

# NEW HART'S RULES

*The Oxford Style Guide*



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*The Oxford Style Guide*

*Second edition*

Anne Waddingham

**OXFORD**  
UNIVERSITY PRESS

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by R. M. Ritter

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# Preface

*New Hart's Rules* is a guide to style designed for people writing or working with text in English. Its twenty-one chapters give a full account of such matters as capitalization, hyphenation, abbreviation, italicization, notes and references, work titles, quotations, bibliography, and publishing terms. Advice is given on dealing with scientific and foreign-language material, and on preparing lists, tables, and illustrations. The text is clearly written and laid out, with short paragraphs and many illustrative examples.

*Hart's Rules for Compositors and Readers at the University Press, Oxford* was first printed in 1893. Horace Henry Hart (1840–1916) was Printer to the University of Oxford and Controller of the University Press between 1883 and 1915. *Hart's Rules* was originally a slim twenty-four-page booklet intended only for staff of the printing house at the Clarendon Press, the learned imprint of Oxford University Press, but Hart decided to publish it for the public after finding copies of it for sale. In all, *Hart's Rules* was published in thirty-nine editions. Over time its size and influence grew, and it came to be regarded as the essential handbook for editors and typesetters. In 2002 a new edition was published under the name *The Oxford Guide to Style*. It revised and expanded *Hart's Rules*, and was published in a larger format. *New Hart's Rules* marked a return to the *Hart's Rules* name and small 'handbook' format that have been renowned for more than a hundred years.

*New Hart's Rules* has been written for contemporary writers and editors of all kinds. Whereas the original *Hart's* concentrated on style appropriate to academic publications, *New Hart's Rules* responds to the challenge of a wider constituency. Authors, including self-publishers, copy-editors, proofreaders, designers, typesetters, and anyone working on ebooks, websites, and other digital products, newspapers, magazines, reports, or theses will find here the advice they need on the language and presentation of their text.

*New Hart's Rules* continues to explain the 'house style' traditionally used at Oxford University Press, but it also gives a full account of

widely used contemporary practices in all areas of writing and publishing, and makes clear the differences, where they exist, between British and American style; a new chapter focusing exclusively on this topic has been added in this edition.

Most of the illustrative examples in *New Hart's Rules* are taken from the Oxford English Corpus, a database containing hundreds of millions of words of real English, or from the Oxford Reading Programme. The book's spellings and recommendations are consistent with those given in the current range of Oxford dictionaries, and with those in the *New Oxford Dictionary for Writers and Editors*.

*New Hart's Rules* forms part of a trio of books designed specifically for writers and editors, along with the *New Oxford Dictionary for Writers and Editors* and the *New Oxford Spelling Dictionary*. These three books continue to form the complete reference set for everyone who is concerned to reach the highest standards in producing written works. They are intended to be used alongside a current Oxford dictionary such as the newly relaunched Oxford Dictionary website ([www.oxforddictionaries.com](http://www.oxforddictionaries.com)), the *Concise Oxford English Dictionary* (twelfth edition, 2011) or the slightly larger *Oxford Dictionary of English* (third edition, 2010), which also includes encyclopedic material. For copy-editors the standard reference is Judith Butcher's *Copy-Editing: The Cambridge Handbook for Editors, Authors and Publishers* (fourth edition, 2006).

This edition of *New Hart's Rules: The Oxford Style Guide* is also available online, on the Oxford Dictionaries website. The site is updated regularly and gives you free access to our largest dictionary and thesaurus of current English as well as bilingual dictionaries for many languages. It also offers information on usage, grammar, and writing, our Word of the Day, a language blog, and more. In addition, the Gold subscription package features millions of example sentences and specialist language reference resources—including this book and the *New Oxford Dictionary for Writers and Editors*. Find Oxford Dictionaries online at [www.oxforddictionaries.com](http://www.oxforddictionaries.com).

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# Editorial team

**Editor in chief of 2014 edition**

Anne Waddingham

**Editor in chief of 2005 edition**

Rosemary Roberts

**Project managers**

Jamie Crowther

Rebecca Lane

**Project manager of 2005 edition**

Angus Stevenson

**Contributors to both editions**

Jane Bainbridge

Roger Bennett

Anthony Esposito

Ralph Evans

Nicola Freshwater

Carolyn Garwes

Orin Hargraves

Jacqueline Harvey

Leofranc Holford-Strevens

Simon Lancaster

Richard Lawrence

Ray Loughlin

Dorothy McCarthy

Susan Ratcliffe

Nick Rollin

Julian Roskams

Tom Stableford

Anne Waddingham

Maurice Waite

**Design**

Michael Johnson

**Special thanks to**

Nick Allen

Melinda Babcock

Sarah Barrett

Katrina Campbell

Nic Gibson

Barbara Horn

Veronica Hurst

Rebecca Kaye

Elizabeth Knowles

Judith Luna

Kathleen Lyle

Katherine Martin

David MacDonald

Maureen MacGlashan

Don McConnell

Peter Momtchiloff

Sandy Nicholson

Sarah Price

Kim Richardson

David Shirt

Melissa Spielman

Della Thompson

Bill Trumble

George Tulloch

Jane Ward

Kieran Waddingham

Sean Waddingham

Frances Whistler

John Woodruff



# The parts of a book

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## 1.1 General principles

A book usually consists of three sections: **preliminary matter** (also called **prelims** or **front matter**), the **main text**, and **end matter**. All books have some kind of prelims, all have a text, and most works of non-fiction have end matter. The prelims and end matter usually contain a number of items or sections, subject to a given order and to conventions that control their presentation.

In discussing the parts of a printed book the following terms are used:

- **spread** or **double-page spread**—the pair of pages (left-hand and right-hand) exposed when the book is opened at random; the term **opening** is also used. The terms are sometimes distinguished, with a ‘spread’ being a pair of pages that are designed as an entity, for example in a highly illustrated book, and an ‘opening’ being any pair of facing pages.
- **recto**—the right-hand page of a spread: a recto always has an odd page number.
- **verso**—the left-hand page of a spread: a verso always has an even page number.

The recto is regarded as the ‘more important’ of the two pages of a spread. The main text always begins on a recto, and in a book divided into parts (Part I, Part II, etc.) a new part begins on a fresh recto, even though the preceding page may be blank. The design of a book may require that a new chapter begin on a fresh recto. The main items or sections in the prelims customarily begin on a fresh recto.

Readers of ebooks and other nonprint materials are often able to adjust the display of text to their preferences, and consequently the concepts of double-page spreads, rectos, and versos are not as meaningful in digital contexts. Publishers and authors need to consider

carefully how material that depends on highly designed spreads in print will transfer to nonprint publication.

## 1.2 Preliminary matter

### 1.2.1 Constituents

Preliminary matter is any material that precedes the main text of the book. Preliminary pages are usually numbered with lower-case Roman numerals (rather than Arabic numerals) so that any late changes to the content or extent of the prelims will not affect the pagination of the main text. Page numbers (called **folios**) are not shown on every page of the prelims, though every page has its number (see also 1.5.1).

Prelims will always include some, and may include all, of the following items or sections, usually (but not always) in this order:

- half-title page
- half-title verso
- frontispiece
- title page
- title page verso
- dedication
- foreword
- preface
- acknowledgements
- contents
- lists of illustrations, figures, and maps
- list of tables
- tables of cases and legislation (law books)
- list of abbreviations
- list of contributors
- note to the reader
- epigraph

Some but not all of these sections have headings in print, which are usually set to the same design as chapter headings. To facilitate navigation, digital or online versions may differ from print in having items in a different order (moving copyright information to the back, for example), or may include headings such as *Dedication* that don't traditionally appear in print.

