. *Gleaner Co. Ltd v. Abrahams* [2004] 1 AC 628, and *Abingdon Corp. v. Thane* [1940] Ch 287. If the case is not reported in the official law reports, the *Weekly Law Reports* (WLR) and/or the *All England Law Reports* (All ER) may be used instead. In books on specialized areas of the law (e.g. tax law), reference may instead be made to specialized case reports such as the *Simon’s Tax Cases* (STC) series.

In these examples, there is no comma before the date: in *Abingdon Corp. v. Thane* [1940] Ch 287, for example, there should be no comma after ‘Thane’. Scottish cases omit the brackets around the date, and therefore a comma may be inserted between the names of the parties and the date. In American cases, where the date comes at the end of the reference, a comma may be inserted between the names of the parties and the reference; for example,

Hogg (Steven Kenneth) v. HM Advocate, 1999 JC 142
Moore v. Regents of the University of California, 51 Cal 3d 120; 793 P 2d 479 (1990)

Cambridge University Press does not include full points in case reports, but some publishers do. Some reports have more than one abbreviation in common use; for example, either SJ or Sol Jo may be used, consistently, for the *Solicitors Journal*. Some authors italicize the abbreviations of case reports; for example, [1991] 2 AC 517. This is not wrong as such, but is rarely done, and for that reason alone is probably best avoided.

'Neutral' case citations

In 2001, the High Court established a new system of citing cases, with the aim of making case citations independent of any particular series of case reports. These citations are therefore referred to as 'neutral' citations. Under this new system, a typical citation of a case would be:

Phillips v. Brewin Dolphin Bell Lawrie Ltd [2001] UKHL 2; [2001] 1 WLR 143; [2001] 1 All ER 673

The latter two citations are standard case reports. The first citation, however, is not a reference to a printed case report; rather it is a unique number identifying the case. The '2001' is the year in which the judgment was given; this will always be in square brackets. The 'HL' tells us that the court in which the case was heard was the House of Lords; and the 'UK' shows that the jurisdiction of that court is the whole of the UK. The '2' is not (as in other citations) a page number, but rather is a unique number identifying this as the second case heard by the House of Lords in that year.

Other citations under this system use (among others) the abbreviations UKPC (Privy Council), EWCA Civ (Court of Appeal Civil Division), EWCA Crim (Court of Appeal Criminal Division) and EWHC Admin (High Court Administrative Court). The 'EW' shows that the jurisdiction of the court in question extends to England and Wales.

A similar system is used in Northern Ireland (e.g. NICA for the Northern Ireland Court of Appeal), but, at the time of writing, the system has not been adopted in Scotland.

Identifying quotations from case reports

Case reports are often lengthy, and it is good practice for an author who quotes from a case report to give the page number where that quote may be found, as well as the page number of the first page of the case report; for example,

Smith v. Jones [1991] 2 AC 517 at 533

This may also be in the form of:

Smith v. Jones [1991] 2 AC 517, 533

Smith v. Jones [1991] 2 AC 517 at p. 533

Smith v. Jones [1991] 2 AC 517, p. 533

but the first page of the case report (here the '517') should never be preceded by 'p.' Nor should the first page of the report be omitted, so '*Smith v. Jones* [1991] 2 AC at 533' is unacceptable.

Some printed law reports have a series of letters (A, B, C, . . . or a, b, c, . . .) in the margin of each page. These letters may be used to identify more precisely the position of a particular quote from a case report; for example, *Jones v. Anderson* [1992] 2 WLR 1123 at 1145C–F. The quote may extend over several pages of the case report, in which case the citation would end, for example, '. . . at 1145C–1147B'. No elision should be used in the latter case.

More recent judgments in the higher courts have numbered paragraphs. Where this has been done, this paragraph numbering should be used instead of page numbering. For example, a quote from a case may have a footnote stating:

Brown v. Frederickson [2003] 2 WLR 1125; [2003] 1 All ER 261, para. 27.

Paragraph 27 will be the same paragraph whether the reader consults the WLR case report or the All ER case report. This also facilitates finding the relevant text when viewing case reports over the internet, where page numbers can become meaningless.

14.2.7 References to EC case law

European Community cases are numbered as they are registered at one of the two Community courts: the European Court of Justice (ECJ) and the Court of First Instance (CFI, established in 1989). Since that date, ECJ cases are prefixed by 'C-' (e.g. Case C-233/94) and CFI cases are prefixed by 'T-' (e.g. Case T-123/99). Before the establishment of the CFI, ECJ case numbers had no prefix (e.g. Case 6/64). The number after the slash is the year of registration of the case; the number before the slash is the number of the case within that year.

ECJ and CFI cases should have both a *European Court Reports* (ECR) reference and a *Common Market Law Reports* (CMLR) reference, if the CMLR has reported it. Cases may have an All ER (EC) reference or a WLR reference instead of the CMLR reference if readers are unlikely to have ready access to the CMLR.

Since 1989, the volume number of the ECR reports has been given in upper-case roman before the page number; for example, [1990] ECR II-1234. Volume I contains ECJ cases and volume II contains CFI cases. By contrast, where a particular year of the CMLR report is divided into more than one volume, the volume number is given as an arabic number before the ‘CMLR’; for example,

Case 148/78, *Pubblico Ministero v. Tullio Ratti* [1979] ECR 1629; [1980] 2 CMLR 96

Case C-159/90, *Society for the Protection of Unborn Children Ireland Ltd v. Stephen Grogan* [1991] ECR I-4685; [1991] 3 CMLR 849

Case T-64/89, *Automec Srl v. Commission of the European Communities* [1990] ECR II-367; [1991] 4 CMLR 177

14.2.8 Quoting from statutes and cases

Extracts from statutes must be quoted exactly. Authors may even want to retain the typographical conventions of the original, such as em rules after colons and double quotation marks. If possible, extracts should follow the original in layout.

In ordinary books on law in which extracts from cases are introduced as quotations, alterations to such extracts should normally be limited to typographical conventions (as for quotations in general).

In casebooks where the extracts form the body of the text, the author may be willing for you to standardize such things as capitalization, italicization and forms of abbreviation.

14.2.9 Tables of statutes and cases

Most books on law, especially those aimed at a practitioner or student market, include tables of statutes and cases, and there might also be a table of treaties. These tables are usually positioned at the end of the prelims so that readers can refer to them easily. They can be treated in the same way as indexes and the copy sent to the typesetter with the corrected proofs; however, it is helpful for the copy-editor to have a draft to refer to while copy-editing the text, so some publishers encourage

authors to provide the tables with their final text, for the page numbers to be added at proof stage.

If the text has been XML-coded before copy-editing, the tables of cases and statutes can, of course, be compiled in the same way as an XML index during the copy-editing stage (see p. 186). The author ‘anchors’ each reference to a case or a statute by highlighting the text of the XML typescript and enters a unique number in the margin, then compiles the tables of cases and statutes in the usual way but with the marginal numbers instead of page numbers for each entry. This enables the typesetter to build a coding structure that will attach the word to its table entry and produce the correct page number automatically on the page proofs.

In tables of cases, the names of the parties are usually in roman type and the *v.* is often italicized (the reverse of the convention used in the main text). Cases are generally listed alphabetically. Where international cases are included in the table, it is usual first to subdivide the table into the various courts or tribunals that heard the cases, and then within each subdivision to list the cases alphabetically.

International conventions should be arranged first chronologically by year, and then within each year alphabetically by title. Within each convention the individual Articles should be listed in numerical order.

Statutes may be listed either alphabetically or by year (and, within each year, either by chapter number or alphabetically). If there are statutes from more than one country, it is usual to divide the table first according to country and then, within each country, by one of the two methods just mentioned.

14.2.10 **Tables of statutory instruments**

Some books on law also include a table of statutory instruments. These should be arranged first by year, and then, within each year, by number, so that, for example, SI 1985 No. 52 comes before SI 1986 No. 41.

14.2.11 **Names of judges**

In law reports the names of judges are usually set in capitals and small capitals. Extracts from cases quoted in books on law sometimes follow

the same style, though small capitals throughout are preferred to capitals and small capitals nowadays. Some authors prefer to have judges' names set in (small) capitals wherever they occur, in the text as well as in quotations.

The title of a judge is usually written in abbreviated form after his or her name. High Court and Crown Court judges are formally titled as, for example, 'Mr Justice Kay', but this is abbreviated in law books to Kay J (plural JJ, e.g. Kay and French JJ). Similarly, Court of Appeal judges are formally titled as, for example, 'Lord Justice Harris', abbreviated to Harris LJ (plural LJJ). House of Lords judges are always called 'Lord Hoffmann', for example; and this is never abbreviated. Other abbreviations include CJ for Lord Chief Justice (e.g. Lord Lane CJ, or just Lane CJ), MR for the Master of the Rolls (e.g. Lord Denning MR, or just Denning MR) and P for the President of the Family Division of the High Court (e.g. Stephen Brown P).

Judges in the US Supreme Court are referred to as, for example, Justice Brandeis (not Brandeis J).

14.2.12 **Italicization**

As law books contain a lot of Latin, the appearance of the page is improved if italic is kept to a minimum. The *Cambridge Law Journal* suggests that italic should be used for all Latin words and phrases except those in common use such as bona fide, de facto, de jure (obiter), dicta/dictum, habeas corpus, intra vires, prima facie and ultra vires. Some other candidates for roman rather than italic are ad hoc, caveat, gratis, mala fide, mandamus and nisi.

14.2.13 **Capitalization**

'Act' is always capitalized even in non-specific references, to avoid ambiguity, but 'bill' used in a non-specific sense may have a lower case 'b'. Unless a court is referred to by name, 'court' is normally lower case (except for eminent international courts such as the European Court of Justice, which would be referred to as 'the Court'), as are assizes, bench, judge, sessions, and so on. Titles of statutes, bills, statutory instruments and international conventions always have the first *and*

chief words capitalized, but the word ‘the’ preceding the title would not normally be capitalized. The word ‘article’ may have either an upper case or a lower case ‘a’, but should, of course, be treated consistently.

14.2.14 **Bibliographical references**

For references to books, see pp. 233–7. The shortened form, after the first, full, reference, should include the short title of the book rather than ‘op. cit.’ The titles of some major textbooks on law include the name of the original author, e.g. *Williams on Wills*. The name of the current editor of such a work need not be given if the edition is identified by number and date.

References to journal articles may be treated in either of two ways. Some law authors prefer to give them in the same style as case references, e.g. C. Munro, ‘Detention after arrest’ [1981] Crim LR 802, 806; D. K. Tarullo, ‘Beyond normalcy in the regulation of international trade’ (1987) 100 Harvard Law Review 546; or even (for first and subsequent references) simply Munro [1981] Crim LR 802, 806. Alternatively, they can follow the style used for journal articles in the short-title system; see pp. 237–8. A relatively small number of journals also include case reports, and therefore it is possible that the same journal may be referred to in two different styles. This is unavoidable and should be accepted.

14.2.15 **Abbreviations**

The following are some of the most common abbreviations used in books on law.

AC	<i>Appeal Cases</i> (Law Reports)
AJIL	<i>American Journal of International Law</i>
All ER	<i>All England Law Reports</i>
CA	Court of Appeal
Ch	<i>Chancery</i> (Law Reports)
ChD	Chancery Division
CLJ	<i>Cambridge Law Journal</i>
CMLR	<i>Common Market Law Reports</i>
ECHR	European Convention of Human Rights

ECJ	European Court of Justice
EcommHR	European Commission of Human Rights
ECR	<i>European Court Reports</i>
EctHR	European Court of Human Rights
F 2d	<i>Federal Reporter</i> (Second Series)
F Supp	<i>Federal Supplement</i>
GAOR	<i>General Assembly Official Records</i>
GATS	General Agreement on Trade Services
GATT	General Agreement on Tariffs and Trade
HL	House of Lords
ICCPR	International Covenant on Civil and Political Rights
ICESCR	International Covenant on Economic, Social and Cultural Rights
ICJ	International Court of Justice
ICLQ	<i>International and Comparative Law Quarterly</i>
ILC	International Law Commission
ILM	<i>International Legal Materials</i>
ILR	<i>International Law Reports</i>
KB	<i>King's Bench</i> (Law Reports)
KBD	King's Bench Division
LJ	<i>Law Journal</i>
LQR	<i>Law Quarterly Review</i>
LR	<i>Law Review</i>
MLR	<i>Modern Law Review</i>
NLJ	<i>New Law Journal</i>
OJ	<i>Official Journal of the European Communities</i>
P	<i>Probate, Divorce and Admiralty</i> (Law Reports)
PCA	Permanent Court of Arbitration
PCIJ	Permanent Court of International Justice
QB	<i>Queen's Bench</i> (Law Reports)
QBD	Queen's Bench Division
RIAA	<i>Reports of International Arbitral Awards</i>
SI	Statutory Instrument
SJ (or Sol Jo)	<i>Solicitors Journal</i>
SLT	<i>Scots Law Times</i>
TIAS	<i>Treaties and other International Acts Series</i>
TLR	<i>Times Law Reports</i>

UNTS	<i>United Nations Treaty Series</i>
WLR	<i>Weekly Law Reports</i>

14.3

MUSIC

Sections 14.3.1–5 are concerned mainly with simple school editions, such as song books, though 14.3.1 and 14.3.4 cover general points of style. Section 14.3.6 deals with the text of books about music, 14.3.7 with music examples within the text.

14.3.1 **Style for music**

If there is a melody line only, there is no vertical line at the beginning of the staff (see ex. 1).

Example 1.



Where several staves for different instruments or voice-parts make up a musical passage, the staves are joined by a straight bracket (ex. 2).

Example 2.

but the two staves comprising a piano part are joined by a curly bracket (ex. 3).

Example 3.

The image shows a musical score for a piano part, consisting of two staves (treble and bass clef) joined by a large curly bracket. The music is in a minor key and features a complex, rhythmic melody. Above the first staff, there is a measure rest for 8 measures, indicated by a dashed line and the number '8'. Below the second staff, there are several dynamic markings: 'poco f' at the beginning, followed by 'f' with an asterisk, and 'poco f' with an asterisk. The notation includes various note values, rests, and articulation marks.

Dynamics (expression indications such as *diminuendo*, *f*) usually appear in bold italic lower case; any abbreviations, such as *dim.*, should be consistent, as should the use of full points. Dynamics usually appear between the staves, but may appear above or below the staff to which they refer.

Tempo directions (e.g. fast, allegro) are usually set in bold roman upper and lower case, and above the staff.

Names of instruments and voice-parts (such as violin, alto, chorus) are usually placed either just to the right of the straight bracket (exx. 2 and 4)

Example 4.

The image shows a musical score for two instruments: Bassoons and Cellos, basses. The score is in 3/4 time and features a tempo marking of 'Tempo giusto' at the top left. The Bassoon staff has a measure rest for 3 measures, indicated by a box with the number '3'. The Cello/Bass staff has a dynamic marking of 'poco f' at the beginning. The notation includes various note values, rests, and articulation marks.

or – if there is room – to the left of the staves (see ex. 5).

Example 5.

MUSETTA

Quan - do me'n vo' _____ so - let - ta per la

via _____

Alternatively the name may appear above the bar where that instrument or part begins (ex. 4).

The names of voice-parts are usually abbreviated after the first mention, and instrument names are often abbreviated from the start. See that the abbreviations are unambiguous; for example, 'tr' could be either trumpet or trombone. The standard abbreviations for voice-parts are:

S	soprano
Tr	treble
Mez	mezzo-soprano
A	alto
Ct	countertenor
T	tenor
Bar	baritone
B	bass

There is no commonly accepted set of abbreviations of instruments, but *The New Grove Dictionary of Music and Musicians* uses the following:

Pic	Piccolo
Fl	Flute
Ob	Oboe
Cl	Clarinet
Eng Hn	English Horn (cor anglais)
Bn	Bassoon
Sax	Saxophone
Hn	French Horn
Tpt	Trumpet
Trbn	Trombone
Vn	Violin

Va	Viola
Vc	Violoncello (cello)
Db	Double-bass
Perc	Percussion
Cel	Celesta
Glock	Glockenspiel
Mar	Marimba
Timp	Timpani
Xyl	Xylophone
Clvd	Clavichord
Hpd	Harpsichord
Org	Organ
Pf	Piano

Optional parts (e.g. descants) are printed as smaller notes. These should be distinguished in the manuscript by being written smaller or in red, or highlighted. Give the typesetter the necessary instructions (e.g. ‘Descant, written in red, to be set smaller’).

Guitar chords are indicated by single letters (sometimes capital letters for major chords, lower case for minor) or a letter and a number, e.g. G7.

Bars may be numbered (see ex. 4), or ‘rehearsal letters’ (or numbers) may appear at intervals, so that a particular bar can be found easily: ‘bar 35’ or ‘the third bar after F’. An incomplete first bar is not included in the numbering. A bar number may be printed every five or ten bars, or at the beginning of each line, though in musical examples it is more helpful to print the number of the bar that the author particularly refers to.

If the author has lines of unequal length in the manuscript in order to keep certain phrases on one line, tell the typesetter to follow the manuscript and leave the right-hand edge unjustified.

In an edition including only one part (e.g. one voice part) which has long periods of silence, it is usual to include cue notes – a bar or so of the most obvious piece of orchestration, etc., preceding the entry of the part or chorus – so that the performers do not have to rely entirely on counting many bars’ rest in order to know when to come in. The cue notes should be smaller, and labelled with the instrument or voice to which they refer.

14.3.2 **Style for words of songs**

In a song, the words of the first verse (or first two verses) may be printed between the staves, the other verses being printed after the music. If the words between the staves are not completely legible, type out the wording separately; but make it clear that this typed version is for clarification and that these verses are not to appear twice. (In song books such as hymn books and song books for schools, all the words are given with the music, so if the words are not clear you will need to consult the author.)

In the verses between the staves, syllables are hyphenated, so that each one is below the relevant note or notes (see ex. 2). The author should insert these hyphens; but check that the breaks are sensible and that it is clear which syllable belongs to which note. A syllable that belongs to several notes, or to a long single note, should be followed by a line indicating the extent of the syllable (see ex. 5). Additional information about syllables can be given throughout the words by the use of an accent or apostrophe, e.g. 'blessèd', 'giv'n'. If accents are used, they should be consistently grave or acute.

Italic should be kept to a minimum; for example, it may be used to distinguish instructions (such as 'Repeat verse 1') from the words of a song, or to pick out the words of choruses that are printed only the first time they are sung.

If more than one size of type is to be used, identify the passages to be set in the second size.

Check the indentation scheme of songs; authors sometimes have over-elaborate and inconsistent schemes for indenting rhyming lines, refrains and choruses.

14.3.3 **Style for sources, etc.**

General notes on performance should appear above the music. Any footnotes to the music are probably most unambiguously keyed in by symbols.

In an anthology the composer's name and the source may appear immediately below the heading of each piece. The author, translator and source of the words usually appear below the words (or as a note at the foot of the first page if all the words are printed between the staves).

If author and composer appear above the music, the author should be on the left and the composer (and arranger, where appropriate) on the right.

Acknowledgements for all copyright material should appear in a list in the preliminary pages or at the end of the book, though some may also have to be included on the relevant page, if the copyright holder insists.

If there is a discography, and individual songs on discs are regularly discussed in the text, use roman with inverted commas for song titles, italic for disc titles.

14.3.4 **Copy-editing music and the words of songs**

Authors should be encouraged to produce their music copy using one of the currently available, sophisticated software programs, such as Sibelius and Finale.

Examine music copy closely at the earliest possible moment, in case there are things that the author will have to be asked to do. Look out for the following:

- illegibility: words, and also whether notes are clearly positioned on or between the lines of the staff
- discrepancies in wording and punctuation if there is more than one edition
- whether the words are correctly hyphenated and it is clear how the syllables fit the music
- omitted repeat marks (the position of the repeat in a song may be clear from the words)
- whether there is an indication of speed
- spot-check for discrepancies in music between, say, piano and melody editions (including accidentals, staccato, marks of expression such as *crescendo*, *f*); also discrepancies in accidentals between different parts in the same bar
- spot-check whether there are enough notes or rests in a bar to complete it. Authors often omit dots after dotted notes or tails from quavers; and sometimes the split bars where the music repeats (which should have, say, three beats before the repeat mark, and the fourth at the beginning of the repeat) do not make up a whole bar

- if two parts are written on the same staff, spot-check whether each part has a complete set of notes; for example, when a crotchet is shared between two parts, it should have two stems. Stems rise from the right of the note for the upper part and descend from the left for the lower part
- spot-check whether some staccato dots in a group seem to have been omitted
- check that the piece ends with a double bar.

If more work has to be done on the music, the author can also be asked:

- to add slurs (curved lines grouping notes together, used to indicate musical phrases and also in songs to show when one syllable covers two or more notes)
- to see that any use of accents or apostrophes, to show when syllables are pronounced or elided, is consistent
- to see that a time signature and key signature are included at the beginning of each piece, and that the key signature appears at the beginning of each subsequent line of music (Note: it is possible for the time or key to change in the course of a piece)
- to see that all clefs are included at the beginning of every staff throughout the piece
- to see that quavers are linked, unless each covers only one syllable.

If the music must be rewritten, the author can be asked also:

- to use a consistent style for the things mentioned in section 14.3.1
- to use italic sparingly in the words for songs
- to be consistent about capitalizing the first letter of each line of verse to be printed between the staves, in accordance with the style of verses to be printed below.

14.3.5 **Paging music editions**

Any piece of music occupying an even number of pages should start on a left-hand page, so that the reader does not have to turn more pages than necessary within that piece. If the pieces vary in length, ask the author whether the order can be varied; if it can, ask the typesetter to suggest the best order from the point of view of make-up.

In a words-only edition, the items can run over from a recto to a verso, but preferably not where there is a chorus that is printed only the first time it is to be sung.

If there is more than one edition

It is sensible to use the same typesetting for both editions as far as possible (preliminary pages, headings, words of songs). Keep variations to a minimum, though the sources and acknowledgements in a words-only edition should cover only the words. See that the relevant notes on performance, etc., appear in each edition. If they are to be set separately, check that the words (including punctuation, etc.) are identical in both editions, and spot-check the music.

Preliminary pages

Preliminary pages are kept to a minimum, and usually paginated in arabic, partly because they are short and partly because the text may start on a verso.

The title page should contain the name of the edition if there is more than one.

The verso of the title page may include a note on performing rights; and a note on copyright and acknowledgements is often placed there. Check that the copyright notice is correctly worded and suitably qualified if your publisher does not hold the copyright in the music, etc.

If the text has to start on a left-hand page, see that it is not preceded by a blank right-hand page. Repeat the book title if necessary.

If the order is to be changed to aid make-up, tell the author, and see that the contents list, item numbers and cross-references are altered accordingly.

14.3.6 Books about music: text

A set of conventions for use in the text is given below, but the main thing is that the author's system should be clear and consistent.

Suggest to the designer that lining figures should be used. This is essential where there is discussion involving complex harmonic language (see below).

Warn the designer if \sharp \flat \natural are used in the text ('the $F\sharp$ chord') as they are special sorts available only in certain fonts; if they occur very rarely it may be best to substitute the word ('the F sharp chord'). Note that some authors will use the 'nearest' symbol on their keyboard: for $E\flat$ they may type Eb; for $F\sharp$, they may use the hash symbol (#); for $E\natural$ they may type Eh. The copy-editor must make sure these are changed to the correct symbols. Occasionally, the author may want to use double sharps and double flats. The appearance of, for example, Fx should alert the copy-editor to an intended double sharp; the correct symbol is $\sharp\sharp$. Or you could use $\sharp\sharp$. For double-flat signs, most authors use two flat signs in a row with a thin space between: $\flat\flat$. Other music symbols in the text might have to be produced as artwork and stripped in.

Keys. Use 'F sharp minor' or 'F minor' (not hyphenated), with a capital only for the key itself; note that this should be a full capital, not a small capital. Specify minor always, major where this is needed for clarity.

Pitch names. Check that the author uses a consistent system ('three bars after the $d\sharp^3$ '). The Helmholtz System of pitch names should be familiar to most musicians and writers on music (see ex. 6);

Example 6.



either superscript figures or primes may be used: c^1 , c^2 , c^3 or c' , c'' , c''' . (It is not necessary to italicize these pitch designations.) Superscript letters/primes should always follow accidentals ($c\sharp'$, not $c'\sharp$).

Intervals. Spell these out, for example 'a sixth', 'a minor third'.

Chord names should be 'a 6–4 chord', not $\frac{6}{4}$.

Time signatures too should be written on the line of text and not as fractions: '3/4 time'. Ask authors to avoid using C and \mathbb{C} for 'common' and 'alla breve' time signatures mentioned in the text, as these may have to be artwork.

Dynamics, such as *diminuendo*, *piano*, should be lower-case italic, and spelt out unless the author is quoting from a score that uses abbreviations such as *pp*, *mf*.