Besides prelims and end matter, a hardback (or **case-bound**) book may have **endpapers** at both ends of the book, often of slightly stronger paper than the text; endpapers consist of a single sheet, half of it pasted to the inside of the case and half forming a **flyleaf** or blank page at the beginning or end of the book. Figures, maps, or other illustrations are sometimes printed on the endpapers; any that are essential should be repeated within the text, because endpapers may be obscured or removed altogether in library copies of the book or when it is published in paperback or as a digital edition.

### 1.2.2 Half-title

The half-title page is the first page (p. i) of the book (after a flyleaf, if any) and thus falls on a recto. It contains the main title, and only the main title, of the book (or the title of the volume if the work is in more than one volume).

Not all books now have a half-title, and it may sometimes be dispensed with as a space-saving measure (see 1.8).

### 1.2.3 Half-title verso

The verso of the half-title page (p. ii) is often blank, though it may carry announcements from the publisher such as a list of other books in the series to which the volume belongs, or a list of other works by the same author. Sometimes it will be given over to a frontispiece (see below). The half-title verso falls opposite the title page and may be incorporated into a special design for this important spread.

### 1.2.4 Frontispiece

A frontispiece is an illustration that, in print, faces the title page, an important position that is justified by the significance or representative content of the image. In a biography a frontispiece is usually a portrait of the subject, in a work of history it might be a map or a facsimile of a document, and so on.

If the book has integrated illustrations (see 16.1.1), the frontispiece is likely to be printed on text paper like all the other illustrations. If the book has plates, the frontispiece, like other pictures, will usually be printed on glossy art paper; in this case the frontispiece will appear on

the verso of a single leaf **tipped in** (that is, inserted and pasted) between the half-title verso and the title page. Note that tipping-in is a costly process and is best avoided if possible.

Like any illustration, a frontispiece will generally be identified by a caption, which may be printed beneath the image or close by (at the foot of the title page verso, for example). The frontispiece is, exceptionally, listed on the contents page (see 1.2.11 below).

As a frontispiece may not always be reproduced in all subsequent editions of a book (a paperback edition, for example), the author should avoid referring to it in the text.

### 1.2.5 Title page

The title page (p. iii) presents at least the following details:

- the complete title and subtitle of the work
- a volume number, if any
- the name of the author or editor
- the publisher's name (called the **imprint**).

It may also include other, similar, information: for example a series title; the names of other people involved in the book's preparation, such as a translator or an illustrator; the place of publication or the cities in which the publisher has offices; the publisher's logo or **colophon** (device or emblem); and the date of publication.

The roles of people other than the author are defined by an introductory phrase, such as:

Selected and edited by

Translated by

With illustrations by

### 1.2.6 Title page verso

The title page verso (p. iv, also, variously, called the **copyright**, **biblio**, or **imprint** page) contains the essential printing and publication history of the work. It presents at least the following details:

- publisher's imprint
- date of publication

- publishing history
- copyright line
- copyright notice(s)
- assertion of moral rights
- limitations on sales
- cataloguing in publication data
- ISBN
- statements concerning performing rights
- printer's name and location.

#### *Publisher's imprint*

The imprint consists of:

- the publisher's name (or the name of a subdivision of the company if this bears a separate name)
- the publisher's full registered postal address
- the place of publication.

It may also include the names of associated companies or offices, and the cities in which they are located.

#### *Date of publication*

The date of publication is given on the title page verso, whether or not it appears on the title page. For the first edition of a work the date of publication is usually the same as the copyright date (see below).

#### *Publishing history*

The publishing history of the book includes:

- reference to simultaneous co-publications of the work (with the name and location of the co-publishers)
- a description of the current version of the work (for example its edition number, if other than the first, or its status as a reprint)
- the sequence of editions, reprints, and publication in different bindings that has preceded the current version of the work, each of which is dated.

An **edition** is a version of a book at its first publication and at every following publication for which more than minor changes are made: a book goes into a new edition when it is revised, enlarged, abridged, published in a new format, or published in a different binding. A new edition requires a new ISBN (see below).

A **reprint** or **impression** is a republication of a book for which no corrections or only minor corrections are made. The publishing history usually distinguishes between these two states, describing them as ‘reprinted’ and ‘reprinted with corrections’. The publishing history usually details the issuing of multiple reprints in a single year: *Reprinted 2004 (twice)*.

### *Copyright line*

To qualify for protection under the Universal Copyright Convention, and for reasons of best practice, copyright ownership in a work must be stated in a particular form, giving the copyright holder’s name and the year of first publication, preceded by the copyright symbol:

© Ann Jones 2014

A work may have multiple copyright holders, such as co-authors, an illustrator, a translator, or the contributor of an introduction; the rights of each of them must be separately stated.

Copyright may be held by the publisher rather than by the creator(s) of the work, who in this case will have assigned the rights permanently, rather than have licensed them to the publisher.

For guidelines on copyright see Chapter 20.

### *Copyright notice(s)*

Many publishers include one or more copyright notices in their books, explicitly reserving certain rights in the work. Such notices relate to reproduction, electronic storage, transmission in other forms, and rebinding. An example may be seen on the title page verso of this book.

### *Assertion of moral rights*

Under the UK’s Copyright Act 1988 certain ‘moral rights’ in the work are enjoyed by its creator. Of these the right of paternity (the right to be identified as the author of the work) does not exist unless the author has explicitly asserted it. The assertion of this right, or of the author’s

moral rights in general, is recorded on the title page verso in a form such as:

The author's moral rights have been asserted

For an explanation of moral rights see Chapter 20.2.4.

### *Cataloguing in publication (CIP) data*

Some national libraries, notably the British Library and the Library of Congress, compile catalogue records of new books before their publication. Publishers may include such records in full on the title page verso of the book, or may simply note that they are available. CIP data may not be altered in any way, even if it contains errors, without the written permission of the issuing library.

The CIP data is usually the means of stating the **ISBN** (International Standard Book Number), because this number is essential to the catalogue record. If CIP data is not reproduced in full the ISBN must be included elsewhere on the title page verso. The ISBN uniquely identifies the book in the particular edition to which it is attached. A new ISBN is needed for every new edition of the book, including reissue in a different binding and ebook editions. Each volume of a multi-volume work usually has its own ISBN, as may the set as a whole, though in some cases (notably where the volumes are not separately available for sale) a single number may be used for the whole set. The previous ten-digit ISBNs were replaced by thirteen-digit ISBNs in 2007; during the transition period, both were included.

A serial publication, such as a journal, magazine, or yearbook, has an **ISSN** (International Standard Serial Number), which is the same for all issues of the work.

The CIP data will often be accompanied by an indication of what impression a particular book represents. This may be a single number, or a series of numbers, the lowest number of which is that of the current impression. So the following line denotes a second impression:

1098765432

### *Performing rights agencies*

The public performance of dramatic and musical works is generally controlled on behalf of copyright holders by agents whom they empower to license performing rights. A clause stating that the right to

perform the work is restricted, and giving the name and address of the agent to whom application must be made for permission to mount a performance, usually appears on the title page verso of printed plays and music.

#### *Printer's name and location*

The printer's name and location must be included on the title page verso.

#### *Other information*

The title page verso may present further information about the book as a publication. Typical elements include details of the design and production of the book, including the name and size of the typeface used and the name and location of the typesetting firm.

### 1.2.7 **Dedication**

The dedication is a highly personal expression on the part of the author. The publisher usually accepts its wording and content unchanged, and its design is usually subject to the author's approval when that of the rest of the book is not. Whenever possible the dedication falls on a recto (usually p. v), but if, for reasons of space, it must be relocated to a verso, one must be chosen that gives it sufficient prominence (for example the last verso preceding the first page of the text).