Tempo indications, as in ‘this passage must be played *allegro*’, should be roman. Tempo indications used as the name for a whole movement (e.g. ‘the *Allegro assai*’) are roman, with a capital for the first word only.

Clefs may be referred to as ‘treble’, ‘alto’, ‘bass’, etc., or as G₂, C₃, F₄, etc.

Complicated harmonic language. This consists of roman numerals as its basis. These may be preceded by flat/natural/sharp signs, and may be followed by arabic numerals in various formations. Lining figures are preferable to non-lining. A few general rules:

- roman numerals should always be full caps
- again beware any preceding ‘false’ flats, sharps and naturals. Thus, bIII needs to be corrected to ♭III, etc.
- arabic numerals following: if there is only one, it should be superscript, thus: III⁷. If there are two or more, they should be aligned or ‘stacked’, thus III⁷₅, or III⁷₃
- degrees of the scale are often indicated by figures with carets above, thus $\hat{5}$. (Authors without the necessary software sometimes present such scale degrees as [^]5 or 5[^]; the copy-editor should align these and alert the typesetter.)

British and American authors use different names for some of the basic terms:

<i>British</i>	<i>American</i>
bar	measure
bar line	measure line
breve	two whole notes
semibreve	whole note
minim	half note
crotchet	quarter note
quaver	eighth note
semiquaver	sixteenth note
demisemiquaver	thirty-second note

References to works

Italic should be used for:

- major musical works such as operas, oratorios, ballets, with a title given by the composer, e.g. *Symphonie fantastique*; but not for nicknames given by other people, e.g. the ‘Jupiter’ Symphony, the ‘Emperor’ Concerto
- complete song cycles, e.g. *Dichterliebe*; but individual songs within a cycle are roman in quotes, e.g. ‘Im wunderschönen Monat Mai’
- specific names, e.g. *Missa Papae Marcelli* and the translation *Pope Marcellus Mass*; but the English name for Beethoven’s *Missa solennis* is a genre title, Mass in D, and is therefore roman (see below).

Roman without quotes should be used for:

- genre titles:

Tchaikovsky’s [or Chaikovsky’s] Symphony No. 4 in F minor Op. 36
Beethoven’s Fifth Symphony
Mass in B minor
Piano Concerto No. 1 in A minor

- title or tempo indication of a whole movement, e.g. Allegro con brio (with a capital for the first word only)
- titles of movements from the Mass: Kyrie, Agnus Dei (with a capital for the first word and God only); but sections within the movement as roman in quotes: ‘Et in terra pax’, ‘Kyrie eleison’.

Watch out for consistency in the following:

- punctuation, e.g. comma/no comma before ‘Op.’
- capitalization of ‘Op.’ and ‘No.’, which should be treated in the same way
- capitalization of foreign titles; in the examples above, only the first word and proper names (but all nouns in German) are capitalized
- capitalization of ‘minor’ in the title of works, e.g. Piano Concerto No. 1 in A minor.

Not all works have opus numbers. Mozart is given K (Köchel) numbers,

for example

Eine kleine Nachtmusik, K525
Piano Concerto No. 17 in G, K453

Schubert is given D (Deutsch) numbers:

String Quintet in C, D956

J. S. Bach is given BWV numbers (Bach Werke Verzeichnis):


Triple Concerto in A minor, BWV1044
Prelude in C major, BWV870

In references to movements use ‘in the first movement of the Symphony No. 5’, ‘Op. 108, first movement, bar 10’, or ‘Op. 108, Andante con brio, bar 10’. In short references in notes or on diagrams, roman numerals are used for movements: ‘Op. 108, I.10’. ‘Bar(s)’ and ‘measure(s)’ may be abbreviated to b., bb. and m., mm.

Roman numerals are also often used for acts of operas and major divisions of oratorios, e.g. act II scene 3, with references in notes shortened to II.3.

14.3.7 Music examples in the text

For general style see section 14.3.1.

Music examples without stave lines (e.g. rhythmic patterns ) can appear within a line of text. Any more complex music examples should be numbered ‘Example 1’, etc., and referred to by number in the text, because the typesetter may be unable to place them exactly where the author wants them to fall (cf. section 4.2.2). Explain this to the author, who can then say whether a particular example must appear exactly where it is in the typescript. If so, write in the margin ‘Ex. 16 must be placed exactly here’ and ring the instruction.

Check that the numbering of examples is correct and that none are missing. If examples within the text line are numerous they must be lettered or otherwise labelled for identification during make-up. Make it clear that these letters are not to be typeset.

If you can, check whether the music example matches the explanation in the text. A spot-check can reveal whether there are

problems and whether the author should be asked to recheck all the examples.

Check also for consistent use of the conventions mentioned in sections 14.3.1 and 14.3.4. Music historians and ethnomusicologists often use arcane or archaic features of notation: the music setter may be unfamiliar with the symbols or conventions, and in such cases the author may be asked to supply a carefully drawn specimen of each difficult symbol or a photocopy of published versions of the conventions used.

Musicologists often use small type for editorial additions (e.g. *musica ficta* accidentals) and may indicate this in the manuscript by writing in red. The convention should be explained to the reader in a preface or footnote. The best ways of instructing the music typesetter about this and other features of a scholarly transcription are dealt with in *Editing Early Music*, cited below.

If a music example ends with an incomplete bar, there should be no final bar line; if it ends with a complete bar there should be a single bar line; only if the example ends at the end of the piece (or an important section) should a double bar be added. Ask the author to check against the score if necessary.

If the music examples are on the same folio as text, photocopy the folio, cross out the text and send this photocopy to the music typesetter, writing by each example its number and the folio number.

It is also sensible to make a list of all the examples, with number and folio number, so that you can check at each stage that none has been overlooked.

Separate typewritten copy must be supplied for any lettering to be set separately and stripped in (e.g. captions for examples; and occasionally the words of vocal music, though these are more often set by the music typesetter, as are tempo and expression marks).

14.3.8 Useful references

- Caldwell, John. *Editing Early Music*, 2nd edn, Oxford University Press, 1985: very useful for scholarly editions
- Holoman, D. Kern. *Writing about Music*, Berkeley, University of California Press, 1988: the first published attempt (based on American usage) at a copy-editors' and authors' handbook

New Grove Dictionary of Music and Musicians, 2nd edn, Oxford University Press, 2001: the most authoritative source for correct spellings of composers' names, their works, musical terms, etc.

Ross, Ted. *The Art of Music Engraving and Processing*, 2nd edn, Miami Beach, FL, Hansen House, 1978: a more practical guide for the music engraver and typesetter, which shows publishers what they can be asked to do

Reprints and new editions

An ‘impression’ is a number of copies printed at any one time. When a book is reprinted or reproduced from the same setting of type, with only minor alterations, this printing is a ‘new impression’ or a ‘reprint’. The term ‘second [or new] edition’ should not be used unless the text has been significantly changed or supplemented. The term ‘new edition’ should be used with caution, as it can lead to problems when a further new edition is needed. It is better to use ‘second’, ‘third’, ‘fourth’, etc. The word ‘edition’ is also used to distinguish different bindings (for example a paperback edition) or a reset version even if the text remains unchanged; such uses of the word ‘edition’ should be distinguished from real new editions, in which the text has been changed (see examples on pp. 396–7).

15.1

REPRINTS

Traditionally, publishers hold a ‘corrections file’ in which they keep any corrections sent by the author or other people. In addition, authors are usually asked whether they have any small corrections for a reprint. Before contacting them it is sensible to check the corrections file, to see whether the author has already sent some corrections (and whether these can be made easily); also whether the author should be asked about corrections sent in by other people. Some ‘errors’ are matters of opinion rather than of fact.

Now that printers hold electronic files of the final version of most books, copies can be printed ‘on demand’. If it is the publisher’s policy, these files may be kept up to date by correcting them as and when errors are drawn to the publisher’s attention, but all corrections should, of course, be approved by the commissioning editor and/or the author first.

Corrections for a reprint can be marked on photocopies of the relevant pages. Make sure that these are from the latest impression, and that all pages with any alteration are included, even those where there

is just a deletion or a change of page number. Write each correction in the margin, as if you were marking a proof. However, if some of the corrections are complicated or affect a line or more, and the author has not provided them on disk, it is easier for the typesetter if those lines are typed and attached to the top or bottom margin and clearly keyed in. Write the author's name and the short book title at the top of the first photocopied page, if it is not the title page.

If the corrections are marked in a copy of the book, list on the half-title page all the pages involved, as a small correction could easily be missed otherwise.

Try to think of any other corrections that follow from those the author has listed: for example, if the spelling of a name is altered, see whether it is mentioned in the index and if so whether it needs to be altered there and/or on other pages listed there.

Draw the designer's attention to any illustrations that need alteration, and to anything else relating to design.

Preliminary pages

See section 15.3.

Text

See that the new matter is consistent in style with the rest of the book, and that it can be accommodated without the need for repagination. It is essential that each alteration affects as few lines as possible: substitutions must be the same length, and new material cannot be added unless you can find (or make) room for it. If necessary, a pair of facing pages can become one line longer or shorter than the rest of the book. If you are not sure whether a correction is feasible, ask the production department.

If the book already contains a list of corrigenda or an erratum slip, see whether all the corrections can now be incorporated into the text. If all or some are made, the list of corrigenda should be deleted or modified.

See whether the index will need revision. If possible, revise it now and send marked-up photocopies of the relevant index pages for correction with the rest.

Illustrations

See section 15.4.

Jacket and cover

See that a copy of the jacket or cover for each edition (binding) is corrected. The blurb, author's affiliation and series list should be brought up to date; and you may wish to include extracts from reviews, or to advertise different books on the jacket or back cover. Check that the relevant ISBN and bar code appear, and that your publisher's addresses are up to date. See that the price is changed if necessary and that mentions of other bindings or formats are up to date. Genuine cloth is rarely used these days, so 'also issued in cloth' would probably need to be changed to 'also available in hardback'; 'also available in hardback' should be removed if the hardback edition has gone out of print.

Proofs

Proofs are usually checked by the publisher, unless the author has particularly asked to see them. The proofs may consist only of the pieces the typesetter has reset (which may be only a few lines from each corrected page). Check them against the copy and see that the corrections are consistent in style with the rest of the book (e.g. in the use of lining or non-lining figures) and that they do in fact fit into the available space. If they are shown in position on the page, see that they are correctly placed. If you are asked to check the camera-ready copy, mark any corrections on a photocopy of the relevant page.

It is most likely, however, that you will be sent a printout of the final, corrected file that will be used for printing. Check this against the correction copy.

See that the index has been revised (if necessary) and that any changes to illustrations have been made.

15.2

NEW EDITIONS

Most publishers treat new editions as new books; but someone should still check the corrections file and reviews file to make sure that all outstanding points have been raised with the author.

There are various possible ways for an author to prepare a new edition.

- If it is a new edition of a book that has been printed recently, the publisher might be able to provide the author with a copy of the final electronic file from which the book was printed to update. This can be a quick, efficient and economical way to generate a new edition. If files are not already available, the commissioning editor and production department might consider it worthwhile having the text of the latest impression scanned and given to the author as an electronic file to update. In either case, authors should be asked to track their changes. New editions often need to be published on a fast schedule and, if the changes have been tracked, the copy-editor can focus on the new material rather than having to copy-edit the whole book in detail, on paper or on screen. In this case the publisher might ask the copy-editor to skim-read the old text to check that everything that needs updating has been dealt with by the author, or have the whole book read by a freelance proofreader at page-proof stage.
- If the book is substantially altered, the author might produce a completely new disk and printout that will need copy-editing from scratch.
- A more traditional system, when there are many but relatively minor changes, is for the author to mark up changes on a printout or photocopy of the relevant pages of the last impression.

There might, of course, be a combination of these, for example a disk and typescript of a completely new chapter and preface, together with amendments of more than a couple of sentences, and a few small corrections to the rest of the text marked on photocopies of pages (or of the final printer's proof) from the last edition.

If the author has marked photocopies, or marked corrections in a copy of the last impression (i.e. directly in the book), and it is not clear whether the book will be reset, consult the production department. If it is decided that the whole book will not be reset, treat it like a reprint apart from the preliminary pages (see below). If it is to be reset, the whole book should be copy-edited. In either case, see that the old and the new material employ the same conventions; and if chapters,

illustrations, etc., are renumbered, correct any cross-references to those numbers.

For illustrations see section 15.4.

15.3

PRELIMINARY PAGES

15.3.1 **Half-title and verso**

Bring the series list, or list of other books by the author, up to date. Check whether any of the books listed have gone out of print and add any new titles, dropping older ones off the list to make room if necessary.

15.3.2 **Title page**

Bring the author's affiliation up to date; if the author has retired or died, add 'formerly' before the appointment; and after some years you may decide to delete it. Add 'second [or new] edition', as applicable. You may need to update the publishing imprint.

15.3.3 **Verso of title page**

Bring the publisher's business, postal and web addresses up to date as necessary.

Copyright date (see also section 7.5.2)

The copyright date should never be *altered*, though another date may be added. A reprint or a change in binding does not justify an additional date; but a new edition in which the content is changed should have one. If this is the first copyright notice – that is, if earlier editions were published before September 1957 or were subject to the US 'manufacturing clause' – the notice should read '© . . .' and the new date of publication. If earlier editions were published after September 1957, the dates of those editions should be given:

© [copyright holder and date of each substantive edition, not paperback edition or reprint, after September 1957]

For example, the copyright notice for a book first published in 1956, with new editions in 1980 and 2005 and reprints in 1984, 1989 and 2000, would read:

© [copyright holder] 1980, 2005

If copyright in the book has been transferred, say to a widower, since publication of the previous edition, there will be two copyright notices:

First edition © J. Smith 1986

Second edition © E. Smith 1986, 2005

Where the book has been revised by someone other than the author:

© J. Smith 1986

Revisions and additional material © D. Brown 2005

ISBN

In a *reprint* the ISBN is changed only if there is a change in the binding or format; for example, a paperback ISBN should be added if the original edition was only in hardback and the reprint is wholly or partly paperback. ISBNs will have to be added to books that were first published before ISBNs were introduced; the group identifier will have to be added to early Standard Book Numbers; and the 13-digit ISBN should be added alongside or replace the old 10-digit ISBN (see pp. 176–7), so that

ISBN 0-521-46073-5

becomes ISBN 978-0-521-46073-6

Alter ‘clothbound’ to ‘hardback’ or ‘hard covers’ if appropriate.

A *new edition* has new CIP data and a new ISBN for each binding.

The Standard Book Numbering Agency recommends that the ISBNs of preceding editions should also be given. If there is only one preceding edition, the ISBNs could be given in the form:

ISBN 978-0-521-83714-9 2nd edition

(ISBN 0-521-56254-9 1st edition)

Some publishers follow the policy that where there are several, it is useful to add the ISBNs to the printing history:

First published 1975 (0-521-20550-6)
Reprinted 1976, 1978, 1980
Second edition 1981 (0-521-23868-4)
Reprinted 1983, 1986, 1987, 1989
Third edition 2005 (978-0-521-40074-0)

If CIP data are to be included, new data must be obtained for a new edition.

Printing history

The date of each edition and reprint published should be included.

First published 1975
Reprinted 1976, 1978
Second edition 1981

or, if appropriate,

Reprinted with corrections

where there are more alterations than in an ordinary reprint but not enough to justify calling it a new edition, or

Reset

if the type has been reset for reasons other than extensive changes to the text (which would be a new edition), or

Paperback edition

if there is a change in binding but not extensive changes to the text.

To avoid any typesetting when reprinting, publishers sometimes print two series of numbers below the publication information in the first impression:

First published 2004
12 11 10 09 08 07 06 05 10 9 8 7 6 5 4 3 2 1

The first series represents successive years after publication, the other the number of the reprint. When the book is reprinted, numbers are deleted so as to leave the date of the latest reprint as the last number in the first group and the number of the reprint as the last (or anyway lowest) number in the second group. So if the fourth reprint was published in 2010 the two groups would read:

12 11 10 10 9 8 7 6 5 4

Printer's imprint

If the book is being reprinted (but not reset) by a different printer, some publishers alter 'Printed' to 'First printed' and add below it 'Reprinted in the United Kingdom [or other country] by . . .' In any case the new printer's country, name and town should be given; if you do not know who is reprinting the book, ask the production department. A new edition has a new printer's imprint, even if it is the same printer.

15.3.4 Contents list

Add any new material and make any alterations necessary to chapter titles, etc., and (in proof) to page numbers.

15.3.5 Preface

In a new edition there should be a preface explaining how this edition differs from the last, so that those who already own the book can decide whether they should buy the new edition. If there is a new preface, alter the title of the old preface to 'Preface to the [first] edition' above the preface, in the contents list and in the running heads. The preface to the more recent edition normally precedes the preface to the earlier edition unless the original preface provides information a new reader will find useful. Change the page numbers on the preliminary pages, where necessary; the pages that have only a change of page number should be sent for correction with the rest.

If you are in any doubt as to whether additional preliminary material can be fitted into a reprint, ask the production department.

15.4

ILLUSTRATIONS

15.4.1 **Placing, etc.**

Sometimes reprints are imposed differently from the original impression; sometimes separately printed halftones are grouped instead of being scattered, or are reprinted on text paper without the original pagination being altered, so that there may be, for example, two unnumbered pages (with halftones on one or both) between pages 68 and 69. If the reprint is to be a paperback, separately printed halftones and fold-outs that are not essential to the text may be omitted, and an endpaper illustration may be moved into the prelims. Alter the contents list and/or list of illustrations and acknowledgements if necessary; also look through the text for references to those illustrations.

If the author needs to add a text illustration in the middle of the book, and you are not resetting, it is best to call it, for example, fig. 56a (even if it is not closely connected with fig. 56) rather than have to renumber all the later figures, check all the cross-references and reset all the affected lines.

If the plate or figure numbering is altered, amend all the text references as necessary.

15.4.2 **Originals**

If the author wants to use some of the old halftones in a new edition, ask the production department whether the printer has a printing image of them. Line illustrations can be reproduced from a copy of the book, but any alterations will be carried out more easily on the original artwork if this is still available.

15.5

PERMISSIONS

Many copyright owners require an additional fee when a new edition or an electronic edition of the original print edition is published, or when more than a certain number of copies of the book have been printed. See that permission has been obtained for continued use, and also for any new material, and add any new acknowledgements. Delete any acknowledgements for material now omitted.

INTRODUCTION

There are many programs that can be used to manipulate electronic text. This chapter, however, focuses on the most common situation that copy-editors face – that of using a word-processing program to amend files, which are then imported into a publishing program for page layout. Other software and situations in which text is copy-edited, for example copy-editing files in Portable Document Format (PDF) and websites, are discussed later in sections 16.5 and 16.6.

Some features, such as fields, are not present in all word-processing programs but are mentioned here for completeness. In addition, software manufacturers use different terms for similar tools, for example Track Changes, Document Review, so a generic term has been used where possible, in this case revision marking. The glossary (pp. 485–506) should help to explain any unfamiliar terms.

The term ‘typesetter’ is used loosely to mean whoever is doing the page make-up using publishing software, including designers.

16.1.1 What is on-screen editing?

Like the term ‘copy-editing’, the definition of an on-screen edit (sometimes known as an online edit) can be hard to pin down. It is tempting to think of the computer as an electronic red pen, used as a device to work through the text in a serial fashion, making amendments singly as you go. But this vastly under-uses the resources of the hardware and software, and ignores the potential benefits of the computing power literally at one’s fingertips. Maximizing the use of the many features that are on offer can greatly improve your efficiency, reducing the time spent on repetitive tasks such as imposing consistency. By using tools such as macros and find and replace (see section 16.5), you can improve your accuracy and speed, meaning you can get more done in less time. In addition, files can be prepared in such a way that page layout in

publishing software is facilitated, leading to much shorter proofing times.

A large part of a basic copy-edit, that is removing typographical errors and inconsistencies, identifying the different elements for the typesetter, and imposing house style, can be tedious. One aim of on-screen editing is to get the computer to do the drudgery – any task that is done repeatedly by hand can probably be done by the software in a fraction of the time. This leaves you free to concentrate on the more interesting and challenging tasks such as making editorial decisions to ensure that the structure and argument are relevant and coherent, and liaising with others working on the project. Computers are superb workhorses but cannot judge quality, spot libel or tactfully negotiate a problem with an author!

16.1.2 Use of hard copy

On-screen editing implies that hard copy is not needed or used, but this is not necessarily the case. The merits and demerits of three possible combinations of working with computer and printout are listed here.

(a) You mark up hard copy in the conventional way, and make the same changes to the electronic file

Advantages:

- This is a suitable way of working if the author or publisher needs to see what changes have been made to the typescript but is unwilling or unable to accept electronic revision marking (see section 16.5.6).
- Some publishers require marked hard copy as a means of fulfilling the requirements of the part of the Copyright, Designs and Patents Act that deals with the author's moral rights not to have the work treated in a derogatory fashion (the copy-edited hard copy being proof of the changes made by the copy-editor and agreed by the author).
- You can compile a list of global find and replace items, safe in the knowledge that erroneous changes are minimized (see section 16.5.2) because you have read through all of the typescript and are therefore in a better position to anticipate unwanted results.

Disadvantages:

- The full benefits of the word-processing tools that can make editing more efficient, such as macros and find and replace, cannot be fully exploited, as all instances have to be marked by hand first. It may be possible, however, to reduce this problem by making 'global' instructions on the hard copy, for example 'et al. in italic throughout', as an alternative to marking every instance.
- The complete job is bound to take longer than either a conventional copy-edit or working directly on-screen, as it combines both.
- If the hard copy does not match the electronic file exactly, much time may have been wasted on the conventional mark-up because your changes cannot subsequently be made to the file where the text does not match it. The problem of which is the definitive version also arises.

(b) You work directly on-screen without marking up hard copy

Advantages:

- This is a more efficient way of working, in that maximum use can be made of the word processor's editing tools, resulting in improved accuracy and productivity.
- If word-processor styles or codes are used, most of the information about the document's structure that is required for page make-up is present electronically (see sections 16.3.7 and 16.5.5), making layout in the publishing software more efficient.
- Small font sizes and detail in graphics can be 'zoomed up' to make them easily visible on screen. Hard-to-read fonts can be changed.
- Paragraphs of text can be easily cut and pasted into author queries, making them quicker to resolve, as the author does not have to refer to the original typescript.
- Revision marking can be used to mark changes electronically (see section 16.5.6).

Disadvantages:

- It can take time, money and training to learn to use the software to its full potential before the benefits are fully realized.

- Compatibility problems between hardware and software may mean that the author's formatting and intended layout, for example in columns of text, and special characters, such as mathematical symbols, are lost (see section 16.3). It may be necessary to refer to the author's hard copy to discern what was intended.
- It is a moot point whether errors are more easily spotted on paper than on a monitor. Some people argue that they invariably find typos on printouts that were missed on-screen. Others counter that it is a matter of practice and that tools such as spell checkers and find and replace can make copy-editing more accurate anyway. Ideally you should read through a printout after copy-editing, if time and budget allow, to get the best of both worlds. Additionally, the amount of text visible at any one time is limited on-screen compared with hard copy, so there is no hint of what is coming next.
- Some copy-editors worry about the risk of eye strain, stiffness and repetitive strain injury, although steps can be taken to prevent or alleviate these (see section 16.4).

(c) **You use a combination of hard-copy mark-up and direct on-screen editing**

Advantages:

- This is a useful approach, particularly where a substantive copy-edit is required. You do not need to use conventional editing marks and can make relatively untidy and shorthand notes to yourself, because no one else has to interpret them. Mark-up is therefore much quicker and is used chiefly as a prompt for the on-screen edit.
- The benefits of direct on-screen editing can still be realized.
- The risk of doing specific global find and replace operations is reduced because you are forewarned about possible pitfalls as you go through the printout.
- You can plan macros and other customization requirements (see section 16.5).

Disadvantages:

- If hard copy has not been supplied by the author, it needs to be printed out; in this circumstance, alignment and special characters may be lost, as discussed in point (b).
- It is probably not worth using this approach for short documents.

16.2

PROCESS

This section examines the process of on-screen editing: the preparation for and execution of the editing tasks. A checklist for an on-screen edit can be found on pp. 427–31. See also section 1.6 for general procedures before you start.

16.2.1 **Preparing the job**

Files should be screened by up-to-date antivirus software (see section 16.2.7) before opening. They may also need to be decompressed, converted or translated (see section 16.3) before they can be viewed, depending on the format in which they have been delivered.

Keep the author's original files unchanged, in case you need to check back at any stage; make copies, which you can rename if the author's filenames are obscure, or duplicate others, or need the unique identifier used for journal papers, for example. Organize your files logically in folders or directories, keeping work in progress and finished files separately, so that they can be found easily and are less likely to be deleted in error.

During a typical on-screen edit, you may be obliged to do dozens of find and replace routines and run several macros (see section 16.5) on a file. If the project comprises multiple files, these actions need to be repeated on each document. Consider, therefore, combining the files into one large file, or linking the individual files electronically; a tool for this is available in the main word-processing programs, for example master documents. Alternatively, use a macro that allows you to find and replace within a batch of documents simultaneously.