### 1.2.8 **Foreword**

The foreword is a recommendation of the work written by someone other than the author. He or she is usually named at the end of the piece, or in its title, and in the contents list. The distinction between the foreword and the preface (see below) should be noted and the correct title given to each of these sections of the front matter. The foreword usually begins on a fresh recto.

### 1.2.9 **Preface**

The preface is the section where the author sets out the purpose, scope, and content of the book. In the absence of a full acknowledgements section, the author may include in the preface brief thanks to colleagues, advisers, or others who have helped in the creation of the work.

In a multi-author work the preface may be written by the work's editor (*Editor's preface*). All works in a series may contain the same preface by the series editor (*Series editor's preface*), which precedes the preface by the author of each work. Successive editions of a work may have their own prefaces, each of which is appropriately titled (for example *Preface to the second edition*). If one or more earlier prefaces are reprinted in a new edition, they follow, in reverse numerical order, the preface belonging to that new edition; for example:

Preface to the paperback edition  
Preface to the second edition  
Preface to the first edition

The preface usually begins on a fresh recto, as do each of multiple prefaces unless reasons of economy dictate otherwise.

### 1.2.10 Acknowledgements

Acknowledgements (or, in US spelling, *Acknowledgments*) are of two types: those recognizing the ideas, assistance, support, or inspiration of those who have helped the author to create the work; and those listing the copyright holders in material (such as quotations and extracts) reproduced in the book. The first type may, if those acknowledged are few, be included in the preface (see above). The second type relate to the legal requirement to acknowledge the sources of reproduced material and in many cases to gain permission from copyright holders or their licensees for its use, and as such the wording printed should be exactly as required by the copyright holder, even if this is inconsistent with style used elsewhere in the book. (For guidelines on copyright see Chapter 20.)

It is best to separate the two types of acknowledgement. The author's personal thanks follow the preface and are called simply 'Acknowledgements'. The names of those who hold copyright in verbal material (such as epigraphs or quotations) are listed in a separate section headed 'Copyright acknowledgements', which can appear either in the prelims or in the end matter. Acknowledgement lines for figures, tables, and similar illustrations reproduced in the text are best listed alongside the illustration's caption rather than on a separate page, unless otherwise specified by the copyright holder.

### 1.2.11 Contents

The list of contents (headed *Contents*) always falls on a recto. It records the title and initial page number of every titled section that follows it in the prelims, part titles, chapter titles, and all sections in the end matter, including the index. It usually includes reference to the frontispiece if one is present (see 1.2.4). Lists in the prelims are referred to on the contents page as *List of Illustrations*, *List of Abbreviations*, etc., even though their own headings are best formulated simply as *Illustrations*, *Abbreviations*, etc.

Part titles, preceded by the word *Part* and a number, are listed in full, and a page number is given unless it is that of the following chapter in the part. The word *Chapter* may, but need not, appear before the number and title of each chapter, though if it is used in the list of contents it should also appear at the head of each chapter in the text. It is customary to use upper-case Roman numerals for part numbers (see 1.3.3) and Arabic numerals for chapter numbers (see 1.3.4).

In complex works, such as textbooks, headings within chapters may be included on the contents page or even as a subsidiary table of contents at the start of each chapter. In a multi-author volume authors' names as well as chapter titles are given in the contents list.

The wording, punctuation, capitalization, use of italics, and form of authors' names in the contents list must match the headings as they appear in the text itself. No full point is needed at the end of any heading, nor are leader dots wanted between titles and page references. The numerals on the contents page at the editing stage will be those of the script, or 'dummies' such as xxx or 000; on hard copy they should be circled to indicate that they are not to be printed; in electronic files they can be omitted as they will be inserted automatically by the publishing software, along with the table of contents (so it may not be necessary for an editor to compile one—check with the client). At page-proof stage the typesetter should have inserted the correct page references, but they must be checked by the proofreader.

The first volume of a multi-volume work published simultaneously or at short intervals should contain a contents list and list of illustrations (if relevant) for the entire set. Each subsequent volume needs lists only for that volume.

### 1.2.12 Lists of illustrations, figures, and maps

Illustrations numbered sequentially through the work are presented in a single list. Different types of illustrative material, numbered in separate sequences, are presented in separate lists, usually in the order illustrations, figures, maps.

Such a list consists of the captions, which may be shortened if they are discursive, and the sources or locations of the illustrative material where relevant. As with the contents, the correct page numbers for all illustrative material that is integrated with the text (though not those of plates in a separate section) may need to be inserted at page-proof stage, if not done automatically by the publishing software.

### 1.2.13 List of tables

A list of tables is useful only when the work contains many tables of particular interest. The list gives the table headings, shortened if necessary, and page numbers; sources appear in the text beneath each table.

#### *Tables of cases and legislation*

In most law books the judgments referred to in the text are listed, usually alphabetically by significant name, with the corresponding pagination or section number. The table may be subdivided according to jurisdiction, especially if there is a large number of cases. International cases may be listed by country.

Tables of legislation are ordered in a similar way but may be listed either alphabetically or chronologically.

### 1.2.14 List of abbreviations

The text of a book should be so presented as to 'explain' itself without recourse to external sources of information. Abbreviations that readers may be unable to interpret must be included in a list with the full form spelled out alongside each one. Well-known abbreviations that need no explanation (such as AD, BC, UK, and US) are not included in the list, nor are any that will be common knowledge to the expected readership of the work, although even here, for an international readership, it is safest to include all the abbreviations. In a multi-author book or work

that will not be read serially, a list of abbreviations can obviate the need to spell them out the first time they are used in every chapter. If a term occurs only very rarely in the text it is better to spell it out at each occurrence than to use an abbreviation. The practice of spelling out a short form at the first instance of its use does not obviate the need for inclusion of a list of abbreviations. See also Chapter 10.

If the abbreviations are used in text or notes the list is best placed in the prelims of the book; if, however, abbreviations are used only in the bibliography, endnotes, or appendices, the list may be presented at the head of the relevant section. Arrange the list alphabetically by abbreviated form.

### 1.2.15 List of contributors

In a multi-author work it is customary to list the contributors and provide relevant information about each one, such as institutional affiliation or post held, a short biography, or details of other publications. The more detailed and discursive the entries are, the more appropriate it will be to place the list in the end matter of the work rather than the preliminary pages.

The list should be ordered alphabetically by contributor's surname (though names are presented in natural order, not inverted), and names should match the form in the contents list and the chapter headings. The presentation of each entry should as far as possible be standardized.

### 1.2.16 Epigraph

An epigraph is a relevant quotation placed at the beginning of a volume, part, or chapter, and is distinguished typographically from other displayed quotations. An epigraph relating to the entire volume is placed on a new page, preferably a recto, immediately before the text or in another prominent position within the prelims. Epigraphs for parts or chapters may be placed on the verso facing the part or chapter title or under the heading of the part or chapter to which they relate. The use of epigraphs and their positioning must be consistent throughout the work.

Epigraph sources are usually ranged right (see 2.5.1) under the quotation. The author's name and the title and date of the work are

usually sufficient: further details are not normally included because readers are not expected to want to verify the quotation.

### 1.2.17 Other sections

Many publications need a short explanation of conventions, terminology, or forms of presentation used in the text, or guidance on how to use the book. Such information is best placed as near as possible to the beginning of the text and often carries the title *Note to the reader* or *How to use this book*.

## 1.3 Text

The text of a work, whether it is in a single volume or multiple volumes, should ideally unfold in a form in which each division is of equivalent scale and consistent construction. As part of marking up the text on-screen or on hard copy, the copy-editor will need to identify the hierarchy of headings that articulate the structure and all displayed elements of the text—those elements such as quotations, lists, notes, text boxes, tables, equations, and so on that need special presentation on the page. The designer specifies an appropriate typographic treatment for the body text and for each displayed element, and the typesetter applies the appropriate design and layout. For digital products, the elements are tagged electronically for later conversion. See 2.1 for further details.

### 1.3.1 Volumes

It is usual for each volume of a work published in multiple volumes to have its own pagination, index, bibliography, and so on. Even if the numbering of text pages is consecutive from one volume to the next, the preliminary pages of each volume begin with page i. Volumes may be numbered or titled or numbered and titled, as appropriate to the content of the work: each volume in a collection of correspondence or a biography, for instance, may be distinguished by a range of years, the volumes in a complete edition of an author's works by the names of different genres such as *Poems*, *Plays*, *Essays*.

Large scholarly works, especially those published over many years, are sometimes made available in **fascicles** (or **fascicules**) rather than volumes. While fascicles are technically separate works, each with its

own ISBN, they are designed to be bound together and are, accordingly, through-paginated. The first fascicle contains preliminary material for the whole publication and the last the index or other end matter; any front matter or end matter included with the intermediate fascicles is discarded when the fascicles are combined into a book or books.

### 1.3.2 The introduction

The introduction is properly part of the text of the book (except in special contexts such as editions of literary texts, where the editor's introduction forms part of the prelims). The Arabic pagination begins with the first page of the introduction, which therefore must fall on a recto. The introduction may be treated (and numbered) as the first chapter of the work, or it may be headed simply *Introduction*, the numbered chapters following thereafter; when an introduction (or conclusion) addresses the work as a whole, it is usually left unnumbered.

### 1.3.3 Parts

It is useful to arrange a long or complex work in parts when the text falls into logical divisions of similar length. Parts should be numbered and may be titled; although Roman numerals are traditionally used for parts (*Part I*, *Part II*), Arabic numerals may be used or numbers spelled out (*Part One*, *Part Two*). The part number and title are best placed on a recto with a blank verso following; part title pages are included in the Arabic pagination of the book but the page numbers are not shown. Text describing the purpose of the part, or a part table of contents, may appear on the part opening page.

Parts are divided into chapters, which are numbered consecutively throughout the work.

### 1.3.4 Chapters

Most works in prose are divided into chapters, which usually have a number (customarily in Arabic numerals) and often—especially in non-fiction—a title. The use of the word *Chapter* before the number is optional (see 1.2.11). Chapter titles should be of similar length and style throughout a work and as succinct as possible—overlong titles cause design difficulties at chapter openings and may need to be cut

down for running heads (see 1.5.3). Note numbers and similar cues should not appear in chapter titles but be moved to the text proper.

New chapters are usually allowed to begin on either a verso or a recto (unlike new parts—see above); exceptionally, when chapters are short or economical setting is required, they may run on—start on the same page as the end of the preceding chapter—after a specified number of lines' space. This is more common in fiction than in non-fiction. The first page of a new chapter lacks a running head, and the **folio** (page number) is either omitted or appears at the foot of the page (as a **drop folio**), even when on other pages it falls in the head margin (see 1.5.1).

The first line following the chapter heading is set **full out** (flush with the left-hand margin), with no paragraph indentation. In some designs large and small capitals are used for the first word or line of a chapter, as in 'HE was gone'. If the first word is a single capital letter (for example *I, A*), then the second word is printed in small capitals, with no further capital. If the chapter starts with a personal name, then the whole name is in capitals and small capitals, not just the first name or title: 'MR THORNTON had had some difficulty...'.

### 1.3.5 Sections and subsections

Chapters may be divided into sections and subsections by the use of **subheadings** (or **subheads**). There may be more than one level of subheading, though only complex works such as textbooks will generally need more than three. Too many levels of subheading are difficult to design and may be more confusing than helpful to the reader. Headings should not contain note numbers or similar cues.

Sections, subsections, or even individual paragraphs may be numbered if this will be useful to the reader—as it will when the text contains numerous cross-references. As in the present book, section headings are 'double-numbered', with the two numbers closed up either side of a full point; subsection headings are triple-numbered, the number reflecting the different levels of the headings: within Chapter 9 the first A-level heading is numbered 9.1, and the first B-level heading within section 9.1 is numbered 9.1.1, and so on.

The first line after a subheading is set flush with the left-hand margin, with no paragraph indentation. If the first sentence of a new section

refers to the subject articulated in the heading it must begin by reiterating the subject rather than referring back to it with a pronoun. Not:

### **1.3 Text**

This should ideally unfold in a form in which each division is of equivalent scale and construction.

but

### **1.3 Text**

The text of a work should ideally unfold in a form in which each division is of equivalent scale and construction.

## **1.3.6 Paragraphs**

Paragraphs are units of thought reflecting the development of the author's argument, and no absolute rules control their length. In the most general terms, one-sentence paragraphs are likely to be too short and paragraphs that exceed the length of a page of typeset material are likely to be too long to hold the reader's attention. However, it is inadvisable for an editor to alter the author's delivery by running together short paragraphs or splitting long ones without fully considering the effect on the integrity of the text, and the author should normally be consulted about such changes. Different considerations apply to websites, where readability is improved by short paragraphs and frequent headings (shorter and more frequent than would be normal in print). See also Web editing in 2.1.2 and Print versus Web style in 2.3.2.

The first line of text after a chapter, section, or subsection heading is set full out to the left-hand margin, with no paragraph indentation. The first line of every subsequent paragraph is normally indented; the style in which paragraphs are separated by a space and the first line of every paragraph is set full out is characteristic of documents and some reference works, and also of material on the Internet. In fictional dialogue it is conventional (though by no means obligatory) to begin a new paragraph with every change of speaker (see 9.2.4).

Complex works, such as textbooks and practitioner texts, sometimes have numbered paragraphs throughout, the numbers being set against headings or simply at the beginnings of paragraphs; this device facilitates all kinds of internal referencing. In this case the double- and triple-numbering system outlined in 1.3.5 above is applied. Numbered paragraphs may also be used when an author wishes to enumerate long points in an argument. Equations referred to in the text should be

numbered and displayed; the numbering is enclosed in parentheses and set full right, aligned with the last line of the equation (see also 14.6.6).

### 1.3.7 Conclusion, epilogue, afterword

A conclusion sums up the work's findings and puts them in context. It may be numbered and titled as the final chapter of the work or (as with the introduction) headed simply *Conclusion*.

An epilogue or an author's note is nothing more than a short concluding comment on the text. An afterword is much the same, though it is typically written by someone other than the author. Neither of these sections bears a chapter number, though the headings are usually set to the same design as the chapter headings. One would not normally have more than one or two of these concluding sections in any book.

## 1.4 End matter

End matter (also called **back matter**) consists of any material that supplements the text. Sections in the end matter are, generally speaking, placed in order of their importance to the reader in using and interpreting the text, with the proviso that the index is always placed last. A series of sections might be ordered as follows:

- appendix
- glossary
- endnotes
- bibliography
- notes on contributors
- index

End matter is paginated in sequence with the text, and the sections carry headings that are usually set to the same design as the chapter headings, though the material itself is often set in smaller type than the text, in keeping with its subsidiary position. As noted in 1.2.1, ebooks may have some traditional front-matter items relocated to the back.