16.2.2 Identifying problems

Some preliminary checks can save a lot of time and prevent frustration: if you have the author's hard copy, check it against the files to make sure nothing is missing and that they match exactly. There is no need to check it line by line – look at prominent places: beginning, end, main headings, boxes, etc. Make sure you have files for 'extras' such as appendixes and notes. Watch out for gaps or overlaps, and make a list of anything missing. Look at file dates – if any look suspiciously old, compared, say, with the others you have been sent, you may have received an earlier draft by mistake.

Compatibility between computers has improved greatly but, depending on the hardware and software, transferring the files to your computer might disrupt special characters or some formatting, or both – another reason why it is preferable to have the author's printout. Without it, you may be unaware that these elements existed in the original. If columns have become misaligned, for example in tables, you may need the author's hard copy to discern what was intended.

If the files are littered with 'garbage' characters, do not be tempted to clean them up – try another format such as RTF (see section 16.3). If you do not have the capability to translate them yourself, ask the author to save the files in the required format, or get help from an IT expert. You can deal with a small amount of garbage – the odd character or two – because it will have been consistently garbled, so you can copy and paste the offending gobbledygook into a find and replace operation.

It is advisable to spend some time looking through the hard copy, especially for larger, one-off projects such as books and reports. It is easier to familiarize yourself with the project, and to assess its problems (and to plan solutions) by looking through the typescript than by scrolling down the screen. How long you spend will depend on the size of the job and your own experience. Turn over the pages and scan your eye down some sample sections, but read a few others in more detail. Make notes or mark any errors in formatting or incorrect characters to remind yourself what needs attention. Note house-style points as well as inconsistencies and errors that the author makes repeatedly, which find and replace routines and macros can sort out. For example, indented

paragraphs may have been achieved by an inconsistent combination of spaces or tabs; you cannot check them all, so remove all indents (and use a word-processor style instead). Remember that in conventional editing inaccuracies such as extra spaces are taken care of by the typesetter, but with on-screen editing you are likely to be responsible for removing them.

This is also a good opportunity to consider elements that may not be problematic if you are producing the final output, but that may have to be rekeyed and thus delay proofing when the files are imported into publishing software, depending on the program. These include automatic lists, fields (used in some word-processing programs), embedded notes, hyperlinks, graphics, tables, boxes and multi-line equations, as well as special sorts such as mathematical symbols, Greek letters and accented characters. These elements may not import intact; dealing with them is discussed in the next section (see also section 16.3.6).

16.2.3 Pre-editing

Throughout the life of the project, protect your sanity by remembering to save frequently and make back-ups regularly!

Templates (see section 16.5.4) will make your editing more efficient, so if a suitable one exists, attach or load it; alternatively, create one. Familiarize yourself with the styles stored in it, or create or modify them if necessary. If the author has applied styles, assess whether they are suitable.

If codes are to be used (see section 16.3.7), the decision about which system should be used may already have been made. Make sure you understand the system and how to insert codes; check you have all the codes you need. If the decision is yours, choose a system that you are comfortable with, taking into consideration its destination; for example, a tagging system for files to be printed, or XML for files to be uploaded to a website.

Run pre-editing macros to clean up general inconsistencies and errors, standardize settings, and apply some elements of house style. (The on-screen editing checklist details some typical routines.) If you are using electronic revision marking, consider turning it on *after* this

process, to avoid excessive over-marking, which can be very confusing to view on-screen.

If the text contains material that should retain its original spelling, for example quotations and reference lists, ‘protect’ these elements from find and replace operations by cutting/pasting them to a separate file; alternatively add an attribute, for example colour or highlight, which can be exploited to make find and replace routines exclusive.

If the job is to be typeset, embedded and ‘automatic’ elements (see section 16.2.2) should be dealt with. Not all publishing programs can import automatic lists, fields, foot/endnotes and hyperlinks, so they should be changed into ordinary text manually, or ideally with the help of macros. Graphics should be removed and passed on as separate files, with hard copy, so that they can be scanned into a drawing package if necessary. Tables, boxes and multi-line equations can be cut and pasted to the end of the document or to a different file, unless the typesetter tells you to leave them *in situ*, depending on their composition software. (Some publishing software can handle tables, but if not, supply them as columns separated by one tab only.) If they cannot be imported, these elements will be rekeyed, then dropped into the page separate from the text, so mark the position of each with an obvious flag, for example FIGURE 5, on a separate line, to aid layout. If you are not sure that special characters will import, either substitute with codes (see section 16.3.7) or mark them with highlighter pen on a hard copy of the edited files to bring them to the typesetter’s attention.

Apply word-processor styles to the different parts of the document (see section 16.5.5 for an explanation of how they work), using shortcut keys for maximum efficiency. Exploit them during editing to add accurate formatting more quickly, to target find and replace routines, to check and modify the document structure, and to insert structural codes if required.

16.2.4 Editing

Revision marking can be turned on, if required, but work with marks hidden on-screen to minimize distractions (although some people find it helpful to see them).

The normal editing tasks can now be performed but with effective use of various word-processor tools (see the on-screen editing checklist and section 16.5 for details and suggestions).

Prepare the table of contents, if required. Another advantage of using styles is that this process can be automated, although if this is done by inserting a field, change it ('unlink') to ordinary text.

16.2.5 **Finishing the job**

Finalize the text by removing any elements introduced as devices to help editing, for example comments, bookmarks, headers/footers and colour/highlight used as an aide-memoire or as a find and replace tool. If the document contains special characters, compile a list of them in a sample file, specifying typefaces used; this will help the typesetter to import them accurately. If codes are required, use find and replace styles, local formatting and special characters with the appropriate tags or entities, ideally using macros.

Print a hard copy of the edited files and read it through if time allows. If you spot mistakes, amend the file and mark the change on the hard copy; put a tick next to it, to show the typesetter that you have done it. Alternatively, print out a clean hard copy of the amended folio, but be careful to check whether the page break has changed. If special characters have not been coded, mark them with highlighter pen and draw the typesetter's attention to them in a note.

If you have PDF creation software (see section 16.6.1), an alternative to sending hard copy is to supply the typesetter with a PDF in addition to the edited file. The aim is the same – to supply evidence of intended formatting, special characters and alignment, in case these elements are disrupted on importation.

Before sending files to a typesetter, check that all revision marks, if used, have been removed, and save the file with a different name to remove the version history. This is because publishing software sometimes imports an earlier version of the file, so that errors that the copy-editor had corrected reappear in the proofs.

Finally, prepare a handover document for the typesetter, reporting project details, list of hard-copy enclosures, details of the files, such as filenames, format, codes, list of styles used, and any comments

regarding ‘difficult’ elements such as special characters, tables, equations, etc.

16.2.6 **Managing documents**

Keeping track of the latest version of a document can be difficult if files are being exchanged between copy-editors and authors during editing. In large projects being processed over an extended period, perhaps with several authors and copy-editors involved, this can be complicated: an example is reference publishing (encyclopedias, directories, etc.) both in print and online. In these circumstances, careful document management is essential: a system is required that records when the file was last updated and who updated it, as well as what changes were made. It may also be necessary to restrict who is allowed to make changes, or to view and print the file.

The main word-processing programs and PDF software (see section 16.6.1) have some of these capabilities, which may be suitable for smaller projects. An alternative is electronic management systems, variously called groupware, document management systems or content management systems. They accept a wide range of document formats and, depending on the user’s needs, will support or prevent multiple versions of a document. Such systems, via networks, provide control over document access and management, collaboration, workflow, scheduling, communication, search facilities and much more.

16.2.7 **Security**

The third edition of this book, published in 1992, stated: ‘Fortunately, problems with viruses are rare.’ How things have changed since those times! It is now imperative to have a tranche of security measures to protect your computer from the many and varied threats, which range from minor nuisances to major catastrophes. An internet connection, essential for the on-screen editor, is now a gateway to myriad dangers for the unwary.

You should take responsibility for your own electronic security precautions or accept the consequences, unless your organization has an IT

department or network manager who is accountable for these matters (but do not forget your home computer).

Do not assume that whoever has sent you the files will have screened them. Never open email attachments from unknown senders, and download files only from websites that you know to be reputable and genuine. There are many utilities that will tackle these threats – make sure they are updated regularly.

There is little point in listing the hazards and precautions here, as they change and become out of date so quickly; seek advice from IT experts, computer magazines, or perhaps other copy-editors who know about what to install and what to watch out for.

16.3

FILE TRANSFER

The author's files may arrive in a variety of ways: as an email attachment or on disk, or downloaded from an FTP site. They may have been created on hardware or software that differs from yours, or may have been compressed to make transfer quicker. This section looks at problems created by these scenarios and solutions. Another important method of file transfer is the Portable Document Format (PDF); this is discussed separately in section 16.6.1.

16.3.1 **Email attachments**

Most on-screen copy-editors receive and return the bulk of their work as email attachments, to keep delivery times to a minimum. Broadband technology has revolutionized internet access, allowing multiple channels to transmit data, voice and video simultaneously, via fibre-optic cables. It is much faster than dial-up connections that transmit files via conventional (analogue) telephone systems, which have to be converted by the modem from digital to analogue signals and back again. The most common email standard, or protocol, used for this is MIME (Multipurpose Internet Mail Extensions). This process is usually error-free, but if decoding problems occur, it may be possible to rectify the situation with file-conversion software (see section 16.3.5).

16.3.2 **Disks**

You need the appropriate disk drive to access files on a disk, whether on a CD, a DVD or perhaps a floppy disk. If the necessary drive is not available, ask the author, a colleague or a data conversion bureau to transfer the files to a medium and format that you can access, or ask the author to send the files as email attachments.

16.3.3 **FTP**

FTP (File Transfer Protocol) is used to transfer files between computers via a network, typically the internet. You will need a special program, called an FTP client, to download files from the remote computer (the FTP server), but this kind of software is easily available as freeware. You can also upload files to an FTP site (whereas your web browser can only download them). FTP is particularly useful for large files, as they are transmitted faster than as email attachments. Additionally, if the connection is interrupted, good FTP clients can resume a download from the same point on reconnection.

16.3.4 **File compression**

Files are compressed so that they occupy less space on a physical drive, or so that they can be transmitted more quickly. They must be decompressed before they can be read. This is done by a file compression/decompression utility, which may be built in to your operating system or which can be downloaded. The commonest file formats are 'zip' on PCs and 'sit' and 'sitx' on Macs; compressed files can be recognized by these file extensions, for example filename.sit. Another compressed file format that you might encounter is 'sea' or self-extracting archive. These files contain the expander part of the program, so that they can be decompressed by someone without the necessary utility, although the pay-off is a larger file than a simple compressed one. Graphics 'squash down' less than files containing just text; broadly speaking, image quality decreases as compression increases. The JPEG graphics format is an example of a compressed format, so there is little point in trying to reduce it further with a compression utility.

16.3.5 File conversion

If you have the same operating system and application as the author, you should be able to open each other's files. If your software differs, however, or even if you have an older version of the same software, you may have problems. Regardless of the delivery method, therefore, you will need the relevant application to open a file, or it will need to be converted into a suitable file format.

If you know in what application the file was created, you may be able to acquire an appropriate file viewer program, which enables a file to be viewed and printed. Text can thus be copied and pasted into your word processor, but formatting will be lost as a result.

A better alternative is conversion/translation software, which enables files to be transferred from one operating system or application to another, and which can retain the formatting (with varying degrees of success, depending on the programs concerned).

(Conversion and translation are terms that are often used interchangeably but, strictly, conversion is the transformation of files created on computers using different operating systems, for example Mac OS to Windows or vice versa, whereas translation is the exchange of files created in different applications.)

You should be wary of text that has been converted or translated: there is always the possibility that layout may have been disrupted, formatting may have disappeared and special symbols in particular may have been corrupted (conversion errors). If the author's printout contains formatting or accented characters, mathematical symbols, Greek letters or other special sorts, it is wise to check that they have not been lost or changed after conversion or translation. Smart (angled) quotes too can be corrupted in certain circumstances – in fact, anything outside the basic ASCII character set (see section 16.3.7 for an explanation of ASCII). If the garbage is limited to a few characters, it may be possible to use the find and replace tool to reinstate the correct ones. Do not be tempted to clean up files with more than a moderate amount of corruption, as it will probably be quicker to try another format such as RTF (see below).

It is usually desirable to retain formatting in any exchange of files but, in cases where this is not possible, or where the author's formatting

is causing major editing headaches, it may be necessary to convert the file to plain ASCII text; you will need to restore necessary attributes and any special characters, but at least the text itself will not have to be rekeyed.

Another option is to save the file in Rich Text Format (RTF). This has the advantage of being an ASCII file, but retains information such as formatting in a coded form, thus enabling files to be exchanged between different types of hardware and software without losing attributes. Typesetters sometimes complain that these files contain a lot of unnecessary information, but it is possible to obtain software extensions that strip out this extraneous material.

16.3.6 **Passing on files: the next stage**

Just as you, the copy-editor, may encounter difficulties in importing files created on another system, so, too, may whoever is going to process the files that you have edited (unless you are producing the final output). Formatting and layout may be disrupted, and special characters may be lost or changed. Additionally, depending on the publishing program being used, it may not be possible to import elements such as tables, multi-line equations and foot/endnotes, which consequently have to be rekeyed. It is therefore worth knowing something about the potential pitfalls, so that you can avoid wasted effort and prepare the files in a way that minimizes these problems. You can even go a step further, using styles and codes, so that the typesetter has all the structural information needed to automate much of the layout, thus saving proofing time and getting the product to the market more quickly.

Typesetters vary greatly in the way in which they choose to import word-processed files, chiefly depending on their software but also on their skill and experience.

- Some can import styles, tables, formatting and special characters without intervention.
- Some have a suite of macros that they run before import, which change styles and formatting into tags (codes) that are translated by the composition software into the appearance dictated by the type specification. Special characters may be imported in the same way.

- Some import RTF files, thus retaining important information in coded form, and using add-ons to strip out unwanted data.
- Sadly, some merely copy and paste the text into their publishing program, thus losing all formatting and special characters, which they laboriously reinstate by hand.

Most have developed a favoured method of import, so feedback about their requirements can save time for you and for them.

Section 16.2.1 outlines the decisions that need to be taken at the beginning of an on-screen edit. The typesetter may not have been chosen yet, but, if possible, it is useful to know how tables and multi-line equations (if present) will be handled; if they are to be rekeyed, you can save time by just supplying marked-up hard copy, as these elements can be slow and fiddly to edit on-screen. Alternatively, the typesetter may be able to import tables prepared as tab-delimited columns, or equations in a graphics format. Do they have an FTP site, where you can upload edited files and graphics, or download proofs in PDF? It is also useful to know if they can import your word-processor styles, and if they would prefer RTF files.

If codes are to be used for special characters or to identify structural elements, or both, it may be helpful to send the typesetter a representative sample file.

16.3.7 Coding principles

To understand how codes work, it is helpful to understand how computers interpret characters.

ASCII (plain text)

Computers cannot understand letters; they understand only the binary numbers zero and one. In the early days of computing, to enable a computer to interpret text, a binary standard was devised that encoded the Roman alphabet in upper and lower case, as well as numbers from zero to nine, a word space and punctuation marks, plus a few others which served as control characters. This character set is known as ASCII (American Standard Code for Information Interchange) and can be understood by any hardware or software.

Formatting

A word-processor file contains not just text, however, but also information about the appearance, or formatting, of the text and layout. There are two types of formatting: specific and general. The former affects all or part of a paragraph, for example italic or superscript, or generates a special character such as a Greek letter, a mathematical symbol or an accented character. General formatting dictates the layout parameters, such as justification, line and page breaks and the position of headers and footers.

Different software programs encode this formatting information in non-standard ways, so that a filter is needed to transform these control codes into something that can be interpreted by another program, a process known as file translation (see also section 16.3.5 above). An alternative is to save the document as ASCII, or plain text, thereby stripping out the control codes, leaving only the unformatted text, which can be read on any system.

Codes and tags

The lingua franca that is ASCII is exploited in coding systems that are used to describe formatting and special characters that otherwise would get lost when files are transferred between computers. Specific formatting may be indicated by tags either side of the relevant text, for example `<i>`The Merry Wives of Windsor`</i>` for italic, or the Greek letter α (alpha) may be substituted by a code (sometimes called an entity) such as `&lalpha;` (the delimiters `&` and `;` are part of the code).

Codes can have another important function, however: that of describing the structure of the text, for example `<h1>`Zambian national parks`</h1>` to designate a main heading. The appearance of the element must be described in a style sheet but can be adapted depending on its destination: for example, a printed page, a website, a handheld computer or a screen reader. The same codes can therefore be used for different media, so structural coding is an important step in giving more flexibility regarding final output.

Coding systems

The choice of a system will depend on its purpose, and should be discussed with the production department before you start work. If there is no preference, and the aim is merely to identify headings and preserve special characters for the typesetter, you may consider devising your own, simple system; ensure that it is consistent and well documented, and send a list to the typesetter.

Such a system goes only halfway to being useful, however. To realize the complete benefits of coding, including the goal of automated make-up, all the parts of the text should be coded: sections, chapters, headings, displayed quotations, numbered and bulleted lists and sublists, text in boxes, abstracts, keywords, author names and addresses, reference lists, etc. If the output is to be printed, you may consider one of the tagging systems used by many publishing programs, such as Adobe InDesign®. Even complex mathematics can be handled by electronic mark-up such as that used in LaTeX (see p. 419). If the project is to be cross-published on different media, however, one of the industry standards is required, that is (in chronological order) SGML, HTML, XML or XHTML.

SGML (Standard Generalized Markup Language) was developed in the early 1970s to enable formatted data to be used in electronic contexts, chiefly in databases, followed by, in the 1980s, the slowly emerging technology of CD-ROM publications. In the early 1990s, the invention of the WorldWideWeb by Tim Berners-Lee introduced the idea of cross-references or hyperlinks between web pages. He developed HTML (Hypertext Markup Language), which was strongly based on SGML, as the file format used in web pages. XML (Extensible Markup Language) followed in 1998, a more flexible format than HTML, and XHTML in 2000, an evolution of HTML. All the codes are defined in a Document Type Definition (DTD). The presentation (fonts, colour, layout, etc.) is described by a Cascading Style Sheet (CSS), which allows the structure to be separated from the appearance, giving greater flexibility and accessibility in presenting pages on a variety of media.

Whichever coding system is chosen, it is vital that tags are applied consistently and accurately, so it is at best risky, at worst disastrous, to attempt to key in codes by hand. Mistakes are inevitable, so the process should be automated as much as possible with the use of global

find and replace routines, ideally built into macros, or by proprietary software that makes coding an easier and more intuitive process, as well as checking that it has been done correctly (validation).

Unicode

As the ASCII character set is limited to 128 characters, more extensive sets were developed to encompass more characters, notably the extended ASCII, or ANSI (American National Standards Institute) set, which has 256. The most significant development in recent years has been the Unicode set, which ‘provides a unique number for every character, no matter what the platform, no matter what the program, no matter what the language’, and can accommodate over 32,000 characters. The Unicode standard has been adopted by many software companies, including Microsoft and Apple Mac, but not by all publishing software producers, so it is risky to use it without checking with the typesetter. HTML and XML support Unicode to some extent, but not without problems.

16.4

HEALTH AND SAFETY CONCERNS

The main concern that on-screen editors have is developing repetitive strain injury (RSI). This is due to damage to the tendons, nerves and muscles of the upper limbs caused by repeating a limited number of physical movements. It is characterized by numbness, pain and muscle wasting. There are several steps you can take (if not too late) to safeguard yourself, regarding workstation set up, taking regular breaks or doing different activities, stretching exercises and changing your mouse settings.

Eye strain is another occupational hazard: again, correct workstation set up is important to minimize reflections and glare.

The Health and Safety (Display Screen Equipment) Regulations Act 1992 and various EC Directives have set standards covering the use of keyboards, software, desk and chair design and lighting. Self-employed copy-editors, who are not legally obliged to follow these regulations, will also benefit from the guidance offered. Type ‘repetitive strain injury’ into your browser for specific advice.

Excessive use of the mouse, rather than the keyboard, is more likely to be the culprit in RSI. One tip is therefore to use keyboard shortcuts as much as possible, and leave the mouse alone. Once memorized, keyboard shortcuts are also much quicker than using the mouse, as pointing and clicking slows you down.

16.5

SOFTWARE TOOLS

In the journey that ideas take from the author's imagination to the printed page or its electronic equivalent, various types of computer program may be used to capture the words in a communicable form. These range from text editors through word-processing software to publishing programs. What these applications all have in common is the ability to create, alter, view and print a document electronically. How they vary is in the availability and degree of sophistication of the tools that enable text to be manipulated, particularly with regard to formatting and layout.

Although the difference between these types of application might appear to be clear-cut, the distinction may be blurred by add-ons or plug-ins that extend the functionality of the programs.

Text editors, such as NotePad or BBEdit, have limited or no formatting or layout capabilities. They are useful for editing encoded files, such as XML or TeX input files (see below). They can also be useful in opening files if the application that created them is not available, thus making the text (but not the formatting) accessible (see also section 16.3.5).

The more sophisticated text manipulation features that *word-processing* software offers make it of value to the on-screen copy-editor. These are discussed in more detail below, but include templates, styles and macros, tools that are available in all the main word-processing programs. Despite manufacturers' claims, page layout can be at best a frustrating process if the document is at all complex or more than a few pages long, and, at worst, can produce amateurish results, as word processors lack the fine control that *publishing programs* offer.

The latter range from 'low-end' programs developed for the non-professional to 'high-end' typesetting software. The range differs not

just in price but also in the degree of precision in typography, layout and colour control and the ability to impose pages for the printer.

TeX is a specialist typesetting tool that is particularly popular for setting complex mathematics, although it need not be confined to that purpose. It is usually encountered in the more user-friendly form of document preparation systems such as LaTeX. The program reads-in text from a suitably prepared input file, and creates ('compiles') a device-independent (DVI) file which encodes information on the fonts to be used and the positioning of the characters on the printed page. DVI files can then be translated into a format such as PDF suitable for viewing on-screen or sending to the printer.

16.5.1 Software selection

Copy-editors doing conventional mark-up would not usually consider page layout as being part of the job, that task being left to the designer or typesetter. Sometimes you might need to keep layout in mind, and adjust copy to fit a predetermined space, but you are not generally concerned with the exact positioning of images, tables or running heads, for example. This has changed with the promotion of software that claims to do it all, but it is worth considering whether this is a valid claim.

Many copy-editors cannot choose the software that they use – that is determined for them by their employer. If you are making or can influence that choice, however, consider the main tasks that you will be dealing with and whether page layout is a requirement. If so, typesetting software offers more flexibility, but lacks the range of editing tools that word processors offer. Word processors have table editors and graphics tools but it may be more efficient to use spreadsheet software for tables and a dedicated drawing or painting program for graphics. Each package has its own strengths and weaknesses, so a variety of programs will probably be needed for maximum efficiency. The main issue then becomes the ease of exchange of files between these different programs.

The strength of the major word-processing packages is their ability to be customized to a high degree. This means that it is feasible to adapt or create tools that can be tailored to suit a particular copy-editor,

publisher, author, periodical or project. This is done chiefly through the customization of templates and styles, macros, predictive text tools, menus, toolbars and shortcut keys.

The rest of this section examines the use of such customizations in on-screen editing – but tries to be non-software-specific, as programs vary and, in any case, such instructions would soon be out of date as new versions are released. It is best to get to know your own application well through manuals, training courses, online help or by experimenting.

16.5.2 Find and replace

Find and replace is one of the most useful and powerful features that word processors have to offer to the on-screen editor. The principle is straightforward: find all occurrences of 'A' in an electronic document and change them to 'B'. It is widely used to replace whole or parts of words or phrases with another – say, all instances of 'cat' with 'dog' – although its application need not be limited to strings of text. The downside of such an unselective approach is the danger of introducing unintended errors – in the last example, 'catastrophe' would become 'dogastrophe'! Many copy-editors have lurid examples of global changes that went wildly wrong, either of their own doing or of their author's. Do not be put off experimenting, though: make sure you save first, then if things go wrong you can always undo or go back to the previous saved version.

The objective is to focus on the target (the item(s) to be changed) using options such as matching the case, but without producing 'collateral damage', that is, inadvertent mistakes. The ideal is to make changes with 100 per cent precision without adding any new errors.

To improve accuracy, consider what makes the target unique:

- Can the search be confined to either upper or lower case or to whole words? An example would be finding an abbreviation such as USA while ignoring 'usable' even though it has the same combination of letters.
- Do surrounding punctuation or spaces distinguish it from similar text? For example, adding a full point followed by a space at the

start of the search string would confine it to words at the beginning of a sentence.

- Is it characterized by its formatting or style? You could find and replace all instances of underline with italic, for example, or search only those paragraphs with a particular heading style applied.

In certain circumstances, a global find and replace routine may correct a large number of errors but introduce a few new ones. It is quicker to do a global replace and correct the new errors than it is to check each change before you make it. Adding colour or highlighting to the operation makes new mistakes stand out and is safer than relying on spotting them by eye. After serving its purpose, the colour/highlight is removed by another global change.

It may not be possible to make the desired corrections in one operation: it may be necessary to do several find and replace operations to work towards your goal. Consider variations in usage that may make this necessary; for example, the symbol *p* for probability value may have been typed in both upper and lower case, in roman or italic, with or without a space between it and its operator. You will need to find all these different forms to replace it with your house-style preference, unless you know for certain what the author has used in every case.

Use caution if there is text that should retain original spelling, for example quotations and reference lists. If it is too fiddly to remove them physically from the document to avoid changes, ‘protect’ these elements from find and replace operations by adding an attribute, for example colour or highlight, which can be exploited to make find and replace routines exclusive.

Authors sometimes do not know how to create a special sort, such as accented characters or Greek letters. They may create an approximation that has to be replaced with the correct symbol or its suitable equivalent code (see section 16.3.7). It is common, for example, to find the degree symbol typed as a lower-case, superscript ‘o’.

Formatting such as colour and highlighting can be used to mark text that has to be changed (e.g. for house-style reasons), but that cannot be dealt with in a find and replace operation, perhaps because the sentence has to be recast. You may need to avoid certain terms,

for example, but only in specific contexts: using find and replace with formatting can therefore act as a reminder that such words or phrases need your editorial attention.

16.5.3 **Macros**

Competent on-screen copy-editors use macros – it is the feature that distinguishes efficient copy-editors from the rest more than any other. But what is a macro? It is an instruction to perform a series of actions, for example to do a sequence of global find and replace operations or to apply specified page set-up parameters. It will do the actions in a fraction of the time you would take, and will probably be more consistent than you. The benefits of using macros therefore greatly outweigh the time taken to learn the technique.

Word-processing programs use different scripting languages to construct the commands that macros use, but you do not need to have programming skills to create them. Fortunately the software is equipped with a macro recorder; once turned on, it records your actions as you make them, then stores them for future use. To redo the same operations, you simply run the macro. If you want to edit the commands to extend their capabilities, you can get by with a basic knowledge of the programming language and a modicum of common sense.

Macros really show their mettle in performing many of the pre-editing procedures described earlier. Establishing and using clean-up and house-style macros can make a significant difference to the quality and speed of your work. The checklist for on-screen editing details some suggestions for procedures that could be incorporated in pre-editing macros, but there will be many other useful operations that you can add to your own list. A considerable benefit of using macros is that it frees you from having to correct mundane errors manually, enabling you to concentrate on the content without distractions.

Depending on the software application, macros may be stored as separate files or within a template (see below), so that they can be used only if the working document has the relevant template attached or loaded.

16.5.4 **Templates**

A template is a file with a preset format, used by many applications so that the formatting parameters do not have to be re-created each time. Every document is based on a template. Depending on the software, templates can be customized by adapting various tools stored within them, such as styles, macros, toolbars, menus, predictive text and shortcut keys. They can thus be tailored to suit a particular job, journal, publisher, author, etc. Templates can therefore help you to work more efficiently, improving consistency and speed through the tools stored within them.

16.5.5 **Styles**

The appearance of the text in a word-processed file, regarding font and typesize, position, colour, etc., is dictated by the style applied to the paragraph, as well as by local formatting added directly 'on top' of the style, for example to make a word italic. Alternatively, local formatting can be added as character styles, but not all typesetting programs can import them.

Existing styles can be modified or new ones created. They can be imported into typesetting systems or converted to codes and represent a powerful way of adding structural as well formatting information to a document.

There is no need to edit on-screen in the font that the author has chosen, or even the one that will be used in the final output, unless you are producing it, so use styles formatted in a way that you find most comfortable to work with. The typesetter's own styles will override yours when the document is imported.

16.5.6 **Marking changes**

In word-processing programs that have the capability of tracking revisions, the feature can be turned on while copy-editing. Alternatively, a comparison of the copy-edited file can be made against the unedited one, and changes marked electronically. Revisions can be viewed on-screen or hidden, and can be printed.

It is not particularly easy to pick your way through the revisions in even a moderately copy-edited document, so it is worthwhile discriminating those changes that you mark; for example, it is probably not necessary to mark changes carried out by your pre-editing macros. Turning revision marking on and off with a shortcut key makes it even easier to choose which changes to mark.

Files with revision marking should not be sent to the typesetter, for reasons discussed in section 16.2.5.

16.5.7 **Predictive text**

Several word-processing programs can store text that can be automatically inserted upon typing a specific key combination. It does not affect existing text; that is, it is not a find and replace operation. It is used to correct predefined spelling errors automatically, or to save keystrokes where the same text must be entered repeatedly, for example an address or project title. The feature can be turned off if it is annoying you but it can be a useful time-saver for entering standard text.

16.6

OTHER TYPES OF ON-SCREEN EDITING

The demand for material to be available in a variety of electronic media as well as in print has given the on-screen editor the opportunity to apply a new layer of expertise on top of the usual copy-editorial attention to detail. This may entail working on PDFs, web pages or multimedia.

16.6.1 **PDFs**

Portable Document Format (PDF) is a file format that was developed by Adobe in the early 1990s, which enables files to be viewed and printed regardless of the applications or the operating system used to create the original file. It can describe documents that have any combination of text and graphics, fonts, colour and audio so that they can be accessed as intended, without loss of any of these elements. It is therefore an invaluable method of sharing files, which can be password-protected and are searchable.

PDF readers, such as Adobe's own, are free and can display and print, but not create or edit, the files. PDFs are created by Adobe Acrobat® or other non-Adobe conversion products, and an increasing number of applications can export straight to the format. Printers generally prefer PDFs for ink-on-paper products and, because current PDFs include XML tags (see pp. 416–17 above), they can be loaded on a variety of multimedia, including websites, handheld computers and screen readers.

You may therefore be sent a PDF to copy-edit – how you do so will depend on whether you have the capability to mark up the files. If you have a PDF reader only, you are restricted to printing out the files and marking them like a conventional proof. Having the PDF is still useful, however, as text or images that are hard to read (because of either font or screen size) can be enlarged on-screen for ease of checking.

PDFs can be edited with Adobe Acrobat® or with a PDF editor, which can be bought as a stand-alone product. It is possible to change the text or formatting directly, for example add/delete text or change font size or colour, but only if you have the correct font installed or embedded and you have digital 'permission' to do so. If you did not create the PDF, it is wise to check that that is what is required. If changes are anything other than minor, it is best to amend the source file and re-create the PDF.

More commonly, 'editing' consists of marking up and annotating the pages with various commenting and mark-up tools. It is possible, for example, to highlight and cross out text, add notes and comments and 'draw' proof marks by hand (a graphics tablet is best for this). Features such as thumbnails (a tiny image of the page to help navigation) and the zoom and search facilities help make your job easier.

You will probably develop a method that suits you best, using a combination of tools. If you are returning marked PDFs to a typesetter, you may be able to get useful feedback about what works best.

Be aware that, although they usually look like proofs, PDFs may not have been through an editing stage. In this case, you will need to do a combination of copy-editing and proofreading – a copy-editorial proofread or a 'proofedit', to coin a word. Assess the job and make sure you have agreed the scope of the changes first, as they may be more extensive than the originator expects, affecting budget and schedule.

16.6.2 Websites

The distinction should be made here between copy-editing text that is destined eventually for online use (and usually for print as well), and copy-editing text that is already online. The former situation, in which HTML/XML files are created from the publishing or word-processing software, does not usually affect the way on-screen copy-editors work compared with the way you work on a printed product, except that you may be required to leave certain embedded elements, such as hyperlinks, in place. Advice about this should be sought from the web administrator.

If material is being adapted from print, you may need to rewrite it so that it is suitable for online use – a process known as repurposing or reversioning. There are many considerations that need to be taken into account for this: usability, accessibility, readership, budget and so on. It is worth finding out how people use the web, which differs from the way they use print; there are many references on this topic.

If you are working on websites but are not required (or do not have the tools or the skills) to copy-edit the mark-up language, print a hard copy of each web page and mark it up like a conventional proof.

The pages may not have been copy-edited before posting. If so, you will need to do a combined edit and proofread or ‘proofedit’. In addition to the usual copy-editorial duties of checking for consistency, accuracy, logicity and house style, several online tasks are needed to test that the site functions properly. You should:

- check all pages against the website inventory list, to make sure none is missing
- check text wrapping at different browser font size settings, for example larger, medium and smaller; mark misalignments and crowded text and make sure special characters are displaying properly
- note any pages that are slow to load and check that technical standards regarding monitor settings and load time have been met, if known
- check that all navigation elements and hyperlinks are viable and take you to the appropriate page; make sure there are no ‘blind

alleys’, that is, pages with no links, and check that external links open in a new browser window

- ensure that forms, for example for registering user details, work properly
- be aware that some pages can exist in more than one version, that is, they will change on subsequent visits prompted by ‘cookies’ that recognize that you are making a return visit
- note any errors in images, video, animation, audio and rollovers (see the [glossary](#), p. 501)
- check that all images have ‘ALT’ tags (see the [glossary](#)) and check the ALT text, which should describe the function of the image, not just the image itself
- check metatags in the source code (see the [glossary](#)) – if titles are misspelt, search engines might not pick them up.

As with revised page proofs, you may need to check that all amendments have been done before the final version is posted.

16.6.3 **Multimedia products**

The skills and knowledge required to copy-edit material for other electronic media such as that developed for use in interactive educational material and e-books for handheld computers are similar to those used to copy-edit websites, in that part of the job that involves user testing. Bear in mind that you are dealing with non-linear systems, that is, users may enter or leave at any point, so elements must be sufficient to themselves. Screen size is limited so information must be in digestible ‘chunks’. Source material may include film, video, digital media, sound, graphics or text.

16.7

CHECKLIST FOR ON-SCREEN EDITING

Note: some features, e.g. fields, are not present in all word-processing programs but are mentioned here for completeness.

- Screen files for viruses with up-to-date antivirus software.
- Expand compressed files if necessary.

- Convert/translate if necessary into file format readable by your software.
- Make a copy and rename if necessary, using logical filenames, e.g. Chapter 1, or incorporating a unique identifier (for serial publications). Keep original files unchanged.
- Organize files in folders, so that they can be located easily.
- If hard copy is available, check against files:

Check completeness. Do you have everything (especially ‘extras’ such as tables, boxes, appendixes, notes, bibliography, captions)? Are there any gaps or overlaps? List any missing material.

Check that hard copy matches files – not line by line but at prominent points, e.g. start, end, main headings, boxes, tables. If there is a discrepancy, decide which is the final version (check with author if possible).

Check dates. If the hard copy is dated, does it correspond with the file? Are any file dates very different from the rest (have you been sent an earlier draft in error)?

Check for conversion/translation errors, if relevant. Look for problems with layout (e.g. column alignment), formatting and/or special characters disappearing or changing. If problems are extensive, consider a different method of file exchange, e.g. RTF.

- Assess the hard copy. Run your eye down several random pages to get a feel for the job, noting errors such as incorrect formatting and characters (e.g. O/o), inconsistencies, literals and house-style points. If it is to be typeset, note potential problems, e.g. indented paragraphs, automatic lists, headers/footers, embedded material (notes, graphics, tables, boxes, hyperlinks, multi-line equations) and special sorts, e.g. maths symbols, Greek or Hebrew letters, accented characters. Plan find and replace routines and macros.
- Consider combining or linking files to make navigation easier, and to avoid running the same find and replace routines and macros on multiple files. Alternatively, use a macro that enables find and replace on a batch of documents simultaneously.
- Throughout the project, save *frequently* and make back-ups *regularly!*

- Attach or load the relevant template or create one for this job.
- Familiarize yourself with the word-processor styles list or create/modify your own list; assess whether the author's styles (if used) need replacement.
- If using codes, decide on a system and method of applying them (if the decision has not already been made for you).
- Run macros, for example to clean up general inconsistencies and errors, and to standardize settings. (If you are using electronic revision marking, consider turning it on *after* this process, to avoid excessive overmarking.) The pre-editing macros might:

Remove multiple spaces and blank lines, unwanted spaces before paragraph marks and punctuation, tabs and spaces used to indent paragraphs, unnecessary manual breaks and optional hyphens.

Substitute incorrectly typed special sorts, either with appropriate symbol or with suitable equivalent code, e.g. spaced hyphen with en rule; three dots with ellipsis character; spaced 'x' with multiplication sign; underlined '+', '<', '>' with correct symbols; superscript 'o' with degree symbol.

Amend incorrect formatting, e.g. underline to italic; raised/lowered characters to super/subscripts.

Convert hyperlinks and fields, if present, to ordinary text. (But retain hyperlinks if electronic product.)

Detect any comments and bookmarks (act on contents if necessary, then delete).

Set appropriate spell-checker dictionary.

Apply standard page size, margins, pagination.

Set preferred document view and zoom percentage, clear find and replace options and return to the top of document.

- Optional routines may apply some elements of house style. (Take steps to 'protect' any text that should not be changed, e.g. quotations and reference lists, by removing them to a separate file or using an attribute or style to shield them.) These macros might:

Regularize quote marks (single/double, straight/smart).

Insert en rules (or codes) in number spans and compounds, e.g. 'oil–water interface'.

Correct common misspellings, e.g. 'liase'.

Delete redundant apostrophes in dates and abbreviations, e.g. '1990's'.

Make specific s/z spelling changes, e.g. organis(z)-e/ing/ation.

Standardize characters and spacing for statistical notation, e.g. probability value.

Italicize (or not) set words and phrases, e.g. 'et al.', 'in vitro', 'per se'.

Sort keywords (in periodicals) into alphabetical order.

Highlight table and figure citations to help you locate them, and highlight dates to aid reference checking.

Apply the predominant word-processor style, usually to the body text.

- If job is to be typeset – unless typesetter advises you otherwise – remove embedded elements, i.e. graphics, tables, captions, multi-line equations and boxes, flagging their position as guidance in subsequent layout. Change embedded foot/endnotes and automatic lists to ordinary text, preferably using a macro.
- Apply other word-processor styles as required (if the structure is to be coded, use a macro to replace styles with codes after copy-editing, as visible codes are not user-friendly to work with).
- Turn on revision tracking, if required; hide on-screen marks while editing, if preferred.
- Check any references and edit, using find and replace where possible; split the screen to view text citations and the reference list simultaneously; use colour/highlight to 'tick off' checked references.
- Check that figure, table, box, equation citations are present (if required), correct, in order and consistent; use the find tool to facilitate this.
- Edit text using, where possible, find and replace, navigation and text selection keyboard shortcuts, copy/cut and paste, optional spell-check, predictive text tools, etc. Copy/paste words to list of spelling, hyphenation and usage decisions, using sort facility to alphabetize.
- Edit captions, tables, boxes, prelims, end matter.
- Mark up hard copy of figures (if required), equations and tables if to be rekeyed.
- Turn off revision marking, if used.

- Prepare table of contents, if required – automatically if styles used (but change to ordinary text if created as field), or with copy/paste.
- Run macro(s) to finalize copy by, for example, replacing styles, local formatting and special characters with codes; removing comments, colour/highlighting used as aide-memoire, header/footer.
- Print hard copy and read, if time allows; mark any further amendments to files (tick to show they are done), or print fresh hard copy, which *must* match files. Mark with highlighter any special characters not coded and send to typesetter. Alternatively create a PDF, if you have the means, so that the typesetter can see what was intended in the event of errors on importation.
- Check all revision marks (if used) have been removed; save a new copy of the files in the desired format (this wipes out the version history that can cause software to import earlier, uncorrected versions of files).
- Prepare a report for the typesetter stating the project title, contact details, hard-copy enclosures, electronic media (filenames, format, codes, style list) and any comments regarding special characters, tables and equations, etc.

Appendix 1

Checklist of copy-editing

This list is not exhaustive, so read the relevant section of the book: the relevant chapter or section number is given beside each heading or individual item. Some sections assume that you have been working primarily on a hard copy of the text (see section 16.7 for a checklist for on-screen editing), but most of it is applicable to all copy-editing tasks whether on a hard copy or on-screen.

An asterisk indicates things that could be done or considered at a preliminary stage, a dagger those that may be dealt with by the designer or production department, or covered by general instructions to the typesetter.

GENERAL

Completeness and organization (3.4)

- * Confirm that the electronic files have been tested and checked to see that they match the hard copy exactly.
- * Check that typesetter has all necessary fonts. If not, make it clear exactly what is wanted, and say whether each unusual character is used more than once or twice and if so whether it occurs throughout or only in one or two sections (2.1.1).
- * Check that no folios are missing. If no fo. 66, make this clear.
- * Number folios in one sequence. If extra folio added after 66, number it 66a; say '66a follows' on 66 and '67 follows' on 66a.
- * Mark where arabic pagination begins.
- * Mark 'run on', 'fresh page', 'recto', 'verso blank', where appropriate.
(† A general note saying whether chapters start on fresh pages, rectos, or run on, is also useful.)

If a substantial amount of material has been added or deleted during copy-editing, say 10 folios or more, tell production department; give details if cuts or additions are localized.

Check all numbering systems: chapters, sections, illustrations, tables, equations, etc.

Ask commissioning editor or author for any missing material.

Find out and tell designer and production department the length, position and arrival date of anything that cannot be supplied immediately.

**Legibility, ambiguous characters, special sorts
(2.1.1, 3.6, 13.2)**

See that all handwritten amendments are legible or have been replaced with typed versions.

Identify capital O/zero, l/I, roman one/capital I; minus/em rule/en rule, x/multiplication sign, decimal/multiplication point, Greek letters, etc., where necessary.

Identify phonetic symbols, e.g. a/a, g/g, :/: (see appendix 4).

Identify superscripts, subscripts where not clear in typescript and diagrams. Say whether they should be aligned or staggered if superscripts and subscripts appear together.

Mark bold, italic, small capitals, underline.

Numbered or lettered paragraphs

Are cross-references unambiguous? (6.4)

If numbers or letters are necessary, they should be consistently with or without parentheses, and preferably not with closing parenthesis only.

Similar kinds of paragraph should have similar indentation (3.4):

2. xxx *or* 2. xxxx
xxxxxxx xxxx

Breaks in text where no subheading (3.4.5)

Mark each —.

If spacing between paragraphs is erratic, say ‘extra space only where marked’.

Where large spaces have no significance, draw line across them.

Design specification

New copy sent with typescript should be amended in a contrasting colour where necessary and identified as the copy to be followed. Any specimen pages should be amended throughout, if necessary.

Copyright (3.7)

Check that all sources (quotations, tables, line drawings and halftones) are acknowledged, and that acknowledgements comply with copyright holder’s stipulations about wording, position of acknowledgements, etc.

Author's argument

- Check for errors of fact (names, dates, etc.).
- Check for inconsistencies and contradictions in author's argument.
- Is level of language appropriate to readership?
- Check for obscure, misleading or ambiguous sentences.
- Check for non sequiturs, repetition.
- Check for mixed metaphors.
- Check grammar and punctuation (see also Punctuation below).
- Check paragraphing.
- Check for libel (3.1.3).
- Check for bias and parochialisms (6.2; see also below).
- Check safety (3.1.4, 6.13).

HOUSE STYLE (6)

- (*Not* to be implemented in book, article and journal titles, or in quotations except author's own translations.)
- Stet first occurrence (in text, notes and prelims) of optional spellings and of departures from normal style.
- Mark abbreviations (6.1), sources, etc., to be spaced or closed up according to your house style.

Abbreviations (6.1)

- Are unfamiliar ones explained in list in prelims or at first occurrence?
- Are they consistent, e.g. % or per cent?
- Is use of capitals or small capitals consistent?
- Is omission or inclusion of points in NATO, etc., consistent?
- In British-style books remove points in St and other contractions that include last letter of singular.
- Is inclusion/omission of commas with 'i.e.', 'e.g.', 'etc.', consistent?
- Avoid 'l.' (line) if lining figures used.

Bias and parochialisms (6.2)

- Watch out for bias and stereotypes.
- Change 'this country', etc.; spell out abbreviations likely to be unfamiliar to overseas readers.

Capitalization (6.3)

Mark all capitals where confusion is possible.

Mark all small capitals, e.g. for complete words, vol. nos., abbreviations where appropriate (e.g. AD, BC), except where lining figures are used.

Is capitalization of special terms consistent?

Cross-references (6.4)

Check chapter, section, table, figure, equation numbers; change roman to arabic where necessary.

Are they consistently capital/l.c., abbreviated or not?

Use above, below rather than *supra*, *infra*.

Change folio numbers to two or three zeros or bullets so that author and proofreader pick them up at proof stage; rewrite folio numbers in the margin or leave visible under crossing out.

If footnotes to be numbered by page, change reference to footnote from 'n. 61' to 'p. 000, n. 0'.

Dates (6.5.1)

Consistent style? Avoid arabic numbers for months, even in footnotes, as 1.4.05 means 1 April in Britain, 4 January in USA.

Change 'two years ago' to actual year.

Italic (6.7)

Check that correctly and consistently used.

Check plural 's' italic, possessive 's' roman.

Numbers, units, etc. (6.10)

Check spelling-out, elision (but see section 6.10.7 for quantities that should not be elided).

Check comma or space to indicate thousands.

Change decimal comma to point; say whether decimal points are to be low or centred (for medial multiplication points and en points – see pp. 318–19 and 491).

Remove point and plural 's' after abbreviated units.

Add zero before decimal point if no digit there at present, except in levels of probability and ballistics.

Punctuation (6.12)

Check hyphenation.

Stet hyphens at end of typed lines, where appropriate.

Mark spaced en rules for parenthetical dashes.

Mark any (unspaced) en rules needed for sense, e.g. 'oil–water interface'.

Check punctuation with closing quote (11.1).

Check possessives, e.g. Thomas' or Thomas's.

Use comma at end of clause if one at beginning, and vice versa.

Spelling (6.14)

Correct spelling errors.

Ensure consistency (except in quotations, book titles, etc.) of optional spellings.

Make use of accents consistent. Tell typesetter if accents needed on French capitals.

Mark oe ligatures in French, if required; ae ligatures in Old English.

Check spelling of proper names, especially those which have two accepted forms. Is author consistent in use of native/anglicized forms?

Check consistent use of ü/ue, etc., where appropriate.

PRELIMINARY PAGES (7)

(For reprints and new editions see 15.3; for works in more than one volume 12.2.)

See that copy is complete (i.e. *all* wording supplied) and that order of items is clear. If one item is not available, give approximate length, or exact length if prelims are to be paginated in arabic with the text.

* Mark fresh pages and rectos.

Say where arabic pagination is to begin.

Half-title (7.1)

Provide list of preliminary matter for typesetter if not all items are in contents list (e.g. series list, dedication, epigraph).

Check that all necessary wording has been provided and that the author's name and affiliation (if given) are the same as on the title page and the book jacket or cover. If there is a blurb, it should match the blurb on the jacket or cover.

Series page (7.2)

Is a list of books in series, or author's other books, needed? Provide up-to-date version.

Frontispiece (7.3)

Provide illustration and caption.

Title page (7.4)

Title, author's name and qualifications or affiliation should be as in the jacket or cover wording (and in any blurb about the author on the half-title).

Verso of title page (7.5)

Check copyright notice. Does it give right owner and date(s)? Should it be qualified or omitted?

Check there is a notice about performing rights (if relevant).

Check publication history. (For reprints and new editions, see 15.)

Check publisher's and printer's names and addresses.

Insert CIP data and British Library statement (if relevant).

Check ISBN(s) correct.

Insert any necessary waivers, such as a URL disclaimer.

Dedication and epigraph (7.7)

Which page?

All lists

Remove 'list of' from heading.

Put '*page 0*' opposite first item.

Delete point at end of each item.

Contents list (7.8)

Is it complete (e.g. preliminary matter and index included)?

Is it too full? (Query if more than first grade of subheading included.)

Is it not full enough? (Query or correct if shortened chapter titles are being used: they should match the chapter openings.)

Check that it tallies in numbering (preferably arabic), wording, spelling, capitalization (where appropriate), hyphenation and order with prelims and text.

† Mark up for style.

List(s) of illustrations (7.10)

Is it necessary?

Does it tally with captions, but each containing minimum necessary for its purpose?

Check that word 'Fig.' is not repeated before each item.

List of tables (7.11)

Is it necessary?

Check against table headings.

Check that word 'table' is not repeated before each item.

List of contributors (7.12)

Is it complete?

Check that names match contents list and chapter openings.

Affiliations of foreign authors should be in English form.

Preface (7.13)

Delete author's initials/name and date unless strong reasons for including them.

If it is a series preface or note to reader, does it apply fully to this volume?

Check that any 'Preface' or 'Foreword' is correctly titled, i.e. 'Preface' by author, 'Foreword' by someone else.

Acknowledgements (7.14)

Are they available and complete?