### 1.4.1 Appendix

An appendix (or **annex**, as it is sometimes called in the publication of documents) presents subsidiary matter that relates directly to the text but cannot comfortably be accommodated within it, such as a chronology or

the texts of documents discussed. Multiple appendices appear under the collective heading *Appendices*, each with its own subheading and descriptive title. Appendices may be numbered with Arabic or Roman numerals or marked with letters.

### 1.4.2 Glossary

A glossary is an alphabetical list of important terms found in the text, with explanations or definitions. It is not a substitute for explaining terms at their first occurrence in the text. The glossary may simply repeat the textual explanation or it may expand upon it, but in any event the definitions in text and glossary must conform.

Each entry in a glossary begins a new line. Entries may be arranged in two columns (terms on the left and definitions on the right), or the definition may run on from the headword term; in the latter case turnover lines are often indented and entries spaced off from one another to make the headwords more prominent. Bold type is often used for headwords.

### 1.4.3 Endnotes

Endnotes are an alternative to footnotes, used in a single-author work where it is not essential (or customary in the discipline concerned) to position notes on the same page as the text to which they refer. In multi-author volumes, notes and other apparatus are usually placed at the end of each chapter or essay to preserve the integrity of the author's work: it would be inappropriate in these circumstances to position the reference material in a sequence at the end of the work. For the decision to place notes at the foot of the page, the end of the chapter, or the end of the work see 17.2.2; for setting out notes see 17.2.4; for running heads in endnotes see 1.5.3.

### 1.4.4 Bibliography

There are many ways of presenting citations of other works and materials of potential interest to the reader. The simplest is to list them alphabetically by authors' surnames (in which case names are inverted to expose the ordering principle) or, in specialist works that require it, chronologically. In some cases a bibliographic essay is more appropriate—as the name suggests, a discussion of sources with the citations

embedded—or an annotated bibliography, in which comments on some or all of the sources are included.

A list that contains only works cited in the book is properly called *References* or *Works cited*. A list called *Bibliography* contains the works cited in the book and additional works of likely interest to the reader. A *Select bibliography* may be limited to works thought important by the author, or works cited multiple times in the text. A list of *Further reading* usually contains works not cited in the text. In general-interest non-fiction works a more seductive heading, such as *Now read on...*, may be used for a similar list. For choice and preparation of bibliographies see Chapter 18.

### 1.4.5 Index

The subject index, an alphabetical list of topics covered in the book, with references to the pages on which discussion occurs, is the last element in the end matter. A single index is preferred unless there is a strong case for subdivision into (say) an *Index of works* and a *General index*. Other indexes that may be needed include an alphabetical list of names (in a biography for example), first lines (of poetry), or an index locorum (an index of places) in a classical work. See Chapter 19.

## 1.5 Folios and running heads

### 1.5.1 Introduction

The term **folio** has two meanings in print production: it is used of the sheets of a script and also of the page number as a designed element on a typeset page. The latter meaning is the one relevant to this section. A **running head** (or **running headline**, **headline**, **header**, or **running title**) is a book title, chapter title, or other heading which appears at the top of every page or spread. Folios and running heads usually fall on the same horizontal line in the head (or top) margin of the page, though the designer may decide to position them in the foot (bottom) margin—in which case the text is called a **running foot** (or **running footline** or **footer**)—or even at the fore-edge (outer margin). They thus appear outside the text area of the page. Another option is to use running

heads but to place folios at the foot of the page. Technically the entire line is the running head, but in editorial parlance the term is restricted to the textual material, excluding the folio.

### 1.5.2 Folio

The folio (set in lower-case Roman numerals in the prelims and in Arabic numerals for the text and end matter of the book) usually appears at the outer top edges of the spread, or centred at the foot.

All pages are counted in the pagination sequence, but the folio is not shown on some pages, including some in the prelims, turned pages (that is, those on which material is printed in landscape format), those taken up entirely by illustrations, figures, or tables, and blank pages. On a chapter opening page the folio usually appears in the foot margin (see 1.3.4).

### 1.5.3 Running heads

Running heads are not found in all books: for instance, they may not appear in modern fiction or in highly designed illustrated books.

Running heads, like folios, are omitted from some pages of the book. These include: any section of the prelims that has no section heading (half-title, title, and imprint pages, the dedication and epigraph); part titles; any page on which a chapter heading occurs (including sections in the front matter and end matter); blank pages. They are often omitted on turned pages and on full-page illustrations, figures, or tables.

The content of the running heads depends on the nature of the book. As a general rule, if the same running head is not used on verso and recto, the larger section generates the head on the verso and the smaller that on the recto: for example, the book or part title may be used on the verso, the chapter title on the recto; in a textbook the chapter title might be used on the verso and a numbered subheading on the recto (though running heads that change every few pages should if possible be avoided for the sake of economy). In a multi-author work authors' names normally appear on the verso and chapter titles on the recto. In encyclopedias it is common to reflect the first headword on the verso and the last on the recto in the running heads, whereas dictionaries

tend to give the first and last headword on each page in that page's running head.

Sections in the prelims and end matter generally carry the same running head on the verso and recto. Ideally, however, running heads for end-notes should change on every page, indicating the text pages or chapters to which each page of notes refers: for example *Notes to pages 157–99*, or *Notes to Chapter 6*, rather than just *Notes*.

Running heads should match the material from which they are derived in every respect—wording, capitalization, and so on. This is usually generated automatically by desktop publishing software; however, if the book, chapter, or other titles used are very long they must be truncated for the running heads, which should not exceed about forty characters (including spaces) for most books, as a very rough rule of thumb—in this case, supply a list of shortened heads with the copy for the rest of the book.

## 1.6 Errata slips

An errata slip lists errors in a printed book and their corrections; if there is only one correction the correct term is *erratum slip*. A slip inserted loose in a book should be labelled with the author's name, book title, and ISBN; alternatively the slip may be tipped (pasted) in. In a later printing or edition, if the text itself has not been corrected, the errata may be set as part of the prelims or end matter. When fixed to, or printed in, the book the errata may be called **corrigenda** (singular *corrigendum*). Note that errata slips should be used only in the event of there being serious mistakes or errors of fact in the book.

A list of errata should be as concise as possible, making clear the location, the substance of the error, and the form of the correction. Italic type is used for editorial directions, and punctuation is included only where it is part of the error and/or the correction.

p. 204, line 15: *for* live wire *read* earth wire

p. 399, line 2: *for* guilty *read* 'not proven'

For ebook and other digital editions, it is much easier to correct the error than to prepare an errata slip.

## 1.7 Paper and book sizes

### 1.7.1 Paper sizes

The dimensions of a book depend on the dimensions of the sheet (the **quad sheet**) on which it is printed. For many centuries the dimensions of the common sizes of sheet have been proportioned so that they can be folded to produce viable page sizes without wastage (a small allowance is made for trimming the folded sheet). For example, quarto (4to or 4<sup>to</sup>) and octavo (8vo or 8<sup>vo</sup>) are obtained by folding standard sizes two and three times respectively.