Confirm that picture credits are included if necessary.

List of abbreviations (7.15)

Is it needed?

Check coverage.

Check order, and use of italic and points.

Other preliminary matter (7.16)

Is a note on notation, system of transliteration, etc., needed?

RUNNING HEADS (9.1)

Make sure each running head will fit across page.

Assuming you know what the design specification says, indicate which words need an initial capital.

Say whether typesetter is to use new or old section title if new section starts below top of page. If more than one new section, should first or last be used?

Supply list if contents list cannot be followed exactly, e.g. if short forms needed or quotes around words usually italicized in the text.

In running heads that are to be chapter left, section heading right, give the chapter title as first right-hand running head if no section heading on first right-hand page of chapter.

SUBHEADINGS (9.3)

* Are there too many grades?

Check numbering system. Is it helpful?

* Code each grade.

Mark essential capitals.

Check no full point if broken off, but full point if run on.

- * Take marginal headings into type area.
Add quotes to words or phrases usually distinguished by italic, if necessary.

FOOTNOTES AND ENDNOTES (9.4; see also 'References in notes', p. 443)

Are notes full enough/too full?

Check that all notes have text reference and vice versa.

Number throughout chapter if endnotes or if footnotes that are not to be numbered by page; if already numbered throughout chapter, check that sequence complete with no gaps or additional numbers.

Move text indicators to break in sense, where appropriate.

Footnotes

Are they too long (e.g. do they contain displayed quotations)? If so, can they be moved into text?

- † Tell typesetter whether a footnote that runs over on to another page should have a rule or 'continued' line to divide it from the text on the second page.

Make clear to the typesetter whether to be EN (at end of chapter or end of book) or FN.

Endnotes

Running heads should be 'Notes to pages 000–0'.

TABLES (9.5)

Are they useful; and do they display the information in the best way?

Indicate extent of table and notes if not clear in typescript.

- * Mark or key in approximate positions in margin, if separate in typescript.
If some have titles, should they all?

Check numbering. Unless there are very few, all tables should be numbered in case they have to be moved.

In text change 'as follows' to 'as in table 5'.

- If table is in middle of paragraph, mark text to run on.
- Show where horizontal rules should be inserted.
- Identify column headings, etc., where necessary.
- Check length of spanner rules.
- Identify any vertical rules that are essential.
- Check that table and column headings include *minimum* necessary wording, and that units are identified.
- Check totals and any other figures that can be cross-checked. Do spans overlap?
- Add zero before decimal point if no digit there at present, except in levels of probability and ballistics.
- Change decimal comma to point.
- Check comma or space to indicate thousands, including four-digit numbers where these need to align with five-digit ones.
- Delete full point at end of item.
- Replace ditto marks as appropriate.
- Are source and date given for data?
- Has permission been obtained, if necessary?
- See that table notes are consistent, and in a separate sequence from footnotes or endnotes.
- † Say whether setting may be unjustified in narrow columns.
- † Say whether turnovers flush left or indented (and, if indented, how much).
- Say how items in column should be aligned: flush left in each column, or decimal point or units aligned.

Large tables (9.5.3)

- If a table occupies more than one folio, make clear how it runs on (sideways or downwards).
- If too big for a page, where can it be split?
- † Give instructions about 'continued' lines for table titles and column headings, and about placing of any notes with indicators in the table.

NUMBERED OR UNNUMBERED LISTS (3.4)

- Are these laid out clearly for the reader and identified for the typesetter?
- † Mark indentation scheme.

Are any numbering/lettering systems helpful and consistent?
Are any cross-references to items unambiguous?

OTHER TABULATED MATERIAL

Punctuation at the end of broken-off phrases should, within reason, be consistent (or consistently omitted).

Replace ditto marks (p. 166).

Do not use small type if this would imply that displayed material has been quoted from elsewhere.

APPENDICES (9.6)

- * Mark fresh page or run on.
- * Mark small type for whole or part of appendix, where applicable.

GLOSSARY (9.7)

Check alphabetical order, use of italic, punctuation; avoid (or explain) use of foreign alphabetical order.

Check that essential terms are included.

Confirm that all entries are mentioned in the text/body of the book.

INDEX (8; see also fuller checklist in 8.1)

Is coverage satisfactory?

Check that entries are concise but informative.

Check alphabetical order of entries.

Check order and punctuation of subentries and sub-subentries. Should they be run on or broken off?

Check cross-references. Information should be in one place, with cross-reference in the other (or in both if few page references), never half in each place.

Check capitalization and use of italic.

Elide pairs of numbers.

Check consistency of references to notes.

† Say whether and where 'continued' lines should be inserted.

† Say how much turnover lines and broken-off subentries should be indented.

Author index cum list of references (8.3.4, 10.2.3)

Add cross-references from second, etc., authors.

Have ‘*et al.*’ authors been indexed?

BIBLIOGRAPHICAL REFERENCES (10)

References in text

Author–date system (10.2): check names and dates against list of references, make use of &/and consistent, also use of *et al.*, punctuation between name and date, between two references, between date and page number; ‘a’ in 1960a to be consistently roman or italic.

Numbered references (10.3, 10.4): check complete sequence of numbers.

* Should numbers be in parentheses or square brackets to distinguish them from superscripts used in the text?

References in notes

Check consistent system for first and subsequent mentions.

Check wording, spelling, capitalization, date, etc., against bibliography; standardize capitalization system unless good reason for not doing so.

Remove *op. cit.*, *loc. cit.*, substituting short title where necessary.

Ibid., etc., consistently italic or roman, preferably not followed by comma, to avoid double punctuation.

Is *ibid.* correctly used?

Do not try to make Command Paper abbreviations consistent.

Standardize punctuation, use of vol. and p.; use pp. if referring to more than one page; close f., ff. up to number when following page number.

Mark roman volume numbers (but not page numbers) to be small capitals (if available), except where lining figures are used.

Mark space in ‘p.33’, etc., if none in typescript.

Mark sources such as iv. ix. 6 and 6.4 to be consistently closed up or spaced.

Standardize use of parentheses.

Are abbreviations (e.g. for documents, journals) explained somewhere, if necessary?

Bibliography or list of references

Is bibliography easy to use or subdivided too much?

Check alphabetical order of authors, order of publications by one author, pair of authors, etc.

Check convention for titles by same author: often indentation where author(s) exactly the same, repeat names where any change.

Check completeness, order, punctuation within each item. If text references are 'Smith 1960', date should follow immediately after author's name.

Mark italic and capitalization.

Are quotes consistently included/omitted round article titles?

Check consistency of abbreviations.

Mark arabic volume numbers for journals to be bold if appropriate (usually in science/medical books and journals).

Mark roman volume numbers to be small capitals (if available) except with lining figures.

Are publication places consistently anglicized?

Are too many publication places given?

Are publishers' names consistent in style, except where name has changed?

† Mark indentation of turnovers.

LITERARY MATERIAL (11)

Quotations (11.1)

Spot-check for accuracy.

Check all items that are quoted twice (i.e. phrases from a longer quoted passage) for consistency.

Change double to single quotes, single to double, as appropriate.

Use square brackets for editorial interpolations.

Check punctuation to introduce quotation, and position of punctuation with closing quotes.

Ellipses: standardize number of points (usually three), plus full point if required.

Check that all quotations have sources, and that sources are placed in best position.

Spot-check sources for accuracy. Are right number of lines given (e.g. four lines not called 101–5)?

Displayed quotations

- * Mark any quotations that are to be distinguished from main text by indentation or use of small type.
Mark following line of main text full out or new paragraph.
Should first line of displayed quotations start full out or indented?
Remove quotes from beginning and end of quotations set in small type (but perhaps retain quotes if quotations are to be indented text type).
Adjust punctuation at the end to fit surrounding sentence, e.g. so that sentence does not end with a comma.

Poetry (11.2)

- Mark 'prose' or 'verse' if not obvious, e.g. Latin verse with no capitals for new lines, German prose with capitalized nouns starting lines.
Make sure that stanza breaks are clear.
- † Give instruction about turnover lines.

Plays (11.3)

- See that stage directions, and names within them, are consistent in style and punctuation.
Make speech prefixes consistent in form of name, punctuation, etc.
Do all characters enter/exit as appropriate?
Is alignment of beginning of speech in middle of verse line clear?
See that act and scene numbers are placed correctly and punctuated consistently.

SCIENCE AND MATHEMATICS (13)

- Identify Greek script and bold letters; differentiate between roman and italic within maths and chemistry, and mark italic in running text.
Identify letter l/arabic one, roman one/capital I, capital O/zero, x/multiplication sign, en rule/em rule/minus; clarify confusion between

mathematical signs, letters, etc., e.g. ϕ and \emptyset , \in and ϵ (see fuller list in section 13.2.4).

Identify multiplication points and say whether to be centred or low.

Identify superscripts, subscripts, where not clear in copy; say whether they should be aligned or staggered if superscripts and subscripts appear together.

Check numbering and punctuation of equations; move equation numbers from left to right, if appropriate.

Add brace and centre equation number if one is necessary to make clear that group of equations shares one number.

Check that sequence of brackets is correct.

Convert units to SI where possible, or give SI equivalent.

Check that system of solidi/indices for units is consistent.

Check spacing between number and unit symbol(s).

Check spaces/commas for thousands.

Check that abbreviations, for both special terms and units, are consistent.

Check spelling-out of numbers.

Two-line fractions in running text to be changed to one-line where possible; see that brackets are inserted where necessary, and that sequence of brackets is correct.

Change exponential 'e' to 'exp' where appropriate.

Mark inclusion/omission of vinculum with square roots, adding parentheses where necessary.

† Say whether limits must be set below and above characters or may be set beside them.

Chemistry (13.6)

Spell out abbreviations for elements and compounds.

Mark en rules, em rules, bonds, etc.

Mark small capitals for M (molarity), L and D (laevo, dextro).

Check that italicization and hyphenation of prefixes in names of chemical compounds is consistent.

Is artwork needed for structural formulae? Is simplification possible?

Biology and medicine (13.5, 13.9)

Check abbreviation/spelling-out and italicization of generic and specific names, italicization of genes, capitalization for trade names of drugs.

Check that strains of organisms used in experiments are always typed in the same form.

Watch out for capitalization in common names.

ILLUSTRATIONS (4)

Are illustrations appropriate to the nature and level of the text?

Ask author to confirm that safety aspects have been double-checked.

Has permission been obtained to reproduce any borrowed illustrations?

Check that content is consistent with text and captions.

Separate illustrations from the text where necessary.

Check that originals are complete, and clearly and correctly identified; all illustrations should be numbered for identification, even if numbers not to be printed; folio numbers may be used for unnumbered figures.

Mark approximate position of text illustrations in margin. Check that a list of illustrations is provided in the prelims if necessary and that sources are acknowledged as appropriate.

Compile an illustrations checklist if required (4.1).

Captions (4.1.1)

Provide separate list of captions.

Check sources correctly acknowledged.

Are points consistently included or omitted after illustration number and at end of caption?

Ring illustration number if not to be printed.

First page of each group of illustrations that is to be printed separately from the text should be labelled 'facing p. 000' below the caption if there is no list of illustrations in prelims.

† Say whether each caption is to be the same width as the illustration (if so, give the width of each one) or text measure; also whether turnover lines are to start flush left, to be indented or to be centred.

All diagrams (4.2)

Ring any figures included in text; make copy for artist when necessary.

See that roughs are intelligible.

Provide notes for artist.

See that lettering is consistent with the text.

If using author's lettering, will this be legible after reduction?

- † If diagrams to be relettered, ask for lettering to match the text, e.g. not sans serif, not upright Greek capitals if sloping ones used in text. Provide a list of lettering if complicated and handwritten on rough.

Maps (4.3)

See that author has provided typed list of place names with separate columns for towns, etc., if maps are to be redrawn, or compile one yourself; check spelling and coverage against text.

Graphs (4.4)

See that axes are adequately and consistently labelled; the labels of vertical axes should read upwards.

Halftones (4.5)

See that top is identified, scale provided and masking indicated if necessary.

REPRINTS (15)

Text and illustrations

- * Get corrections from author, corrections file and reviews file. Are all corrections necessary? Will they fit into the available space? Mark corrections, in style consistent with rest of book, on a photocopy of the relevant pages from the latest printing. Make consequent changes, e.g. in cross-references, index.

Preliminary pages (15.3)

Update series list and series editors.
Update author's/contributors' appointments.
Update publisher's address(es).
Update printing history.
Check ISBN, add paperback or 13-digit ISBN if necessary; change 'cloth' to 'hardback' or 'hard covers' where appropriate.
Add URL disclaimer if appropriate.

Change page numbers if something has been added or material has been squeezed up.

Add any additional material to contents list and alter page numbers where necessary.

NEW EDITIONS (15)

Text and illustrations

Find out whether book is to be reset and determine level of copy-editing required (15.2).

- * See that all corrections in corrections file are included, provided author agrees with them.

See that new material is consistent with existing material.

Obtain permission for (both new and old) copyright material.

If numbering of illustrations, etc., changed, correct all cross-references.

Arrange for revision of index.

Preliminary pages (15.3)

Update series list and series editors.

Update author's/contributors' appointments.

Add '[Second] edition' to title page.

Update publisher's address(es).

Add new copyright date.

Add new ISBN.

Add new CIP data, if required.

Add URL disclaimer if appropriate.

Update printing history (adding earlier ISBNs if your publisher intends to include them). See p. 396.

See that contents list and other lists are complete and tally with text.

Should there be a preface explaining how new edition differs from old (if this is not self-evident)? Alter title of old one to 'Preface to the [first] edition' in heading, running heads and contents list.

PROOF STAGE (5)

(This section does not cover proofreading; for that see 5.1, 5.2.)

Is proof complete?

- Is any late material, such as index, foreword or acknowledgements list, now available? If not, chase it.
- Are pages numbered correctly? Are ringed page numbers included on pages that will have no printed page numbers?
- Are running heads correct? Have correct page numbers been inserted in running heads such as 'Notes to pages 123–4'?
- Collate author's proof with any proofreader's proof.
- Are corrections legible, unambiguous and correct, e.g. insertion marks correctly placed (5.2, 5.6, appendix 13)?
- Are corrections consistent in style with rest of book?
- Are all corrections essential?
- If author's proof is heavily corrected, discuss with commissioning editor and let author know if some changes must be overruled.
- See that corrections are correctly colour-coded (5.3).
- Check that all queries have been answered.
- See that something has been done about overmatter, short pages.
- Check that all cross-references have been completed.
- Note any changes that will affect index, e.g. spelling of proper names, material moved from one page to another.
- Is any turned material correctly orientated (foot at right-hand side)?
- Delete any running heads on turned pages.
- Are footnotes correctly placed on short pages?
- Provide note to designer/production: e.g. page numbers for design problems; illustrations needing correction, resizing or better position; where index should start; position of separately printed illustrations.
- Provide note to production department: e.g. request for further revise; large corrections for which you think typesetter responsible; persistent typesetting faults.
- Write to author after dealing with proofs, describing any changes made by you and saying what happens next.

Half-title and series page

- Check book title, series title, series editors, list of other books.
- Check recent changes in series editors, titles of books in production.

Title page

- Check that book title, subtitle, author's name and qualifications or affiliation are correct and consistent with jacket/cover.

Should a translator or artist be mentioned?
Is '[Second] edition', etc., needed?
Check publisher's name, symbol and address.

Verso of title page

Are publisher's addresses correct?
Are copyright holder(s) and date(s) complete and correct?
Is publication date correct?
Is any earlier publishing history complete and correct?
Check and insert CIP data.
Is ISBN(s) complete and correct? Has a paperback been decided on or cancelled since copy-editing stage?
Is a notice about performing rights, etc., needed?
Are printer's name and address correct? Address must include name of country.
Insert any URL disclaimer.

Contents list

Are page numbers correctly inserted?
Is other preliminary material correctly inserted?
Check headings against text for discrepancies in wording, capitalization, punctuation, etc.
Check chapter titles against subheadings in endnotes.
Make sure index and its page number have been included.
If more than one index, see that titles are given correctly and in the right order.
If no list of illustrations, position of a general map or separately printed halftones should perhaps be included.

Lists of illustrations, etc.

Are page numbers correctly inserted?

Illustrations

Are any missing?
Make sure intended position is indicated for any illustrations that are not yet available.

Appendix 1

Give designer/production a list of illustrations that need correction or other attention.

If typesetter will not be able to make corrections, give designer/production the artwork and a photocopy showing the corrections, to send to artist.

Are scales and magnifications correct?

Are halftones the right way round and with the right caption?

Separately printed halftones

Have they been proofed?

Where will they be bound in?

Insert 'facing p. 000' at foot of first page of batch, if position not given in list of illustrations or contents list.

Index proof

See that corrections are clear.

Query any entries still without page references or personal initials.

Check page number of first page against contents list.

Check that correct 'continued' lines are included.

Revised proof

Check that all corrections marked on earlier proof have been carried out accurately.

Answer any queries.

Appendix 2

Book sizes

	Trimmed page size in millimetres	Untrimmed page size/board size in millimetres	Trimmed size equivalent in inches (to nearest $\frac{1}{16}$)
<i>Standard sizes</i>			
Metric crown octavo	186 × 123	192 × 126	$7\frac{5}{16} \times 4\frac{7}{8}$
Metric crown quarto	246 × 189	252 × 192	$9\frac{11}{16} \times 7\frac{7}{16}$
Metric large crown octavo	198 × 129	204 × 132	$7\frac{13}{16} \times 5\frac{1}{16}$
Metric demy octavo	216 × 138	222 × 141	$8\frac{1}{2} \times 5\frac{7}{16}$
Metric demy quarto	276 × 219	282 × 222	$10\frac{7}{8} \times 8\frac{5}{8}$
Metric royal octavo	234 × 156	240 × 159	$9\frac{1}{4} \times 6\frac{3}{16}$
Metric royal quarto	312 × 237	318 × 240	$12\frac{3}{8} \times 9\frac{3}{8}$
A5	210 × 148	216 × 151	$8\frac{1}{4} \times 5\frac{13}{16}$
A4	297 × 210	303 × 213	$11\frac{5}{8} \times 8\frac{1}{4}$

Appendix 3

Abbreviations for states in the USA

For completeness, the list includes US overseas territories.

The two-letter abbreviations in the third column are those specified by the US government for use with zip-code addresses.

Alabama	Ala.	AL
Alaska	AK	AK
American Samoa	Amer. Samoa	AS
Arizona	Ariz.	AZ
Arkansas	Ark.	AR
California	Calif.	CA
Canal Zone	CZ	CZ
Colorado	Colo.	CO
Connecticut	Conn.	CT
Delaware	Del.	DE
District of Columbia	DC	DC
Florida	Fla.	FL
Georgia	Ga.	GA
Guam	GU	GU
Hawaii	HI	HI
Idaho	ID	ID
Illinois	Ill.	IL
Indiana	Ind.	IN
Iowa	IA	IA
Kansas	Kans.	KS
Kentucky	Ky.	KY
Louisiana	La.	LA
Maine	ME	ME
Maryland	Md.	MD
Massachusetts	Mass.	MA
Michigan	Mich.	MI
Minnesota	Minn.	MN
Mississippi	Miss.	MS
Missouri	Mo.	MO
Montana	Mont.	MT
Nebraska	Nebr.	NE

Abbreviations for states in the USA

Nevada	Nev.	NV
New Hampshire	NH	NH
New Jersey	NJ	NJ
New Mexico	N.Mex., NM	NM
New York	NY	NY
North Carolina	NC	NC
North Dakota	N.Dak., ND	ND
Ohio	OH	OH
Oklahoma	Okla.	OK
Oregon	Oreg.	OR
Pennsylvania	Pa.	PA
Puerto Rico	PR	PR
Rhode Island	RI	RI
South Carolina	SC	SC
South Dakota	S.Dak., SD	SD
Tennessee	Tenn.	TN
Texas	Tex.	TX
Utah	UT	UT
Vermont	Vt.	VT
Virginia	Va.	VA
Virgin Islands	VI	VI
Washington	Wash.	WA
West Virginia	W.Va.	WV
Wisconsin	Wis.	WI
Wyoming	Wyo.	WY

Appendix 4

Phonetic symbols

The following table shows the most commonly used phonetic symbols and diacritics, including those from the 1989 revision of the International Phonetic Alphabet. When phonetic characters in a typescript are not clear, it is often helpful to send the typesetter a photocopy of this table, ringing the symbols used by the author and identifying them by the reference numbers in the table. Diacritics (14d to 17j inclusive, below) can appear in varying positions in relation to the phonetic symbol. It must be clear to the typesetter what the correct position is in each case. Symbols 5f and 11g are currently recommended for two sounds for which an alternative pair of symbols 5e and 8j are sometimes used. Only one pair of symbols should be used (5f and 11g *or* 5e and 8j).

	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>h</i>	<i>j</i>
1	a	ɒ	ɑ	ɒ	æ	ʌ	b	ɓ	ɓ
2	β	c	ç	č	ç	ç	ɕ	d	ɖ
3	ɖ	ɕ	ð	e	ə	ɛ	ɜ	f	g
4	ɟ	ɠ	ɢ	ɣ	ɤ	h	ħ	ɦ	ʝ
5	ɥ	ɦ	i	ɨ	ɪ	ɪ	j	ɰ	ɱ
6	ɰ	f	k	ƀ	l	ɮ	ɮ	ɭ	ɮ
7	ɮ	m	ɱ	w	ɰ	n	ɲ	ŋ	ɳ
8	ɳ	o	ɔ	ø	ø	œ	œ	ɔ	ω
9	p	ɸ	ɸ	q	ɸ	r	ɾ	ɽ	ɽ
10	ɽ	ʀ	ʁ	s	š	ʂ	ʃ	t	ʈ
11	ʈ	ʈ	ɹ	θ	u	ɯ	ʊ	v	ʋ
12	w	ɱ	x	χ	y	ʎ	ʎ	z	ʒ
13	ʒ	ʒ	ʒ	ʔ	ʔ	ɔ̥	ɔ̥	ɸ	
14	ɸ		!	:	·	˘	˘	˘	˘
15	˘	˘	˘	˘	˘	˘	˘	˘	˘
16	↗	↘	↑	↓	˘	˘	˘	˘	˘
17	˘	˘	˘	˘	˘	+	×	˘	˘

Source: International Phonetic Association

Appendix 5

The Russian alphabet

				Trans- literation					Trans- literation
А	<i>A</i>	a	<i>a</i>	a	Р	<i>P</i>	p	<i>p</i>	r
Б	<i>B</i>	б	<i>б</i>	b	С	<i>C</i>	c	<i>c</i>	s
В	<i>V</i>	в	<i>в</i>	v	Т	<i>T</i>	т	<i>t</i>	t
Г	<i>G</i>	г	<i>г</i>	g	У	<i>U</i>	у	<i>u</i>	u
Д	<i>D</i>	д	<i>д</i>	d	Ф	<i>F</i>	ф	<i>f</i>	f
Е(Ë)	<i>E(Ë)</i>	е(ë)	<i>e(ë)</i>	e(ë)	Х	<i>X</i>	х	<i>x</i>	x or kh
Ж	<i>Ж</i>	ж	<i>ж</i>	ž or zh	Ц	<i>Ц</i>	ц	<i>ц</i>	c or ts
З	<i>Z</i>	з	<i>з</i>	z	Ч	<i>Ч</i>	ч	<i>ч</i>	č or ch
И	<i>I</i>	и	<i>и</i>	i	Ш	<i>Ш</i>	ш	<i>ш</i>	š or sh
Й	<i>Й</i>	й	<i>й</i>	j or ĭ	Щ	<i>Щ</i>	щ	<i>щ</i>	šč or shch
К	<i>K</i>	к	<i>к</i>	k	Ъ	<i>Ъ</i>	ъ	<i>ъ</i>	” or ’’
Л	<i>L</i>	л	<i>л</i>	l	Ы	<i>Ы</i>	ы	<i>ы</i>	y
М	<i>M</i>	м	<i>м</i>	m	Ь	<i>Ь</i>	ь	<i>ь</i>	’ or ’
Н	<i>N</i>	н	<i>н</i>	n	Э	<i>Э</i>	э	<i>э</i>	è or é
О	<i>O</i>	о	<i>о</i>	o	Ю	<i>Ю</i>	ю	<i>ю</i>	ju or yu
П	<i>P</i>	п	<i>п</i>	p	Я	<i>Я</i>	я	<i>я</i>	ja or ya

The use of a prime ‘ rather than an apostrophe avoids confusion with a closing quotation mark.