Measured in millimetres the common metric paper sizes (untrimmed) are:

Size	Quad sheet	4to	8vo
metric crown	768 × 1,008	252 × 192	192 × 126
metric large crown	816 × 1,056	264 × 204	204 × 132
metric demy	888 × 1,128	282 × 222	222 × 141
metric royal	960 × 1,272	318 × 240	240 × 159

International paper sizes have been standardized still further by the ISO (International Standards Organization): A is the commonest, used for business correspondence, photocopying, etc.; B is used for posters, wall charts, and similar large items; C is used for envelopes and folders to fit A-series sizes. Measured in millimetres A and B (trimmed) sizes are:

A series		B series	
A0	841 × 1,189	B0	1,000 × 1,414
A1	594 × 841	B1	707 × 1,000
A2	420 × 594	B2	500 × 707
A3	297 × 420	B3	353 × 500
A4	210 × 297	B4	250 × 353
A5	148 × 210	B5	176 × 250
A6	105 × 148	B6	125 × 176
A7	74 × 105	B7	88 × 125
A8	52 × 74		
A9	37 × 52		
A10	26 × 37		

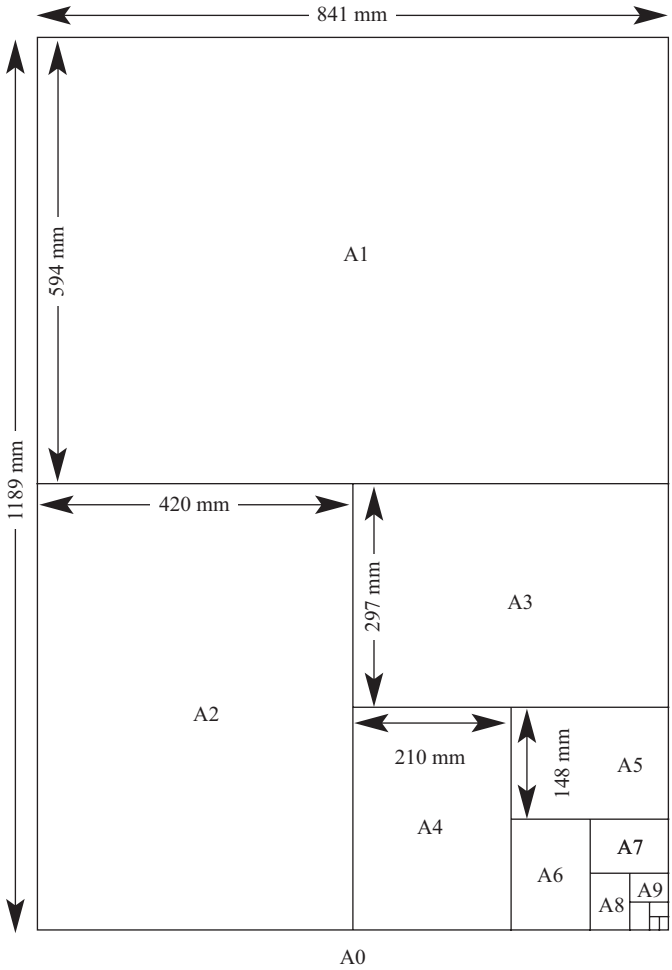


Figure 1.1 International paper sizes A

### 1.7.2 Book sizes

The following are the standard octavo trimmed and untrimmed page sizes, and the dimensions of the quad sheets from which they are derived, in millimetres:

Size	Millimetres
metric crown 8vo	
trimmed	186 × 123
untrimmed	192 × 126
quad	768 × 1,008
metric large crown 8vo	
trimmed	198 × 129
untrimmed	204 × 132
quad	816 × 1,056
metric demy 8vo	
trimmed	216 × 138
untrimmed	222 × 141
quad	888 × 1,128
metric royal 8vo	
trimmed	234 × 156
untrimmed	240 × 159
quad	960 × 1,272
A5	
trimmed	210 × 148
untrimmed	215 × 152.5
quad	860 × 1,220

Dimensions are always given with height before width; for landscape formats reverse the pairs of numbers.

Mass-market paperbacks are often produced in what are known as **A format** and **B format** sizes. The first of these is 178 × 111 mm, B format is 196 × 129 mm.

## 1.8 Even workings

The pages of the publication are printed on the quad sheet in an order determined by the pattern of folding to be applied to it during the binding process; the arrangement or ‘imposition’ of the pages on both sides of the sheet is complex.

Each sheet forms a section or **signature** of the finished book; depending on the size of the sheet and the format of the book, the signature may consist of four, eight, sixteen, thirty-two, sixty-four, or even more pages. In the interests of economy it is desirable to ensure that the entire text of the book fits neatly into an exact multiple of the number of pages in each signature so that there are no blank pages at the end of the final section. At a late stage in the production of a print book it may be necessary to restrict the extent of the text in order to fit it exactly, or as nearly as possible, into signatures—that is, to achieve an ‘even working’. This must be done without disrupting the pagination of the main text. The usual recourse is to reduce the number of pages in the prelims (which are not part of the main sequence of pages), often by sacrificing the luxury of blank versos and using them for sections that would ideally be placed on rectos; another option is to limit the extent of the end matter, normally by shortening the index or setting it in smaller type.

# Preparing copy

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## 2.1 Definitions

### 2.1.1 Introduction

Historically, handwritten **copy** (the text) was called **manuscript** and the term lingers on even today, although text printed out should more properly be called **typescript** or **script**.

#### *Production workflow*

The technical stages of the traditional production process, which transforms the material from typescript to printed work, are, very generally speaking (and not always in this order):

- development editing
- copy-editing
- design
- typesetting
- proofreading
- correction (the last two stages may be repeated on successive sets of ‘revised proofs’)
- proof checking
- indexing
- final correction
- printing and binding.

Some of these steps may be omitted, depending on the readership or on budget and time constraints. See the following sections for a brief description of development editing and copy-editing (2.1.2), design (2.1.3), reading and checking of the proofs (2.1.5), and typesetting

(2.1.4). These specialist operations are frequently outsourced. Indexing is detailed in Chapter 19.

Modern production methods rarely proceed in such a linear fashion and are focused on creating content that can be repurposed for many different publishing outputs, not just print.

The content is stored in a neutral format, which means that it is typically coded with **XML tags**. XML allows the creation of customized **markup languages**. It allows content to be structured, stored, and transmitted in a form that is independent of software or hardware. Crucially, the XML tags describe content rather than presentation, e.g. a tag such as `<strong>` can be rendered as bold text in print or as red text on a website. The XML can subsequently be transformed to generate outputs as diverse as **HTML** for web publication, **EPUB** files for ebooks, interactive whiteboard material for classrooms, online learning environments, and archive files, as well as traditional print. XML files can also be packaged along with, or accessed by, custom software in the form of an app.

The preparation of files in a digital workflow usually starts with pre-editing (basic file cleanup and tagging), and the processes involved in editorial quality control (editing, checking, testing) are flexible and can take place in parallel as well as serially. This means that, in web publishing especially, traditional boundaries between editing as an initial stage and proofreading as a final stage have been eroded as these roles have merged and a web editor may be required to do several additional tasks (see 2.1.2). Nevertheless, editing and proofreading remain discrete tasks in many publishing houses, so are treated separately in 2.1.2 and 2.1.5.

### 2.1.2 Copy-editing

Whereas a development editor liaises closely with the author during the writing stage, the copy-editor is responsible for the technical preparation of the author's material for publication. These responsibilities, at their simplest, comprise:

- Correcting, or raising queries about, the author's spelling, word use, grammar, punctuation, and sentence structure
- standardizing the presentation of the material in respect of its 'editorial style' and conventions (see 2.3)

- ensuring all elements of the work—that is, headings, displayed quotations, lists, figure captions, references, note copy, etc.—are tagged correctly. These tags are often applied at the pre-editing stage by the XML supplier, but the copy-editor must verify their accuracy. If pre-editing has not been performed, the copy-editor must code or tag the material in the first instance. The tag can be in the form of a word-processor paragraph style or a tag inserted in the file, such as <H1> closed up to a main heading, or an encircled code written in the margin of hard copy. This is a key task for generating correct XML tagging (see 2.1.1); it also highlights features that require the designer's attention (2.1.3)
- indicating where items such as tables, figures, and illustrations should appear in the text to ensure that they are introduced in appropriate places when the pages are assembled
- cross-checking the material to ensure that elements purporting to be identical or related match each other (for example that the chapter titles on the contents page match the chapter openings, that the discussion in text relates accurately to the content of pictures and their captions), cross-references lead the reader to the right destination, note numbers refer correctly to the notes themselves, and so on
- monitoring the factual integrity of the material (for example keeping track of and regularizing the spelling of proper names, ensuring that columns of numerical data add up, checking that the author defines and uses special terms consistently)
- correcting the electronic file accurately or marking the typescript clearly to ensure that the material can be set in type or converted to digital format with minimum difficulty
- being alert to any material that has unsuitable cultural references, or seems potentially defamatory (see 20.5), blasphemous (20.10), or contravenes copyright (20.1–20.4) or that is not inclusive, i.e. is biased with regard to gender, race, sexual orientation, or disability, or that deals with sensitive areas in an offensive or outmoded way.