Appendix 6

Old English and Middle English letters

Name	l.c.	Capital	Approx. sound	Remarks
ash	æ	Æ	hat (short) hare (long)	
eth	ð	Ð	this	{ But used interchangeably in OE and ME Typesetters sometimes read thorn as <i>p</i> , so identify them if they are rare or look like <i>p</i>
thorn	þ or ƿ	Þ	thin	
wynn	ƿ	ƿ	wynn	But <i>w</i> more often used in printed text, to avoid confusion with thorn
yogh	ȝ	Ȝ		In OE usually printed as <i>g</i> . In ME both yogh and <i>g</i> were used, <i>g</i> being equivalent to the stop (<i>get</i> , <i>go</i>) and yogh being used for the sounds <i>y</i> (<i>ȝeer</i> ‘year’) and <i>h</i> , or rather <i>gh</i> (<i>kniȝt</i> from OE <i>cniht</i>). (Yogh sometimes appears in ME texts as a scribal error for <i>z</i> , e.g. <i>ȝeferus</i> = ‘Zephyrus’.)

7 is used in OE as an ampersand. In a text there would need to be a capital version (7) as well as a lower-case one (7), but in quotations one form is used throughout, to save expense.

Appendix 7

French and German bibliographical terms and abbreviations

FRENCH

Abbreviation	Full form	Meaning
ap(r). J.-C.	après Jésus-Christ	AD
av. J.-C.	avant Jésus-Christ	BC
c.-à-d.	c'est-à-dire	that is to say
ch(ap).	chapitre	chapter
Comptes Rend.	Comptes Rendus	Proceedings
conf.	confer (Lat.)	compare
exempl.	exemplaire	copy (of a printed work)
inéd.	inédit	unpublished
in pl.	in plano (Lat.)	broadsheet, flysheet
l.c.	loc. cit. (Lat.)	in the place cited (<i>not</i> lower case)
liv.	livre	book (usually in the sense of a division of a volume)
m. à m.	mot à mot	word for word, <i>sic</i>
p. e.	par exemple	for example
pl.	planche	full-page illustration
rel.	relié	bound
s. d.	sans date	no date (of publication)
s. l.	sans lieu	no place (of publication)
sq. (sqq.)	sequens (Lat.)	following
s. (ss.) suiv. }	suivant	following
t., tom.	tome	book – may be a volume or a division of a single volume
v.	voyez, voir	see
vol.	volume	volume

GERMAN

Abbreviation	Full form	Meaning
a. a. O.	am angeführten Ort	in the place cited
Abb.	Abbildung	fig.
Abt.	Abteilung	part, section
Anm.	Anmerkung	note
Aufl.	Auflage	} edition
Ausg.	Ausgabe	
Bd., Bde.	Band, Bände	vol., vols.
bes.	besonders	especially
Bl.	Blatt	leaf or perhaps fascicle
br., brosch.	broschiert	sewn, in pamphlet form
bzw.	beziehungsweise	respectively, or
ca.	circa	circa, about
d. h.	das heißt	that is to say, viz.
d. i.	das ist	that is
ebd.	ebendasselbst } ebenda }	<i>ibid.</i>
Erg. Bd.	Ergänzungsband	supplementary volume
Evg.	Evangelium	gospel
geh.	geheftet	sewn, in fascicle form
Hft.	Heft	part
hrsg.	herausgegeben	edited by
Hs., Hss.	Handschrift, Handschriften	MS, MSS
K., Kap.	Kapitel	chapter
Lfg.	Lieferung	instalment, issue, part, etc.
m. E.	meines Erachtens	in my opinion
m. W.	meines Wissens	as far as I know
n. Chr.	nach Christus	AD
Nr.	Nummer	no., number
o.	oben	above
o. ä.	oder ähnlich	or something similar
o. J.	ohne Jahr	no date (of publication)
o. O.	ohne Ort	on place (of publication)
R.	Reihe	series
s.	siehe	see
S.	Seite	page, p., or pp.
SA	Sonderabdruck	offprint
s. a.	siehe auch	see also
s. o.	siehe oben	see above
sog.	sogenannt	so-called
s. u.	siehe unten	see below

Abbreviation	Full form	Meaning
u. a.	unter andern	among others
u. ä.	und ähnlich	} and such like, and so on
u. ä. m.	und ähnliches mehr	
u. s. f.	und so fort	} etc.
usw.	und so weiter	
V.	Vers, Verse	verse, verses
v. Chr.	vor Christus	BC
verb.	verbessert	revised
Verf., Vf.	Verfasser	author
vgl.	vergleiche	cf.
z. B.	zum Beispiel	e.g.
z. T.	zum Teil	in part

Other bibliographical terms

Abhandlung(en)	article, essay or transaction (of a learned society)
Auswahl, ausgewählt	selection, selected
Beiheft	supplement
gesammelte Werke	collected works
Herausgeber, herausgegeben von	editor, edited by
Teil	part
Übersetzung, übersetzt von	translation, translated by
Verlag, im Verlag von	publication or publishing house, published by
Verlagsrecht	copyright
Zeitschrift	journal

Appendix 8

Mathematical symbols

Symbol	Description
'	Prime
"	Double prime
()	Parentheses
[]	Brackets
{ }	Braces
< >	Angle brackets
[[]]	Open brackets
∞	Infinity
\propto	Proportional to
$^{\circ}$	Degree
!	Factorial sign
	Modulus
	Norm
	Parallel to
\perp	Perpendicular to
\geq	Greater than or equal to
$\nnot\geq$	Not greater than or equal to
$>$	Greater than
$\nnot>$	Not greater than
\gg	Much greater than
$\nnot\gg$	Not much greater than
\gtrsim	Greater than or less than
\succ	Has a higher rank or order
\nprec	Has not a lower rank or order
\leq	Less than or equal to
$\nnot\leq$	Not less than or equal to
$<$	Less than
$\nnot<$	Not less than
\ll	Much less than
$\nnot\ll$	Not much less than
\lesssim	Less than or greater than
\pm	Plus or minus
\oplus	Direct sum

Symbol	Description
\mp	Minus or plus
$=$	Equal to
\neq	Not equal to
\cong	Equal or nearly equal to/isomorphic to
\approx	Approximately equal to
\equiv	Identically equal to
\sim	Equivalent to/of the order of
$\not\sim$	Not equivalent to/not of the order of
\simeq	Asymptotic to
$\not\sim$	Not asymptotic to
$:=$	Is defined as
$/$	Solidus
\div	Divide
\nmid	Does not divide
\times	Multiplication
\otimes	Direct multiplication
\setminus	Set difference
\Rightarrow	Implies
\Leftarrow	Implied by
\Leftrightarrow	Double implication
\leftrightarrow	Double arrow
\rightarrow	Converges to
\rightarrow	Tends to the limit
\nrightarrow	Does not tend to
\mapsto	Function arrow (used thus: $x \mapsto ax$)
\uparrow	Tends up to the limit
\downarrow	Tends down to the limit
\overrightarrow{A}	Arrow over letter
\tilde{A}	Tilde over letter
\hat{A}	Hat over letter
\bar{A}	Bar over letter
\ni	Contained in, or equal to
\subset	Strict inclusion
$\not\subset$	Not contained in
\subseteq	Inclusion
$\not\subseteq$	Is not contained within
\supset	Contains

Symbol	Description
$\not\supset$	Does not contain
\supseteq	Contains
$\not\supseteq$	Does not contain
\cap	Intersection
\bigcap	Large intersection: $\bigcap_{i=1}^{\infty}$ in display $\cap_{i=1}^{\infty}$ in text
\cup	Union
\bigcup	Large union: in display $\bigcup_{i=1}^{\infty}$ in text $\cup_{i=1}^{\infty}$
\sphericalangle	Angle
\sphericalangle	Spherical angle
\wedge	Vector product
\vee	Sum of two sets
\exists	There exists
\nexists	There does not exist
\forall	For all
iff	If and only if
\in	Belongs to (is an element of)
\notin	Does not belong to (is not an element of)
\emptyset	Null set / empty set
O	Of order (used thus: $O(x)$)
o	Of lower order than (used thus: $o(x)$)
\vdash	Assertion sign / logical entails
\neg	Logical negation
\int	Integral sign: in display $\int_{-\infty}^{\infty}$ in text $\int_{-\infty}^{\infty}$
\oint	Contour integral
\oint	Contour integral (clockwise)
\square	D'Alembertian operator
$\sqrt{\quad}$	Square root
$\sqrt[3]{\quad}$	Cube root
$\sqrt[n]{\quad}$	n -th root
∂	Partial differentiation
\triangle	Triangle
Δ	Increment or finite-difference operator
∇	Nabla or del
\prod	Product sign: in display $\prod_{n=1}^{\infty}$ in text $\prod_{n=1}^{\infty}$
Σ	Summation sign: in display $\sum_{n=1}^{\infty}$ in text $\sum_{n=1}^{\infty}$
\aleph	Aleph

Symbol	Description
\wp	Weierstrass elliptic function
$\&$	Conjunction of statements
\circ	Composition
\mathcal{L}	Centre line
\mathbb{R}	Real set
\mathbb{Q}	Rational set
\mathbb{N}	Natural set
\mathbb{W}	Whole set
\mathbb{C}	Complex set
\mathbb{Z}	Integer set

Appendix 9

Hebrew

These notes apply to short extracts of classical Hebrew matter (typically biblical text) appearing as interpolations, e.g. quotations, within text primarily using non-Hebrew alphabets. Modern Hebrew uses the same characters; but slightly different conventions and nomenclature may be employed.

Hebrew, like Arabic, is written from right to left. This may cause difficulty when the Hebrew copy is broken at a line end. Continuous Hebrew words which are interrupted in the copy at a line end:

2 I
הבל הבלים

4 3
אמר קהלת

should appear as

4 3 2 I
הבל הבלים אמר קהלת

when set in the same line. A phrase appearing continuously in copy on the same line as:

5 4 3 2 I
בראשית ברא אלהים את השמים

for example, will become:

3 2 I
בראשית ברא אלהים

5 4
אח השמים

when turned over in setting.

The Hebrew alphabet consists of twenty-two characters, all originally consonants. Five of these have a different form when in the final position (i.e. at the left-hand end of a word). Notice close similarities between certain characters (*beth* and *kaph*; *daleth* and *resh*; *he*, *beth*, and *taw*; final *mem* and *samekh*; etc.), which may present difficulties, especially when dealing with handwritten, or even printed, copy.

Three of the consonants, ה (*he*), י (*yodh*) and ו (*waw*), came to be used also as vowels, but most vowel sounds either remain unwritten ('unpointed' text) or are rendered as modifications of the consonantal characters which precede them ('pointed' text). Hebrew words and passages may occur in print in either pointed or unpointed form. The style of pointing usually encountered is that known as Massoretic, commonly used in biblical matter, but other styles have existed and may, rarely, be required in scholarly books. Points are used to modify characters for other purposes than indicating vowels, e.g. to double, or harden, a consonantal sound. The only character that is sometimes found modified in unpointed copy is ש (ש = *sin*; שׁ = *shin*).

HEBREW ALPHABET

Name	Form	Transliteration	Numerical value
		Final	
'aleph	א	'	1
beth	ב	b	2
gimel	ג	g	3
daleth	ד	d	4
he	ה	h	5
waw	ו	w	6
zayin	ז	z	7
heth	ח	ḥ	8
teth	ט	ṭ	9
yodh	י	y	10
kaph	כ	ך	k
lamedh	ל	ל	l
mem	מ	ם	m
nun	נ	ן	n
samekh	ס		s
'ayin	ע		'
pe	פ	ף	p
sadhe	צ	ץ	ṣ
qoph	ק		q
resh	ר		r
sin, shin	ש, שׁ	ś, š	300
taw	ת	t	400

Points which may be added as modifications to the consonants are as follows:

located above the character ·

located medially, within the body of the character · : ף

located below the base line · : ף ץ װ ן ף

Below the base line ם or ן may be combined with װ, ף, or ף

Numbers are represented in Hebrew by alphabetic characters; there are no separate numerals.

Hebrew does not make any distinction between upper and lower case. In classical Hebrew the punctuation marks most frequently encountered are the period, similar to a colon, and the hyphen, used for linking words and placed in a slightly raised position. In addition certain accentual or pause signs are very occasionally required:

located above the characters ם : ם ם ם

located below the base line ם ם ם ם ם

Note that some of these signs are identical in form with points listed above, but when used in this role they may need to be positioned slightly differently in relation to the alphabetic characters.

Some authors supply two forms of Hebrew script: the square script, which is the more usual form; and the cursive script, which is the handwritten version, but which Israelis and people familiar with Modern Hebrew generally use and which some authors may therefore include. It is probably better to stick to the square script and to ask authors who have supplied material in the cursive script to replace it with square script unless there is a particular reason not to.

TRANSLITERATION

A number of systems exist for transliterating Hebrew into Latin characters. A common and well-established one is shown in the table on p. 467. Vowels are usually added when pointed text is given in transliterated form; the *shewa* ם, a tonally colourless short vowel, is often indicated by a superscript lower-case *e*.

Words in Hebrew characters may not normally be broken or hyphenated at line ends. When transliterated words are thus broken, the hyphenation should follow the syllabic structure of the Hebrew, dividing only before a consonant.

Hebrew words that are familiar in English (bar mitzvah, Beth Din) should be left in roman, but less commonly known words can be italicized. Many

of the more familiar words have taken on their own spellings in English that do not match the system being used for the less well-known words, and it can look over-pedantic to alter common words to fit in with a scholarly system of transliteration. For example, the place name Bethlehem would, under the system given in the table on p. , be transliterated as Beitleḥem, but we would of course render it as Bethlehem in all but the most specialist of books. For more obscure words, you should keep an eye out for those that look similar to one another but which have been spelt in slightly different ways, in case the author has not used a consistent system of transliteration. An example would be *halakhah/halachah*, or any similar permutation of a word that is essentially pronounced the same way. Words containing the letter *sadhe* are also often transliterated in different ways, e.g. *mitzvah/miṣvah*.

The feminine singular ending for Hebrew words is usually an ‘a’ sound, and it is usually transliterated with a final h (-ah), to reflect the final letter *he* in the Hebrew original. Examples are *yonah* (dove); *shirah* (song); *shavuah* (week). The usual feminine plural is an ‘ot’ sound, though it may be transliterated as ‘-oth’. Examples are *berakhoth/berakhot* (blessings); *shavuoth/shavuot* (weeks).

A number of Hebrew consonants are doubled under certain circumstances, but this is not always reflected in transliteration. Authors should be responsible for getting this right, but it is wise for the copy-editor to watch out for inconsistencies.

The ‘*ayin* and ‘*aleph* are often left out of transliteration unless a very scholarly custom is being used.

Aramaic (the third original language of the Bible, in which passages of Ezra, Jeremiah and Daniel are written) is represented in Hebrew characters.

Appendix 10

Arabic

The following notes are intended to provide some guidance for copy-editors unfamiliar with Arabic who have to deal with it in a typescript, whether in Arabic script or in transliterated form.

Arabic script, no matter whether it is handwritten or typeset, is a cursive one, written from right to left. Only consonants and long vowels are normally shown in the script; there are orthographic signs to represent the short vowels (see below), but they are not usually shown except in the Koran, school books, and old or difficult texts (script in which the short vowels do appear is referred to as 'vocalized'). There are no capital letters.

The table on p. 471 shows the twenty-eight letters in their traditional order, with their names, their various forms, and their transliteration according to two different systems: (1) a commonly used one and (2) the British Standard system (BS 4280: *Transliteration of Arabic Characters*). It will be seen from the table that there are two classes of letters:

those which can be connected both to a preceding and to a following letter; they have four possible forms

those which can be joined only to a preceding letter; they have only two possible forms.

In addition to the twenty-eight letters there is a 'hybrid' letter, formed from *hā'* with the two dots of *tā'* added: ā (independent form) or ā (joined to a preceding letter). This represents the commonest feminine ending, which is pronounced either *-a* or, in specific grammatical contexts, *-at*.

The glottal stop, *hamza*, is a sign rather than a letter. It usually has *alif*, *wāw* or *yā'* as a 'bearer'; however, it can also occur without a bearer. With or without a bearer it can take all three vowel signs, just as if it were a consonant (e.g. أَ , إِ , اِ , *inna*).

ARABIC ALPHABET

Name	Form				Transliteration	
	Independent	When connected to			(1)	(2)
		Preceding letter only	Preceding and following letter	Following letter only		
alif	ا	ا				
bā'	ب	ب	ب	ب	b	b
tā'	ت	ت	ت	ت	t	t
thā'	ث	ث	ث	ث	th	t̤
jīm	ج	ج	ج	ج	j	ǧ
ḥā'	ح	ح	ح	ح	ḥ	ḥ
khā'	خ	خ	خ	خ	kh	ḫ
dāl	د	د			d	d
dhāl	ذ	ذ			dh	d̤
rā'	ر	ر			r	r
zā'	ز	ز			z	z
sīn	س	س	س	س	s	š
shīn	ش	ش	ش	ش	sh	s
ṣād	ص	ص	ص	ص	ṣ	ṣ
ḍād	ض	ض	ض	ض	ḍ	ḍ
ṭā'	ط	ط	ط	ط	ṭ	ṭ
zā'	ظ	ظ	ظ	ظ	z	z
‘ain	ع	ع	ع	ع	‘	‘
ghain	غ	غ	غ	غ	gh	ǧ
fā'	ف	ف	ف	ف	f	f
qāf	ق	ق	ق	ق	q	q
kāf	ك	ك	ك	ك	k	k
lām	ل	ل	ل	ل	l	l
mīm	م	م	م	م	m	m
nūn	ن	ن	ن	ن	n	n
hā'	ه	ه	ه	ه	h	h
wāw	و	و			w	w
yā'	ي	ي	ي	ي	y	y

VOWELS

In vocalized script

- 1 The *short vowels* appear (placed above or below the consonants they follow) thus:

a = oblique stroke above (called *fatha*)

i = oblique stroke below (called *kasra*)

u = small *wāw* above (called *damma*)

Examples: كَتَبَ *kataba*; مِنْ *min*; رَجُلٌ *rajul*.

- 2 The *long vowels* appear thus:

ā = *fatha* followed by *alif*

ī = *kasra* followed by *yā'*

ū = *damma* followed by *wāw*

Examples: كَانٌ *kāna*; دِينَ *dīn*; رَسُولٌ *rasūl*.

In unvocalized script, *fatha*, *kasra* and *damma* are not shown, so *short vowels* are not indicated at all; *long vowels* have only *alif*, *yā'* or *wāw* to indicate their presence.

DIPHTHONGS

There are two diphthongs, which appear thus in vocalized script:

اَيُّ *ay* or *ai*

اَوُّ *aw* or *au*

In unvocalized script these are represented only by *yā'* or *wāw*.

OTHER SIGNS

The sign ّ, called *shadda*, is used to indicate doubling of a consonant, e.g. كَلَّلٌ *kull*.

The sign ْ, called *sukūn*, placed over a consonant, indicates that the consonant has no following vowel, e.g. مَسْجِدٌ *masjid*.

The sign َ, called *madda* (it is *alif* surmounted by a wavy bar), is used to represent the sequence *hamza* + short *a* + *hamza*, or *hamza* + long *ā*, e.g. قُرْآنٌ *qur'ān*.

The use of the ‘dagger *alif*’ is another way of writing the long vowel *ā* in certain words, e.g. **ذَلِكَ** *dhālika*.

In classical Arabic a final *n*-sound (*-un*, *-an* or *-in*) denoted an indefinite noun or adjective. This is called ‘nunation’ or *tanwīn*, and it is denoted by doubling the vowel signs, with the addition, in the case of *a*, of an *alif* (e.g. **فَرَسًا** *farasan*).

PUNCTUATION

Arabic uses a turned comma, a colon and a turned question mark. *Guillemets* may be used for quotation marks.

NUMERALS

Arabic numerals, unlike the script, read from left to right. They are:

٠	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠
•	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠

ARABIC QUOTATIONS

Problems may arise when run-on Arabic-script quotations appear in English text. If the quotation turns over in the typescript, thus:

the words ² ¹
 تتكلم كما

4 3
 تسمع كذلك occur again later

it is helpful to number the Arabic words and say ‘Arabic to appear 4 3 2 1 if set on one line.’ Similarly if the quotation appears on one line in the typescript, thus:

the words 4 3 2 1
 تتكلم كذلك تسمع كما occur again later

number the Arabic and say ‘If Arabic turns over, set 1 / 4 3 2 or 2 1 / 4 3 or 3 2 1 / 4.’

TRANSLITERATION

Though the table shows only two systems, others do exist and may be used by authors. Authors should use one system consistently; but they often fail to do so, and oddities should be watched for. For example, if you find in a typescript both components of any of the following pairs:

<u>t</u>	and	th
<u>ğ</u>	and	j
<u>h</u>	and	kh
<u>đ</u>	and	dh
<u>š</u>	and	sh
<u>g̃</u>	and	gh

it would be as well to query whether elements from more than one system have been used.

If the British Standard system (or any other which includes underlined characters) is used, and transliterated words are to be set italic, you will need to make clear to the typesetter where both underlining and italic occur together.

Hamza is usually represented by an apostrophe (its 'bearer' being ignored); an initial *hamza* is not usually transliterated. For 'ain, some authors use an opening quotation mark, instead of superscript 'c': in typescripts where this is the chosen style you should watch out for confusion between transliterated 'ain and *hamza*.

The definite article, *al*, is not usually capitalized except when it occurs at the beginning of a sentence; so it is an acceptable style for book or article titles beginning with the definite article to start with lower case.

A hyphen may be used to separate two grammatically different elements within a word; for example, where an Arabic word consists of a preposition + noun/pronoun, or the conjunctions وَ *wa* or فَ *fā* + noun/verb, the transliterated form may have a hyphen between the two. So وقال, 'and he said', is represented by *wa-qāla*.

The *ta marbuta*, which indicates a feminine ending in Arabic, can be transliterated either with or without a final h (-ah). It is nowadays more usual to have just a final sound (-a), for example *khutba* rather than *khutbah* (sermon); *fitna* rather than *fitnah* (civil war).

The transliteration of modern Arabic names is complicated by the fact that such names have often acquired modified spellings. For example Najib may appear as Naguib, Husain as Hussein, while 'Abd Allah, 'Abdallah and 'Abdullah are all accepted forms of the same name.

Appendix 11

Islamic, Chinese, Japanese and French Revolutionary calendars

ISLAMIC

The Muslim calendar is based on a lunar year of approximately 354 days, i.e. eleven days less than a solar year. The Islamic era was established by the Caliph 'Umar and takes as its starting point the flight of the Prophet Muhammad from Mecca to Medina on 16 June 622. Unlike other lunar calendars, however, the Islamic one does not intercalate a thirteenth month at calculated intervals to keep the lunar months in alignment with the seasons. Thus each Islamic month circulates through the seasons in roughly thirty-three years. There is a conversion table in J. L. Bacharach, *A Middle East Studies Handbook* (Cambridge University Press, 1984), pp. 8–15, which also provides a detailed explanation of the Islamic calendrical system, a list of the Islamic months, major festivals, etc.

One small problem not directly mentioned by Bacharach arises out of the official adoption in Iran in the early twentieth century of the solar (*shamsi*) year of 365 days. Although the solar calendar continues to take the *Hijra* (or Hegira) of the Prophet as its starting point, each solar year begins in March, at the Spring Equinox, so that a conversion to AD dates involves the addition of 621 years for the first nine months of the *shamsi* year and 622 for the last three months, e.g. 1350 *shamsi* ran from March 1971 to March 1972.

If Islamic dates stand alone they should be identified, e.g. AH 1382, s. 1341. But it is best to ask the author to provide both Islamic and western dates; and in that case it is clear from the form of the western date which calendar is being used: 1341/1962–3, 1382/1963.

Turkey adopted the western calendar in 1926.

CHINA

For most practical purposes the western (or Gregorian) system has been in use in China since the foundation of the Republic in 1911, though the traditional Chinese year is still used, for example in calculating festivals. This traditional year is a lunisolar one in which an attempt is made to have a 'civil' year that keeps in step with the sun, and months that remain in step with the moon. Since neither a true lunar month nor a 'tropical' year contains

a whole number of days (approx. 29.53 and 365.24 respectively), this involves some day-juggling, including the insertion every few years of an intercalary month. The Chinese New Year's Day usually falls in late January or early February – at all events never later than about 17 February.

In the absence of a commonly agreed single starting point, such as the birth of Christ or the flight of the Prophet, the expression of dates in the Chinese systems of the imperial era tends to be complicated. Two systems were used. The first involved a recurring cycle of sixty years (the sexagenary cycle), each year being designated by two characters, the first being one of the ten 'celestial stems' (*i'ien kan*) and the second one of the twelve 'earthly branches' (*ti chih*), each combination of characters occurring once every sixty years. Each of the twelve earthly branches is further associated with a symbolic animal; these animals are rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog and boar.