Dictionaries such as the *Oxford Dictionary of English* or the *Concise Oxford English Dictionary* discuss debatable points of usage, such as the

split infinitive and the use of *hopefully* as a sentence adverb, and may usefully be consulted by editors who are uncertain whether an author's phrasing is acceptable English or appropriate to the given context.

It is now generally regarded as old-fashioned or gender biased to use *he* in reference to a person of unspecified sex, as in *every child needs to know that he is loved*. *He or she* is often preferred, and in formal contexts is probably the best solution, but can become tiresomely long-winded when used frequently. Alternatively use of *they* in this sense (*everyone needs to feel that they matter*) is generally accepted in speech and in writing, especially where it occurs after an indefinite pronoun such as *everyone* or *someone*, but should not be imposed by an editor if an author has used *he or she* consistently.

The level of responsibility the copy-editor carries for the structure of the material, factual accuracy, clarity of expression, and other authorial concerns is determined by the publisher, and should be clearly articulated in the brief. The editor should always be sensitive to the author's voice, and not undertake substantive editing or rewriting without discussing it with the author or publisher first.

### *On-screen (online) editing*

Most copy-editing is done in word-processing software, although an editor may also be required to work in spreadsheet or presentation software, text editors, and in content management system editing interfaces (see 2.1.1). The copy-editor should be aware of the internal software tools that allow more efficient and accurate editing, such as templates and styles, global search and replace, macros, revision marking, and shortcut keys, as well as the pitfalls that can accompany these features. For example, it is unwise to replace text globally in documents containing quotations or bibliographic references, where original spelling must be retained. Add-ons can also usefully contribute to the editor's arsenal, such as consistency checkers, bibliographic software, clipboard managers, and third-party macros. Although copy-editing can be successfully completed without any of these tools or features, an editor practised in these techniques can work more effectively, and produce files that are optimized for the next production stage, whether print or digital.

See also 2.4 for a discussion of proofreading on-screen.

### *Web editing*

Copy-editing and proofreading may be required at any stage in the creation and maintenance of websites, a cyclical process that may see the roles merged (see 2.1.1). Web editors should be aware of the differences between how a web page is used compared with print (more information can be found in the many works on usability) and bear in mind that the user may access the material from one of several portals (links), and not in the linear fashion found in printed matter. In essence this involves breaking up the information into smaller chunks that focus on the essentials, interspersed with concise headings and well-planned links.

In addition to the copy-editing tasks described earlier in 2.1.2, web editors may also be required to:

- repurpose existing text into a more suitable form for the website
- write links and summaries
- compose metadata to optimize the site for search engines
- source images and other media
- test and comment on interactive elements such as video
- check for accessibility issues, including writing alternative labels (**alt tags**) for images, for interpretation by screen readers
- create or update the site map.

### *Proof-editing*

**Proof-editing** is the process whereby unedited material that is laid out in pages, with any figures, tables, notes, and running heads in situ, is corrected. The layout may have been done in word-processing or desktop-publishing software; sometimes only PDFs are supplied. The source is usually a corporate or self-publishing author, typically seeking proofreading services. It may not be apparent at first that more in-depth treatment is needed, so such material should be assessed carefully. If the word-processor files are available, amendments are usually done with revision tracking. It is essential that the author/client understands that the level of intervention needed is likely to be greater than a ‘normal’ proofread, so it is advisable to send them some sample marked pages to make this clear, as this may also affect negotiations over time and

budget. Otherwise the usual requirements for a copy-edit or substantive edit apply, coupled with suggestions for improvements in layout if applicable. PDFs will need to be marked like a page proof (see 2.1.5), although if extensive changes are needed, it may be preferable to convert the files into word-processor documents to work with more efficiency on-screen; you may need to explain your reasons for this and seek approval before proceeding.

### 2.1.3 Design

The designer's role is to determine the appearance of the material on the printed page or screen. The designer creates a design template in which are included the typefaces, type sizes, spacing, and position on the page of all the elements of the material identified earlier. Much of this is done via the template styles, and if the documents have been prepared correctly, the word-processor paragraph and character styles can be imported into the typesetting template and mapped to the designer's styles, saving a great deal of time. This is one reason why it is desirable to format a document with word-processor styles. The designer may also produce specimen pages for approval by the publisher and author, and as guidance for the typesetter.

### 2.1.4 Typesetting

The typesetter produces a **proof**, by applying the design to the material in the electronic file (see 2.1.3), or by rekeying the material if the file is not available, or is incompatible, or unsuitable for some reason.

### 2.1.5 Proofreading

A proof is, as the name suggests, the means of 'proving' (or trying out) the typesetter's work. Most books today are 'set straight to page' and the first proof is a **page proof**.

Historically, text was set as a galley proof, in which the typographic design was applied but the material was not paginated and extraneous items such as footnotes, tables, figures, and illustrations were not integrated. The purpose was to allow the textual material to be checked and corrected—that is, to be finalized—before pages were made up because corrections after pagination might cause expensive disruption to the layout. This was especially true for books with complex layout

but now it is easier to generate page proofs with low-resolution image scans (see 16.4.1) and adjust the text (**copy-fitting**) and other elements accordingly; another round of page proofs is then generated for further checking. Although modern systems make page make-up much more flexible, corrections should still not be made unless essential because they can cause delay, and run the risk of introducing new errors.

The proofreader's task is to read and correct the proof. If material has been rekeyed, it is best to read the proof 'against copy' but usually it is set from XML generated from word-processor files (see 2.1.3 and 2.1.4), so is read without reference to the typescript, known as reading 'cold' or 'blind' or 'by eye'. In general terms the proofreader's responsibilities comprise:

- checking for errors—either the typesetter's, in rekeyed material, or ones the copy-editor has missed, or the author's, in text that is being proof-edited (see 2.1.2)
- ensuring that the transformation of the material into typeset and paginated form has not resulted in poor presentation (such as bad word breaks where words are hyphenated at line endings, a short line at the top of a page, a table, figure, or illustration wrongly positioned, or a running head on a page that should have none)
- checking the integrity of the design—that is, ensuring that all like elements have been set in like manner (the proofreader is not asked to verify the technical implementation of the design, only to check by eye that it has been consistently applied)
- ensuring that page references (for example on the contents page or in cross-references) have been correctly inserted.

Most of the first two points are dealt with by the typesetting software, and copy-editors and proofreaders should be aware that page makeup is now frequently wholly automated so they should not work on the assumption that the typesetter will see any comments left in the copy-edited file. Prefer to send an accompanying email with the files if there is anything that needs to be brought to the typesetter's attention.

The changes marked on the first proof are executed by the typesetter and a revised proof is generated for checking by the proofreader. One

or more further stages of correcting and checking may be needed before the material can be **passed for press** or signed off as ready to be printed and bound. See 2.1.1 for discussion of conversion of electronic files into digital products.