The second system – the *nien-hao* or reign-title system – comprises the name (strictly the 'throne-name') of the ruler and the number of the particular year of his reign. For the earlier emperors (down to the second century BC) no more is involved than the name of the ruler and the relevant year of his reign. From 163 BC onwards (i.e. at the height of the Former Han), the *nien-hao* system became much more complicated. Reign-titles no longer necessarily corresponded with the duration of the emperor's reign or with his personal name. For ritual and astrological reasons an emperor could – and commonly did – adopt several *nien-hao* in the course of his reign, and these periods were not always the same length. This practice was particularly common in the T'ang (AD 618–906) and Sung (960–1279) dynasties. From the Ming dynasty (1368–1644) onwards through the Ch'ing (1644–1911) the *nien-hao* remained unchanged throughout a reign; for example the K'ang-Hsi period of the Ch'ing lasted from 1662 to 1722 and the Ch'ien Lung period from 1736 to 1795.

Because the duration of the Chinese and western years is reasonably close, and the two begin and end more or less simultaneously, the difficulties of correlation associated with the Islamic year, for example, are mostly avoided. However, dates expressed only in the traditional Chinese system do remain a source of difficulty even to modern Chinese readers; so western dates should also be given.

JAPAN

After the Meiji restoration of 1868 the calculation of dates is comparatively simple. The system parallels the later (Ming and Ch'ing) Chinese system of

a single *nien-hao* or reign-title – as in the case of China this is not identical with the emperor's own name – that runs throughout that reign. There have been four reign-periods since the restoration:

Meiji	<i>starting in</i>	1868
Taisho		1912
Showa		1926
Heisei		1989

Thus Meiji 14 would be 1881; Taisho 6 would be 1917; Showa 22 would be 1947; and Heisei 2 would be 1990.

For dates in the Tokugawa shogunate of 1603–1867, and certainly for earlier periods, western as well as Japanese dates should also be given.

THE FRENCH REVOLUTIONARY OR REPUBLICAN CALENDAR

Inaugurated officially by the vote of the National Convention in 1793, the French Revolutionary or Republican Calendar took as its starting point the foundation of the first Republic in 1792. The year was divided into twelve months, each of thirty days, with five or six extra days at the end, which were intended to be celebrated as festivals. The beginning of the year was the Autumn Equinox (22 September), and the names of the months, invented by the poet Fabre d'Églantine, reflected the progress of the agricultural year:

Vendémiaire	Germinal
Brumaire	Floréal
Frimaire	Prairial
Nivôse	Messidor
Pluviôse	Thermidor
Ventôse	Fructidor

The Republican Calendar was abolished on 1 January 1806, on Napoleon's orders. It is, however, widely used by historians of the French Revolution, though equivalent dates should also be given where necessary. *The New Oxford Companion to French Literature* (Oxford University Press, 1995), edited by Peter France, contains an excellent table showing the Republican Calendar.

Appendix 12

Countries of the former USSR, Baltic states and former Yugoslavia

Countries of the former USSR

Armenia
Azerbaijan
Belarus
Chechnya
Georgia
Kazakhstan
Kyrgyzstan
Moldova
Russia
Tajikistan
Turkmenistan
Ukraine
Uzbekistan

Baltic states

Estonia
Latvia
Lithuania

Countries of the former Yugoslavia




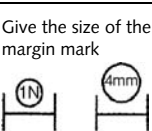



Bosnia-Herzegovina
Croatia
Macedonia
Montenegro
Sarajevo
Serbia
Slovenia

Appendix 13

Proof correction symbols





















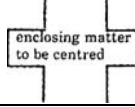
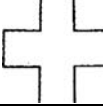




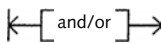

Instruction	Textual mark	Marginal mark
End of change	None	/ after every change that is not an insertion or deletion, or /x2 to indicate number of times change is repeated in same line without interruption
Leave unchanged	----- under characters to remain	↻
Insert in text the matter indicated in the margin	λ	New matter followed by λ or λx2 to indicate number of times same insert is repeated in the same line without interruption
Insert additional matter identified by a letter in a diamond	λ	λ preceded by, e.g. ⬠
Delete	/ through single character, rule or underline or ----- through all characters to be deleted	σ for deletion at the beginning or end of a word and where no space is to be left in place of deletion. or σ/x2 to indicate number of deletions in the same line without interruption
Close up. Delete space between characters or words	linking ○ characters	⊂
Wrong font. Replace by character(s) of correct font	Circle character(s) to be changed	⊗
Change damaged character(s) or remove extraneous marks	Circle character(s) to be changed or mark(s) to be removed	⊗
Substitute character or substitute part of one or more word(s)	/ through character or ----- through all characters	new character / or new characters /
Substitute ligature, e.g. ffi, for separate letters	----- through characters affected	⊂ e.g. ffi
Substitute separate letters for ligature	----- through characters affected	Write out separate letters

Appendix 13

Instruction	Textual mark	Marginal mark
Substitute or insert full stop or decimal point	/ through character or ⌵ where required	
Substitute or insert comma, semicolon, colon, etc.	/ through character or ⌵ where required	, / ; / ☺ / (/) /
Substitute or insert character in 'superior' position	/ through character or ⌵ where required	Y or X under character e.g. Y or X
Substitute or insert character in 'inferior' position	/ through character or ⌵ where required	⌵ over character e.g. ⌵
Substitute or insert single quotation marks or apostrophe	/ through character or ⌵ where required	Y or X and/or Y or X
Substitute or insert double quotation marks	/ through character or ⌵ where required	Y or X and/or Y or X
Substitute or insert ellipsis or leader dots	/ through character or ⌵ where required	
Substitute or insert hyphen	/ through character or space or ⌵ where required	
Substitute or insert rule	/ through character or ⌵ where required	Give the size of the rule in the margin mark 
Substitute or insert oblique	/ through character or ⌵ where required	
Insert underline	Circle characters/words	Circle horizontal line 
Set in or change to italic	_____ under character(s) to be set or changed Where space does not permit textual marks, or for clarity, circle the affected area instead	

Instruction	Textual mark	Marginal mark
Change italic to roman/vertical type	Circle character(s) to be changed	
Set in or change to capital letters	===== under character(s) to be set or changed	≡
Set in or change to small capital letters	===== under character(s) to be set or changed	≡
Set in or change to bold type	~~~~~ under character(s) to be set or changed	~
Change bold to non-bold type	Circle character(s) to be changed	
Set in or change to bold italic type	~~~~~ under character(s) to be set or changed	
Change to non-bold and non-italic	Circle character(s) to be changed	
Change capital letters to lower case letters	Circle character(s) to be changed	≠
Change small capital letters to lower case letters	Circle character(s) to be changed	≠
Turn type or figure	Circle type or figure to be altered	 Use circled number to give number of degrees of rotation
Insert or substitute space between characters or words	/ through character or ^ where required	Y Give the size of the space to be inserted when necessary
Reduce space between characters or words	 between characters or words affected	↑ Give amount by which the space is to be reduced when necessary
Make space equal between characters or words in entire line	 between characters or words affected	
Insert or substitute thin space	/ through character or ^ where required	f
Insert or substitute fixed space	/ through character or ^ where required	 or
Close up to normal interline spacing	(each side of column) linking lines	The marks are in the margins

Appendix 13

Instruction	Textual mark	Marginal mark
Insert space between lines or paragraphs	 or 	 or  The mark extends between the lines of text. Give the size of the space to be inserted when necessary
Reduce space between lines or paragraphs	 or 	 or  The mark extends between the lines of text. Give the amount by which the space is to be reduced when necessary
Start new paragraph		
Run on (no new paragraph, no new line)		
Transpose characters or words	 between characters or words	
Transpose a number of characters or words		
Transpose lines	 Extend rules the full length of matter being transposed	
Transpose a number of lines		
Centre	 enclosing matter to be centred	
Indent or move beginning of line(s) to the right	 Vertical lines of mark show alignment	
Cancel indent or move end of line(s) to the left	 Vertical lines of mark show alignment	
Set line justified to specified measure		 Give the exact dimensions when necessary

Instruction	Textual mark	Marginal mark
Set column justified to specified measure		 Give the exact dimensions when necessary
Unjustify		 Use mark on side of line/column to be unjustified
Move specified matter to the right		
Move specified matter to the left		
Take over character(s), word(s) or line to next line, column or page	 The textual mark surrounds the matter to be taken over and extends into the margin	
Take back character(s), word(s), or line to previous line, column or page	 The textual mark surrounds the matter to be taken back and extends into the margin	
Raise matter	 over matter to be raised under matter to be raised	 Give the exact dimensions when necessary
Lower matter	 over matter to be lowered under matter to be lowered	 Give the exact dimensions when necessary
Move matter to position indicated	Enclose matter to be moved and indicate new position. Give the exact dimensions when necessary	
Correct vertical alignment		
Correct horizontal alignment	Single line above and below misaligned matter e.g. 	 The marginal mark is placed level with the head and foot of the relevant line

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Appendix 14

How to check that an ISBN is correct

The last digit of an ISBN (see pp. 176–7) is known as the check digit and is used to pick up errors in transcribing the previous twelve digits (or the previous nine under the old 10-digit system). The check digit of an old 10-digit ISBN was always one digit (1–9 or x, meaning 10). In a 13-digit ISBN the check digit is always one digit between 0 and 9; there is no x (10) in the new system.

The check digit of a 13-digit ISBN can be calculated using a modulus 10 algorithm, as follows:

- The first twelve digits are multiplied alternately by 1 and 3, and then added together.
- The resulting total is divided by 10, to determine the remainder.
- The remainder is subtracted from 10, and the result is the check digit. If the remainder is 0, no subtraction is required; the check digit will be 0.

For an ISBN to be valid, the sum of the first twelve digits multiplied alternately by 1 and 3 plus the check digit must be divisible by 10 without a remainder.

For example, a book published by Cambridge University Press might have the following number:

$$\begin{array}{r} 9 \quad 7 \quad 8 \quad 0 \quad 5 \quad 2 \quad 1 \quad 8 \quad 2 \quad 8 \quad 9 \quad 9 \quad 4 \\ \times 1 \quad 3 \quad 1 \quad 3 \quad 1 \quad 3 \quad 1 \quad 3 \quad 1 \quad 3 \quad 1 \quad 3 \\ \hline 9 + 21 + 8 + 0 + 5 + 6 + 1 + 24 + 2 + 24 + 9 + 27 = 136 \\ 136 \text{ divided by } 10 = 13, \text{ remainder } 6 \\ 10 - 6 = 4 \end{array}$$

The 13-digit ISBN will always be the same as the barcode (see p. 176).

www.isbn.org has an online toolkit for converting 10-digit ISBNs into 13-digit ISBNs and vice versa. More details can be found in the 2005 ISBN Users' Manual, which is available as a PDF from www.isbn-international.org.

Glossary

The entries are restricted to words, and meanings, that a copy-editor is likely to meet fairly frequently. In order not to introduce more technical terms, the definitions are perhaps over-simplified; books on printing, binding and computing, for example, will explain the various terms and processes more fully.

Alphabetical order is letter by letter.

acknowledgements a list of copyright owners and other people to whom the author is indebted.

affiliation an author's university or other post; used in this book to mean also any degrees or honours given below the author's name on the title page and jacket or cover; or in list of contributors.

AH *anno Hegirae*, in the year of the Hegira, i.e. from the flight of Muhammad (mid AD 622 by the Christian reckoning; *see* appendix II). Used to identify Muslim dates.

ALT tag text alternative to a website image, used for those browsing in text-only mode.

angle brackets ().

apparatus criticus materials for the critical study of a document, usually variant readings.

application software that performs a specific function, such as word processing, spreadsheet management or desktop publishing.

art paper coated paper used for printing fine-screen halftones (q.v.).

artwork (a/w) an illustration or typeset material suitable for reproduction.

ascender the part of such letters as d and h which extends above the height of the letter x (*see* fig. G.1). *See also* descender.

ASCII American Standard Code for Information Interchange; standard used to represent characters and control codes (q.v.) in binary form. The

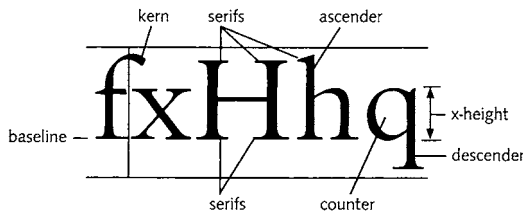


Fig. G.1 Type nomenclature.

first 128 codes, which include the alphabet in upper and lower case, digits 0–9, punctuation marks, a space and some symbols, are recognized by all computers.

attributes *see under* format (2); also the term used for codes describing formatting.

author–date system a system of bibliographical references, in which a particular work in the list of references is referred to in the text, etc., by author's name and date of publication, e.g. 'Smith, 1990'. *See* section 10.2.

automatic list text that has been automatically numbered or bulleted by the word processor, rather than having had numbers or bullets inserted manually.

bar code a series of numbers and black parallel lines of varying thickness, commonly used on product labels, that represents information about the product for sales checkouts, stock control, marketing, etc.

bastard title (or **half-title**) the first printed page of a book, preceding the title page and containing the title of the book.

bit map a representation, consisting of rows and columns of dots, of a graphics image in a computer memory.

bleed *to bleed* is to extend an illustration beyond the trimmed edge of a page; *the bleed* is the amount by which the illustration extends beyond the trimmed size to allow for variations in trimming, normally 3 mm or $\frac{1}{8}$ inch.

blind blocking *see* blocking.

blocking impressing a design or lettering on a book cover. (The US term is 'stamping'.) The blocking may be in ink or metal foil, or it may be *blind blocking*, to produce a recessed surface without the addition of ink or foil.

block quotation a displayed quotation.

blow up to enlarge photographically.

blue, blueprint contact dyeline proof made on paper from film, one method being called an Ozalid.

blurb a description of the book for the jacket, cover, half-title or publicity material.

BMP the standard bit-mapped (q.v.) graphics format used in the Windows environment.

boards sheets of strawboard, millboard, etc., used in hard-cover binding. Also heavy paper or light card used for paperback covers.

bold (face) a type with very thick strokes, a thickened version of another typeface.

- BP** before the present (1950). Used in prehistoric dates.
- brace** may be a curly bracket } or $\{$; used mainly in tables.
- bracket** technically a bracket is a square bracket; a round one is called a parenthesis or paren. *See also* angle brackets, brace.
- brass** a brass die used for blocking (q.v.); also used loosely to mean any blocking die. Brasses are wholly or partly cut by hand and are considerably more costly than Chemacs (q.v.) and other machine-cut blocking dies.
- break off** to begin something on a separate line rather than running it on within a paragraph, e.g. subheadings and index subentries.
- breathing** one or other of two signs in Greek to show the presence or absence of the aspirate (*see* section 14.1.13).
- broadside page** a landscape page (q.v.).
- bromide** (1) light-sensitive paper used in photographic reproduction; (2) a positive photographic print.
- bulk** thickness of a book, estimated in advance in order that the jacket, cover and blocking die can be designed with the right spine width; also thickness of a sheet of paper.
- bullet** a dot or other symbol usually used to introduce items in a list (instead of numbers or letters).
- caesura** a pause in a line of verse, usually near the middle.
- camera-ready copy, camera copy (crc)** material ready for photographing, usually for reproduction by making a printing plate from the film.
- cancel** reprinted leaves (e.g. four-page cancel) to be substituted in bound copies and sheet stock, when a serious error is found after a book has been printed.
- caption** wording set below an illustration; also called a legend or underline.
- caret** an insertion mark.
- Cascading Style Sheet** *see* CSS.
- case** a 'hard cover' for a machine-bound book, consisting of front and back boards and spine. *See also* lower case, upper case.
- cased** bound in hard covers by machine.
- cast-off** a calculation of the number of printed pages that the copy will occupy when set in a given typeface and measure.
- catchword, catchphrase** (1) a word or phrase from the text, repeated at the beginning of a textual note or a gloss at the foot of the page; (2) a word or phrase, such as a headword in a dictionary, used as the running head.

- CD-ROM (Compact Disc Read-only Memory)** a compact disc used for storing digital data that can be read and processed by a computer.
- chapter opening** the beginning, or first page, of a chapter.
- character** a letter, figure, symbol or punctuation mark.
- Chemac** a kind of copper die, used for blocking (q.v.).
- CIP (Cataloguing in Publication)** *see* section 7.5.6.
- clothbound** bound in hard covers. As non-woven material is usually used in place of cloth, this kind of binding is best described as hard covers or hardback.
- collate** (1) more correctly to *conflate*, i.e. to transfer corrections from one proof to another, say from a proofreader's proof to the author's corrected proof (or vice versa); (2) to gather the signatures (q.v.) of a book in the correct sequence; (3) to check the signatures to ensure that they are all there and are in the right order.
- colophon** (1) an account of the book's production, or a printer's imprint, at the end of a book; (2) a publisher's device (or logo) on a title page.
- colour-coding of corrections** *see* section 5.3.
- composed** typeset and paged.
- composition cost** the cost of setting, paging and proofing a book.
- composition software** *see* publishing program.
- composition specification** *see* specification.
- compositor** formerly a craftsman skilled in making up and correcting pages in metal type; still sometimes used to describe an operator of modern typesetting systems.
- contraction** an abbreviation that includes the first and last letter of the full form of the singular (e.g. Dr, Mme, St).
- control codes** non-printing characters used to control a computer so that a specific action is performed, such as insert a tab, change typography, e.g. into boldface, or insert an accented character.
- conversion errors** corrupt characters that arise when a file is opened in a different application, or using a different operating system, from the one in which it was created.
- cookie** data file created by a web server that enables a website to identify users and keep track of their preferences.
- copy** raw material such as typescript, photographs, rough drawings, etc.
- copy-preparer** a person employed by the typesetter to translate the designer's typographical specification into instructions on the typescript.
- copyright** the sole right, granted by law, to print, publish, translate, perform, film or record an original literary, dramatic, musical or artistic work for a certain number of years. (*See also* sections 3.1 and 3.7.)

corrigenda a list of corrections printed in a book, as against a separate erratum/errata slip (q.v.); however, an erratum slip may be called a corrigenda slip.

crc (camera-ready copy) (q.v.).

credit a picture credit is an acknowledgement of the source of a picture, e.g. the photographer or a picture library.

Cromalin a proprietary system for dry proofing (q.v.) four-colour subjects without the need for printing.

cropping ‘cutting down’ or masking an illustration, such as a photograph, to remove extraneous areas. Better called masking (q.v.), to avoid the risk of the cropping being done with a sharp instrument. *Crop marks* are placed on the back of an illustration or on an overlay, to show what is to be omitted.

cross-head a centred heading or subheading.

CSS (Cascading Style Sheet) the presentation (layout, fonts, etc.) of a structured document written in markup languages such as HTML and XHTML.

CTP (computer-to-plate) a process by which digital data are transferred directly from a computer file to the printing plate, eliminating the need to create film and make plates from the film.

cut lines shadow lines on a proof created in photocopying by the edges of separate pieces of camera-ready copy (q.v.) that are fractionally higher than the board or thick paper on which they are pasted.

descender the part of such letters as g and y which extends below the baseline or foot of the letter x (see fig. G.1). See also ascender.

design specification see specification.

diacritical marks accents, dots and bars above or below letters, etc.

diaeresis two dots placed over a vowel, to show that it is pronounced separately, e.g. naïve, Brontë.

digitize to convert a letter or other character into a series of photoelectronic impulses which can later be used to produce the image of the character.

displayed set on separate lines, and distinguished from the text by being set in a smaller or larger size or by its position in relation to the margin (e.g. indented or centred). Displayed matter is usually preceded and followed by a little extra space. Examples of displayed matter are headings, long quotations and mathematical equations.

double-page spread, spread (1) an illustration or table extending across a pair of facing pages or ‘opening’; (2) a layout or proof showing a pair of facing pages.

DPI (also dpi) density of computer or printer image (strictly, dots per inch).

draft crc author-generated copy submitted to the publisher, which will be read and assessed for content and design, probably copy-edited, and returned to the author for correction, before being used as camera-ready copy (*see* section 1.5).

dry proofing a method of producing a colour proof by the use of toner powder rather than ink.

DTD (Document Type Definition) a set of rules for marking up a document in SGML (q.v.) or XML (q.v.).

dummy a dummy book, which may or may not be bound, made up of the correct number of signatures (q.v.) of the paper to be used for the book, to show the thickness or 'bulk'.

duotone a two-colour halftone produced from a single-colour original. The two negatives are made at different screen angles and to different contrast ranges.

DVD (Digital Versatile (or Video) Disc) a type of compact disc. *See* CD-ROM.

eadem the feminine form of *idem* (q.v.).

e-book electronic version of a book, usually read on a handheld computer.

edition one or more printings (or impressions) of the same version of a book in the same kind of binding. The term 'new [or second] edition' should not be used unless the text has been changed so much that libraries and people who already have the book will need to buy the new version. Issues with only minor corrections are called reprints or new impressions. The same text issued in a different binding or at a lower price may be called a paperback edition or cheap edition.

electronic document management the computerized management of electronic and paper-based documents. It enables the checking of documents in and out, searches facility and version control, as well as workflow, collaboration, etc., across networks.

electronic file(s) the file or files created on the computer in which all the data relating to the book, including the text itself, are held.

electronic typescript (ets) a typescript submitted for publication in digital form.

elision the running together of pairs of numbers, e.g. 38–39 becomes 38–9 and 213–218 becomes 213–18.

ellipsis three points used to indicate an omission.

- em** the square of any size of type, i.e. a 10 pt em is 10 points wide, though the width of a 10 pt letter M will depend on the set (q.v.); 12 pt (or 'pica') ems are used to measure the width of the text area on a page, irrespective of the size of type in which the page is set. If copy is set to '24 pica ems' or '24 picas' it is approximately 101 mm or 4 inches wide, since 72 pts = approx. 25.33 mm or 1 inch.
- embedded** (element) integrated into the text, e.g. graphics file inserted into word-processor document.
- em rule** a rule occupying the full width of the square of any type size. For the use of em rules *see* section 6.12.2.
- en** a measurement half the width of an em (q.v.). *See also* en point, en rule.
- end matter** the material that follows the text proper, e.g. appendixes, bibliography and indexes.
- endnotes** notes that follow the appendixes or text (or, more rarely, the relevant chapter) rather than appearing at the foot of the relevant page of text.
- endpaper** a folded sheet, one leaf of which is pasted to the front or back cover of a hardback book. The other leaf, known as the flyleaf, is pasted along the folded edge to the first or last page of the book.
- en point** a point set midway along the width of an en, so that the point will appear with space either side of it; it may be medial or low.
- en rule** a rule half the width of an em rule (q.v.). For the use of en rules *see* section 6.12.1.
- epigraph** a quotation in the preliminary pages or at the beginning of a part or chapter.
- EPS file (Encapsulated PostScript file)** a type of file used to encode graphics so they can be encapsulated in a larger PostScript file (q.v.).
- erratum** (or **errata**) **slip** a slip of paper containing a list of corrections and pasted into, or placed in, a copy of a book.
- estimate** an estimate of the cost of producing a book; an estimate of length is called a cast-off (q.v.).
- even small caps** small capitals (q.v.) without full capitals.
- even working** a multiple of the number of pages that will fill one sheet of paper of the size to be used for printing the book. Usually a multiple of 32 octavo pages.
- extent** the length of a book in terms of the number of pages.
- extract** a term used by some typesetters to refer to a displayed quotation.
- face** *see* typeface.
- festschrift** a collection of articles published in honour of someone.

- field** feature used by some software to act as a placeholder for text that might change in a document, e.g. dates or tables of contents.
- figure** (1) an illustration printed in the text; (2) an arabic numeral.
- file conversion** process that enables files to be changed from one medium or operating system to another.
- file format** form in which information is encoded for storage in a file, indicated by the characters after the full point in a filename, e.g. a Word document (.doc).
- file translation** process that changes files created by one application into a format that can be read by another application.
- file viewer** enables a file to be viewed and printed (but not edited) without the application in which it was created.
- film advance** *see* film feed.
- film feed** the distance in points by which the film in a phototypesetter is advanced between lines. Also called film advance or line feed.
- filmsetting** or **phototypesetting** typesetting by photographic means.
- find (or search) and replace** *see* global change.
- floating accents** accents that can be positioned over any letter.
- flush left, right** adjoining the left or right margin.
- flyleaf** *see* endpaper.
- fold-out** or **pull-out** a folded insertion in the text, which, when unfolded, extends beyond the normal page size. Also called a throw-out.
- folio** (1) a sheet of typescript or leaf of manuscript; (2) a printed page number; (3) in book sizes 'folio' traditionally indicates a sheet folded in half, i.e. twice the size of quarto.
- font** the characters of one size of the same typeface, including alphabets of capitals, small capitals, lower case, figures, punctuation marks, etc.; sans serif fonts have no true small capitals. A titling font consists of capitals, figures and punctuation only. The proof correction *wrong font* (or *fount*) indicates that a letter or number of the wrong design or wrong size has been included in the text.
- foredge** the outer edge of a book, opposite the spine.
- foreword** introductory remarks about a book or its author, usually written by someone other than the author. *See also* preface.
- format** (1) the trimmed page size; the term is loosely used to distinguish between different styles of binding, or to describe the style of production; (2) format/formatting (electronic) defines the appearance of text in a word-processed file, regarding font and typesize, position, colour, etc. *See also* file format.

foul proof an obsolete corrected proof.

fount pronounced font (q.v.) and used interchangeably with it, especially in computer technology.

Fraktur a specific German font; often used as a generic name for any 'black letter', 'gothic' or 'old English' face. Occasionally used in mathematics.

frontispiece an illustration facing the title page; usually, but not always, a halftone (q.v.).

front matter the US term for prelims (q.v.).

FTP (File Transfer Protocol) standard for exchanging files between remote computers, usually over the internet.

full out adjoining the left or right margin. If a passage starts full out it is not indented.

full point a full stop.

galley originally a flat metal tray, with raised edges on three sides, used for holding metal type; *galley proofs* were proofs taken on a long slip of paper from the type while it was still in the galley. The term is now used for any proofs not yet divided into pages.

global change the facility of a computer program to find all examples of a character string in a file and replace them with a specified alternative.

gloss an explanation of a difficult word, either in the margin or in a note.

gravure photogravure (q.v.).

guillemets special quotation marks (« ») used in French and some other languages.

gutter (loosely) the inner margins of a book; really the inner, folded edge, also called the back.

half-title (1) the first printed page of a book, preceding the title page and containing the title of the book; (2) a subsidiary title page (often called a part title or part-title leaf) used to introduce each of the parts into which the book may be divided; the recto contains the number and title of the part, and the verso is blank or may contain a map or introductory note.

halftone a process by which various shades of grey, from black to white, are simulated by a pattern of black dots of various sizes (except in photogravure, q.v.). One method of breaking the picture into dots is to photograph it through a screen. Screens of various gauges can be used to suit the paper on which the halftone is to be printed: for offset litho printing a screen of 85 lines per inch is suitable for printing on newsprint,

a screen of 120 for uncoated cartridge paper, and a screen of 150 for art paper (q.v.).

hanging indention the first line of the paragraph starts at the left margin, and subsequent lines are indented.

hard copy printout of electronic files (q.v.).

hard hyphen a hyphen that is an integral part of the word and remains, wherever the word appears in the line, as opposed to the 'soft' hyphen (q.v.).

hard return the space and, sometimes, the indention resulting from the author or keyboarder pressing the 'return' or 'paragraph return' key. *See also* 'soft' return.

Harvard system a version of the author–date system of bibliographical references; loosely, the author–date system generally.

headline a running head (q.v.).

histogram a graph, normally made up of vertical columns, illustrating frequency distributions (*see* section 4.4 and fig. 4.4, p. 90).

hot-metal typesetting a form of typesetting in which type was cast from molten metal, as distinguished from hand-set (and therefore cold) metal type or phototypesetting, etc.

house style the publisher's preferences on presentation, layout and style of material for publication (*see* chapter 6).

HTML (HyperText Markup Language) *see* section 16.3.7.

hyperlink an electronic link between objects, so that clicking on the hyperlink in one takes you to the other.

ibid., ibidem 'in the same place' (*see* pp. 248–9).

idem or *id.* 'the same', used to mean the same (male) author as before. The feminine form is *eadem*.

imperial measurements a non-metric British series of weights and measures, such as ounce, pint, inch and acre.

impose *see* imposition.

imposition the arrangement of pages of type, etc., in such a way that they will appear in the right order and with the correct margins when the printed sheet is folded.

impression a number of copies printed at any one time; a new impression is a reprint with only minor corrections (if any). *See also* edition.

imprint the publisher's or printer's imprint is their name and address, which is usually given on the verso of the title page.

- indentation, indentation** beginning a line further from the margin than the rest of the passage. *See also* hanging indentation.
- index locorum** in classical books, an index of passages cited.
- indicator** a note indicator is the number or symbol in the text which indicates that there is a footnote or endnote to the word or sentence.
- inferior** a subscript (q.v.).
- insert** a small group of pages (often halftones) inserted so that half appears, e.g. between pp. 4 and 5 of a sixteen-page signature, and the other half between pp. 12 and 13. *See also* inset.
- inset** a small group of pages (often halftones) inserted in the middle of a signature, e.g. between pp. 8 and 9 of a sixteen-page signature.
- inset map** a small map inserted in a corner of a large map.
- insetting** (1) the placing of the signatures (q.v.) of a book one inside the other; (2) *see* inset.
- ISBN (International Standard Book Number)** *see* section 7.5.4.
- ISSN (International Standard Serial Number)** *see* section 7.5.5.
- italic** characters that slope to the right. True italic is a specially designed typeface *as here*; sloped roman is created electronically from roman characters.
- JPEG (Joint Photographic Experts Group)** (also rendered as jpeg or Jpeg). A standardized image compression mechanism, designed for compressing either full-colour or greyscale images of natural, real-world scenes. It works well on photographs, naturalistic artwork and similar material; not so well on lettering or line drawings.
- justified setting** setting in which the space between words is varied from line to line, so that the last letter or punctuation mark in each complete line reaches the right-hand margin.
- kern** (1) the part of certain characters that projects beyond the body of the type (see fig. G.1); a feature of certain italic or sloping types. Now also (2) to adjust the fit of adjacent characters by programming the computer; (3) letter fit.
- key** (1) information included on a map or diagram that explains the scale, measurement or abbreviations; (2) to type text into a computer. *See also* key in.
- keyboard** the rows of keys used to input data into a computer.
- key in** to key in illustrations is to indicate their approximate position by a note in the margin of the typescript.

- landscape** the shape of an illustration or book is referred to as 'landscape' when its width is greater than its height; a *landscape page* is a page on which tables, illustrations, etc., are turned to read up the page, so that their foot is at the right-hand side of the page. *See also* portrait.
- LaTeX (L^AT_EX)** a typesetting programming language designed to enable keying of complicated mathematics. *See also* chapters 13 and 16.
- leaders** a series of dots leading the eye from one column to another, e.g. in old-fashioned contents lists.
- leading** the spacing between lines of type, so called because strips of lead were added between lines of metal type.
- leaf** two pages that back on to one another.
- legend** a caption (q.v.).
- lemma** (1) a headword or catchword such as a quoted word or phrase, at the beginning of a textual note (pl. lemmata); (2) in mathematics a preliminary proposition used in the proof of a mathematical theorem (pl. lemmas).
- Letraset** a system of dry transfer characters, used in preparing artwork.
- letterpress** the process of printing from a raised surface.
- letterspacing** the addition of small spaces, usually between capitals or between small capitals, to improve their appearance. In German and Greek texts, lower-case letters may be letterspaced for emphasis.
- ligature** two or more letters joined together and combined as a single character, e.g. ff, fi, ffi, ffl, fl, œ.
- line drawing** a drawing that consists of black lines, shading and solid areas, but no greys. Grey may be simulated by using a suitable tint (q.v.).
- line feed** the distance between the base lines of successive lines of text.
- lining figures** arabic numerals of equal height, usually the same height as capitals (see section 6.10.1). *See also* non-lining figures.
- literal** a mistake made when setting type; used mainly of mistakes affecting only one or two letters. US term is 'typo'.
- litho, lithography** a planographic process in which ink is applied selectively to the plate by chemically treating image areas to accept ink and non-image areas to accept water. *See also* offset lithography.
- loc. cit.** abbreviation of *loco citato*, 'in the place cited'.
- logarithmic graph** *see* section 4.4 and fig. 4.3, p. 89.
- lower case (lc)** the small letters as distinct from capitals (caps) and small capitals (sc) (q.v.).

M *see em.*

machining printing.

macro A software instruction to perform a series of actions, such as several find and replace operations.

make-ready adjustment necessary to ensure that an even impression will be obtained from every part of the printing surface.

make-up the making-up into pages of typeset material. It also includes the insertion of running heads, footnotes, tables, illustrations, captions and page numbers.

marked proof the proof on which the typesetter has marked any corrections and queries, and which should be returned to the typesetter, once the author's and any other corrections have been added.

masking indicating the unwanted areas at the edge of an illustration such as a photograph, either by means of an opaque cut-out overlay or by lines marked lightly on a transparent overlay or on the back of the illustration.

Matchprint a dry proofing system (q.v.).

measure the width to which a complete line of type is set; usually expressed in picas (12 pt ems), sometimes in millimetres.

mechanical (US) camera-ready copy (q.v.).

metadata tag (metatag) code describing a webpage that is picked up by search engines.

modem (modulator/demodulator device) a device that converts analogue telephone transmission into digital form and vice versa.

N *see en.*

non-lining figures arabic numerals that have ascenders and descenders. Also called old-style figures. (*See* section 6.10.1.)

non-ranging figures non-lining figures (q.v.).

octavo a page one-eighth of the size of a traditional sheet.

oddment a printed sheet containing fewer pages than other sheets in the book.

offprint a printed copy of a single article from a book or journal; also called a separate or, less accurately, a reprint.

offset offset lithography (q.v.).

offset lithography a printing method in which the flat image is printed on to a rubber-covered cylinder (blanket) from which it is transferred to paper.

- old-style figures** non-lining figures (q.v.).
- op. cit.** abbreviation of *opere citato*, 'in the work cited'.
- opening** a pair of facing pages, also called a spread or double-page spread.
See also chapter opening.
- operating system** software that governs the operation of a computer, including running the applications. Examples are Windows and UNIX.
- original** a photograph, drawing, etc., provided as copy for an illustration, as distinct from a proof, etc.
- orphan** the first line of a paragraph or a heading at the foot of a page. *See also* widow.
- overlay** a transparent flap covering the front of a photograph or other illustration (*see* p. 83).
- overmatter** typeset material that exceeds the allotted space.
- overrunning** the rearrangement of lines of type caused by a correction that makes a line longer or shorter. The insertion of a word in the first line of a paragraph may mean overrunning as far as the end of the paragraph, i.e. taking a word or two from the end of each line to the next and altering the word spacing accordingly.
- Ozalid** a method of making photographic copies, used for making paper proofs from film of camera-ready copy (q.v.).
- pagehead** a running head (q.v.).
- page layout** the process by which pages are assembled; the appearance of the page thus assembled.
- pagination** page numbering.
- paperback** a book bound in flexible board covers.
- paren** a parenthesis (q.v.).
- parenthesis** a round bracket; strictly speaking a 'bracket' is a square bracket. *See also* brace.
- part** a group of related chapters, with a part number or title or both; this part heading often appears on a separate leaf that is sometimes called a part title (*see* p. 40).
- paste-up** (1) a paged layout, usually done on a computer, with the text in position and the size and position of the illustrations shown by outlines or images scanned in at low resolution (*see* p. 98); (2) camera-ready copy (q.v.) assembled for platemaking.
- PDF (Portable Document Format)** a file format that is independent of the application in which it was created, so that formatting, layout, fonts and audio can be rendered as the originator intended.

- perfect binding** an unsewn adhesive binding.
- perfecter** a printing press that prints both sides of a sheet of paper in one operation.
- period** US term for a full stop.
- permission** permission to reproduce copyright material.
- photogravure** the process of printing from a surface in which ink is contained in recessed cells of various depths. Gravure halftone 'dots' are all the same size, the variation in shade being effected by the different amount of ink in each cell.
- photolithography** the process of lithographic printing from a photographically produced plate.
- photo-offset** offset lithography (q.v.).
- phototypesetting or filmsetting** typesetting by photographic means.
- pica** a measurement, 12 pts, i.e. approx. 4.21 mm or $\frac{1}{6}$ inch.
- plate** (1) originally an illustration printed separately from the text, on a separate sheet, e.g. a letterpress halftone printed on art paper; now used loosely to identify halftones that are numbered in a separate sequence; (2) any one-piece printing surface, such as a lithographic plate that prints the whole of one side of a sheet.
- PMT (Photomechanical Transfer)** a process for converting halftone or line originals to final-size bromides (q.v.) for inclusion in camera-ready copy (q.v.).
- point** (1) as a measurement, approx. 0.35 mm or $\frac{1}{72}$ inch; (2) a dot, e.g. a full stop ('full point').
- portrait** (1) the shape of a book or illustration is referred to as 'portrait' when its height is greater than its width; (2) if a table is 'set portrait' it is set upright on the page and not turned. *See also* landscape.
- PostScript file** a file used to describe pages in terms of final size, type of font, position of graphics, etc., for telling other devices how to treat information.
- predictive text tool** software tools that automatically insert predetermined text; known as AutoCorrect, AutoText and AutoComplete in MS Word, AutoFormat in Open Office Writer and QuickCorrect in WordPerfect.
- preface** a personal note by the author about the book.
- prelims** preliminary pages, which contain half-title, title page, contents list, preface, etc. (see chapter 7). The US term is 'front matter'.
- press proof** the proof that is read last before printing, and authorizes printing.
- print run** the number of copies printed.

- proof** a photocopy or roughly printed copy, for checking and correction.
- publishing program** software created specifically for page layout that can flow text and graphics into a predetermined grid; it offers more flexibility than page make-up in word-processing programs.
- pull-out** *see* fold-out.
- quarto** (1) a page one-quarter of the size of a traditional sheet; (2) a size of stationery, 10 × 8 inches in Britain, 11 × 8½ inches in the USA, now mostly replaced in Britain by A4, an international size, 297 × 210 mm.
- quotes** quotation marks, inverted commas.
- ragged right** unjustified (q.v.).
- range** to align.
- ranging figures** lining figures (q.v.).
- rebind** the binding of a second or subsequent batch of printed sheets.
- recto** a right-hand page. *See also* verso.
- reduction** the amount by which an illustration is to be photographically reduced before reproduction (*see* section 4.0.1).
- references** (list of) bibliographical references.
- register** (1) the accurate superimposition of colours in multicolour printing; (2) the exact alignment of pages so that they back one another precisely.
- registration marks** pairs of marks, often a cross in a circle, to show the relative position and exact orientation of two pieces of artwork that are to be superimposed, or to ensure accurate register (q.v.) in colour printing.
- reissue** a book that is republished after being out of print for a time.
- reprint** (1) a number of copies reprinted from the same setting of type, with only minor corrections; also called a new impression (*see also* edition); (2) loosely, an offprint (q.v.).
- retouching** handwork on photographic prints or transparencies, or on-screen manipulation of electronic artwork, to remove blemishes, to obtain more accurate colour reproduction, etc.
- reverse left to right** to reproduce an image so that it is reversed like a mirror-image.
- reverse out** (1) to reverse black to white when making a plate or block, so that the final appearance is of white printed on black (or another colour) rather than black on white; (2) to reverse titles or words normally set in italic typeface to roman, for example in a heading that has been designed to be in italic.

- revise** the revised, or second, proof.
- revision marking** electronic method of marking changes to a document; also known as document review, track changes, etc., depending on the software.
- Rich Text Format (RTF)** ASCII (q.v.) file in which formatting and other electronic information is preserved in coded form.
- rollover** website graphics that change when the cursor is moved over them, e.g. to give further information or options.
- rotary press** a printing press in which the printing image, as well as the impression surface, is cylindrical.
- rough** the author's rough sketch, or any drawing that will have to be redrawn.
- royalty** a payment to an author (or someone else) for every copy sold.
- RTF** *see* Rich Text Format.
- rule** a continuous line, e.g. in a fraction or at the top and foot of a table.
See also em rule, en rule.
- run** *see* print run.
- running head** the heading set at the top of each page except over chapter openings, deep or turned pages, in most non-fiction books and some novels. Also called a headline or pagehead.
- running text** continuous text, as against displayed equations, note form, footnotes, etc.; used in such phrases as 'chemical symbols should be spelt out in running text'.
- run on** (1) continue on the same line, rather than starting a fresh line or new paragraph; (2) chapters run on if each one does not start on a fresh page.
- sans serif** a typeface with no serifs (q.v.) (*see* fig. G.1).
- scatter proofs** proofs of illustrations, with the illustrations placed close together and in random order.
- screen** *see* halftone.
- script** a typeface based on handwritten letterforms; used in mathematics and other text as appropriate (e.g. simulates handwriting in a school book).
- search string** sequence of characters and spaces in the Find tool.
- section** (1) a signature (q.v.); (2) a subdivision of a chapter.
- semi-bold** a typeface with strokes midway in thickness between ordinary roman and bold.
- separate** an offprint (q.v.).

serif a small terminal stroke at the top or end of a main stroke of a letter
(*see* fig. G.1).

set (1) to set words is to produce the photographic image of the characters that make up those words; (2) the set of a letter is its width.

set-off the accidental transfer of ink from a freshly printed sheet on to the back of the next sheet.

SGML (Standard Generalized Markup Language) a computer-assisted technique for marking up documents for storage, retrieval and processing.

sheet a printed sheet; the term is usually used of sheets that have not yet been folded, and which may comprise one or more signatures (q.v.).

short-title system a system of bibliographical references that employs a shortened form of the book title after the first mention (*see* section 10.1).

sig signature (q.v.).

signature (1) a folded section of pages in a book, i.e. one sheet or part of a sheet. Some people prefer the term 'section' but we have used 'signature' in this book to avoid confusion with the second meaning of 'section' (q.v.). (2) The identification letter(s) on the first page of each signature.

SI units (Système International d'Unités) for a list of the fundamental units *see* section 6.8.

sizing deciding the reduction or final size of an illustration original.

sloped roman sloping characters created electronically from roman ones.

small capitals (sc) capital letters similar in weight and height to a lowercase x. They are not genuinely available in bold, italic or sans serif type, but can be simulated by being keyed in smaller (full) capitals. They will align at the baseline, but will be lighter than the surrounding characters.

small type type smaller than text size (but not as small as footnotes).

soft codes codes added by the keyboarder, visible on the printout (therefore also called 'visible codes'), which can be replaced by a typesetter's control codes for the feature required.

soft hyphen an end-of-line hyphen that occurs only when a word must be broken when printed on a set text-line measure, as opposed to the 'hard' hyphen (q.v.).

soft return a non-printing end-of-line control code automatically inserted at the right margin in continuous text.

solid if type is set solid, it is set without additional space between the lines.

- solidus** an oblique stroke, /.
- sort** a single character of type. *See also* special sort.
- source code** programming instructions written in ASCII (q.v.) format; forms the basis of webpages on the internet. Can be inspected (but not changed) through the View menu of browsers.
- spanner rule** where a table has two levels of heading above the columns, a spanner rule is inserted above the group of lower-level headings covered by each upper-level heading (*see* fig. 9.2, p. 224).
- special sort** a character that the typesetter does not usually have in stock; more generally, a character that cannot be keyboarded with the rest of the text, or a character not included in the standard font of type.
- specification** the designer's typographical specification (design spec.) lists the typeface and sizes, style for headings, etc.
- specimen** sample page(s) set to show the various type sizes, headings and other typographical complications. (*See* chapter 2.)
- spread** *see* double-page spread.
- s/s** same size; an illustration so marked will be reproduced the same size as the original.
- s/t** small type (q.v.).
- stet** an instruction that the characters with a row of dashes or dots below them (*see* second correction in appendix 13) are to remain unaltered or to be restored if already deleted or altered.
- strip in, strip up** to combine two pieces of film or paper; to insert corrections or illustrations in camera-ready copy or phototypeset material.
- stub** the left-hand column in a table, which identifies the rows in the same way as the column headings identify the columns (*see* fig. 9.2, p. 224).
- style** (1) house style (q.v.); (2) formatting characteristics applied to electronic text; a paragraph style dictates the appearance of a paragraph, a character style affects text within a paragraph.
- style sheet** (1) a list of variable spellings, hyphenation, capitalization, etc., drawn up by the copy-editor for the typesetter's and proof-reader's reference; (2) a master page layout used in document preparation systems such as word-processing and publishing programs and in websites.
- subheading** a heading to a section of a chapter or of a bibliography.
- subscript** a small letter or figure set beside and/or below the foot of a full-size character. Also called an inferior. *See also* superscript.
- subtitle** an explanatory phrase forming the second part of a title.
- superior** a superscript (q.v.).

superscript a small letter or figure set beside and/or above the top of a full-size character. Also called a superior. *See also* subscript.

swash letter an ornamental italic character, usually a capital.

symposium (1) a conference; (2) a volume of papers presented at a conference.

template a file with predetermined formatting parameters.

TeX (T_EX) a typesetting programming language designed to enable keying of complicated mathematics; pronounced 'tech'. *See also* chapters 13 and 16.

text area *see* type area.

text crc author-generated camera-ready copy of the text of a work, to which the publisher will add running heads and page numbers, preliminary matter and the like.

text type the size of type in which the main text of the book is set.

throw-out a fold-out (q.v.).

TIFF (Tagged Image File Format) (also rendered as tiff). A file format for bit map (q.v.); greyscale and colour images.

tilde the diacritical sign over an n in Spanish, Portuguese, etc., to indicate the sound *ny*, i.e. ñ; the sign is also used in mathematics.

tint usually a *mechanical tint*, i.e. a ready-made dotted, hatched or other pattern, available in various densities, which can be added to an illustration, table or boxed area. Also a solid panel in a second colour.

tip in to paste a plate or fold-out to the adjoining page.

transliterate to transcribe in letters of another alphabet.

transpose to change the order of letters, words, etc.

ts typescript.

T/S typesetter.

turned a turned table or illustration is one that is turned on the page so that its left-hand side is at the foot of the page.

turnovers the second and subsequent lines of a paragraph, entry in an index, etc. Also used where a long line of verse runs over on to a second line. The term is used in phrases such as 'turnovers indented 2 ems'.

two-page spread a double-page spread (q.v.).

type area the area occupied by text and footnotes on a page; it should always be made clear whether the area does or does not include the area occupied by the running head and page number.

typeface originally the printing surface of a piece of metal type; hence the design of that surface; now the style of typeface chosen for a particular book: Arial, Courier, Times New Roman, etc.

typographical specification *see* specification.

unbacked printed on one side of the paper only.

underline (1) a caption (q.v.); (2) an instruction to the typesetter that characters underlined in the typescript are to be underlined rather than italic.

Unicode a character set that accommodates over 32,000 characters, encompassing all the world's written languages.

unit system a counting method used in phototypesetting systems to measure the width of the individual characters and spaces being set.

unjustified unjustified lines have even word spacing and a ragged right-hand edge. *See also* justified setting.

upper case capitals.

utility small, specialized program that performs a specific task such as file compression/decompression.

Vancouver system a system of bibliographical references used in many biomedical journals (*see* section 10.3).

version history electronic record of changes made to a file.

verso a left-hand page. *See also* recto.

virgule a solidus (q.v.).

virus a 'bug' in computer hardware or software that corrupts a user's data or, in extreme cases, causes total machine failure.

wf wrong font, *see under* font.

white line a line of space the same depth as a line of words.

widow the short last line of a paragraph at the top of a page. Typesetters can try to avoid widows by making a pair of facing pages one line longer or shorter than the rest.

word break, word division splitting a word at the end of a line because it will not fit in the remaining space.

word processor software that enables the user to create, edit, format and print text. Most include page layout tools but they are not as sophisticated as those in publishing programs (q.v.).

word-wrap a computer word-processing function whereby a new line of text is started automatically when the existing line has insufficient space to contain a new word.

working *see* even working.

wrap-round a small group of pages (often halftones) wrapped round one signature of the text, so that half the group appears before the signature, and the other half, say, 32 pages later.

wrong font *see under* font.

x height the height of the letter x. The x height of a lower-case alphabet is the height of a lower-case x, i.e. a lower-case letter without ascender or descender (see fig. G.1).

XML (Extensible Markup Language) a subset of the SGML standard, used for structuring documents and data on the internet.

Select bibliography and other resources

For books relevant to science and mathematics and to classical works, see sections 13.10 and 14.1 respectively. For lists of abbreviations for journal titles, see section 10.2.1. For books on music, see section 14.3.8.

BRITISH STANDARDS

Information regarding online access to British Standards via British Standards Online can be found at www.bsi-global.com. Registering for Free as a guest allows you to view summaries and order hard-copy documents online. Copies of the Standards can also be obtained by post from the British Standards Institution, 389 Chiswick High Road, London W4 4AL. Telephone 020 8996 9000.

A few relevant Standards are:

1629: 1989 *References to Published Materials*

1749: 1985 *Alphabetical Arrangement and the Filing Order of Numbers and Symbols*

2979: 1958 *Transliteration of Cyrillic and Greek Characters*

4148: 1985 *Specification for Abbreviation of Title Words and Titles of Publications*. To be used in conjunction with the ISDS word list

4280: 1968 *Transliteration of Arabic Characters*

5261 *Copy Preparation and Proof Correction*

Part 1: 2000 *Recommendations for Preparation of Typescript Copy for Printing*

Part 2: 2005 *Specification for Typographic Requirements, Marks for Copy Preparation and Proof Correction, Proofing Procedure*. The main marks from this Standard are available as a laminated leaflet, BS 5261C: 2005 *Marks for Copy Preparation and Proof Correction*

Part 3: 1989 *Specification for Marks for Mathematical Copy Preparation and Mathematical Proof Correction and their Use*

5605: 1990 *Recommendations for Citing and Referencing Published Material*

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ISO 15707: 2001 *Information and Documentation. International Standard Musical Work Code*

ISO 12616: 2002 *Translation-Oriented Terminography*

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