## 2.2 Making changes to copy

Most copy is amended on-screen (sometimes called **online editing**) in word-processing software or in a **content management system**. If changes need to be approved by, for example, the author or a production editor, revision tracking is used; queries can be inserted as comments or presented in a separate document or email. It is essential that all comments and revision histories are removed before the next stage of production.

When material must be edited on paper, a form of markup adapted from the proof-correction symbols (see 2.4) is used. Codes identifying the different elements are written in the left-hand margin. Cues locating the position of non-text items, such as illustrations and figures, are best placed in the right-hand margin. Instructions for the typesetter may be written in any convenient position where they will be seen before amending or keying the matter to which they relate. Codes, cues, and instructions should all be circled: by convention, circled material is observed by the typesetter but is not itself set in type. The typesetter is sent the electronic files and a printout marked with the copy-editor's changes: the setter does not rekey the material but needs only to intervene where a change is wanted.

The copy-editor should mark amendments very clearly in the body of the text, as the typesetter will only be glancing down the page looking for changes, not reading line by line. Red pen is favoured as it is obvious and scannable; however, some publishers prefer blue for text changes and red for codes, cues, and instructions. Ambiguous characters, especially if handwritten, should be clarified with a circled comment.

Similarly, if the script is to be entirely rekeyed, all corrections to the text itself are best positioned in the body of the material, above or (if there is space) on the line of type, so that the setter can readily see how they are to be integrated.

An example of marked-up typescript is shown in Figure 2.1.

## 2.3 Editorial style and house style

### 2.3.1 Editorial style and decision-making

Editorial style controls the way in which words, individual characters, and numbers are presented on the printed (or electronic) page. Stylistic consistency is an important characteristic of published material because it removes one possible cause of interference between the text and the reader. Inconsistent styling, whether of the words themselves or their presentation on the page, may distract or even mislead, and can affect the credibility of a publication, just as a work that is well finished in these respects can project an air of general reliability.

The essential features of editorial style relate to:

- spelling (including the use of hyphens)
- punctuation
- capitalization
- abbreviations
- treatment of numbers, dates, and time
- use of italic and bold type
- use of quotation marks.

All of these matters are dealt with elsewhere in this book. For spelling and hyphenation see Chapter 3; for punctuation see Chapter 4; for capitalization see Chapter 5; for abbreviations see Chapter 10; for numbers see Chapter 11; for the uses of italic type see Chapter 7; for quotation marks see 4.14 and 9.2.3.

Other conventions that are the subject of editorial decisions include:

- the components and typographic style of bibliographic citations
- the content of notes and in-text references and their relation to bibliographic citations
- the editorial treatment of displayed epigraphs and quotations and their sources
- the punctuation of lists
- the style of in-text references to non-text items such as illustrations, figures, and tables, and cross-references

- the order and contents of prelims and end matter
- the content of running heads.

For coverage of bibliography see Chapter 18; for notes and in-text references see Chapter 17; for quotations see Chapter 9; for lists and tables see Chapter 15; for illustrations and figures see Chapter 16; for prelims, end matter, and running heads see Chapter 1.

Stylistic precepts come into play only where there are alternative solutions of equal or comparable validity. For example, a style decision is needed between ‘co-operate’ and ‘cooperate’, each of which is a viable spelling of the word; a choice must be made between ‘sine qua non’ (roman) and ‘*sine qua non*’ (italic), either of which can be defended. It follows, therefore, that no appeal need be made to stylistic conventions or record kept of them where text is incorrect—for example, a place name beginning with a lower-case letter is not in normal circumstances the subject of a style decision—or where orthodox practice makes a mode of presentation all but incorrect: for example, to style the title of a published book other than in italic in open text would be so unusual as to be tantamount to an error in most book publishing contexts.

It is important to recognize that style decisions are ‘made’ by leaving text unchanged as well as by changing it; the copy-editor must identify forms that are diagnostic of particular style points and record them explicitly for application throughout the script. The following example contains a number of implicit style decisions:

In 1539 the monastery was ‘dissolved’, and the Abbot, in distress of mind—recognising that there was no alternative but to co-operate with the King’s officers—blessed his monks (they numbered fifty-seven), prayed with them, and sent them out from the abbey gates to follow their vocation in the world.

If this passage were left unaltered the editor would have ‘decided’:

- to use single quotation marks
- to capitalize the titles of office holders (*Abbot*, *King*)
- not to capitalize informal references to institutions (*monastery*, *abbey*)
- to use closed em rules for parenthetical dashes
- to use *-ise* not *-ize* endings

- to spell out numbers (or, at least, those up to 100)
- to use the serial comma.

### 2.3.2 House style

A publisher's house style embodies its preference for how copy is set and laid out on the page. It thus encompasses some elements that control design as well as editorial presentation, including:

- the layout of headings, paragraphs, quotations, lists, and notes
- the make-up of typeset pages
- the application of hyphenation at line endings.

Some or all aspects of the publisher's house style are usually set out in a **style sheet** or **style guide**. Ideally this document will form part of the instructions sent to authors, so that they can follow the house style in creating the work. If this is not done, or if authors follow a different style, it may be necessary for the copy-editor to change the editorial style of the work in the course of editing it.

In some cases—where consistency across multiple publications is important to the integrity of the material—house style or an appropriate adaptation of it should always be imposed; examples include:

- issues of a journal
- individual volumes in a multi-volume publication (including reference works)
- closely integrated series.

How much importance is attached to house style in the case of separate works, however, depends on the policy and traditions of the publisher. In some cases it may be unnecessary or even unwarrantable to impose house style. Where an author has attended carefully and consistently to editorial style and the conventions pose no practical difficulties they may be best left alone: the copy-editor can probably spend editorial time more usefully than in overturning a serviceable and watertight system of editorial decisions, and an imperfect conversion of the author's to the publisher's style will damage rather than improve the work. On the other hand two factors should be noted: it is easier for an experienced copy-editor to impose a familiar

house style than to learn an author's style and to check that it has, in fact, been consistently applied; further, those handling the work in the later stages of production may assume that house style has been used and may unwittingly compromise the consistency of the text by making corrections that match house style rather than the author's own style.

Even when house style is in use, it may need to be adapted to the special requirements of particular works. For example, in a historical context modern spellings of place names might be inappropriate; and in a specialist context general practice should not supplant scholarly usage of foreign words or technical terms.

### *Print versus Web style*

The copy-editor should be aware that different stylistic considerations hold sway when working with web pages (see Web editing in 2.1.2), and house style may reflect this. For example, to improve readability on-screen, a house style might stipulate a maximum length for sentences; encourage shorter paragraphs, and more bulleted lists and headings; and minimize the use of punctuation, hyphens, and capitals to reduce visual distractions. Link style may be prescribed, e.g. substituting *click here* with a descriptive target, such as *book online*. These may run counter to the house style for print, so it is helpful to make these differences clear.

### **2.3.3 Editorial style sheets**

No house style, however detailed, will cater for all the editorial or design decisions needed to set a publication in type. Just as the designer needs to specify typography for every book, so the copy-editor needs to record particular decisions on editorial style for every book, sometimes supplementing the house-style guidelines, sometimes preparing a completely new set of 'rules' that govern the text. When the editing task is complete this file, setting out the editorial decisions that have been made and applied to the text as a whole, has many uses. It is, of course, crucial to the copy-editor's own work as a record of decisions that have been made—no editor can hold the minutiae of editorial style in his or her head through an entire script. It may be sent to the author as a convenient means of accounting for minor changes made throughout the