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PROOFREADING



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PROOFREADING

THE TECHNICAL PHASES OF THE PROOF-
READER'S WORK; READING, MARKING,
REVISING, ETC.; METHODS OF HANDLING
PROOFS AND COPY

BY

ARNOLD LEVITAS

INSTRUCTOR OF PROOFREADING AND TYPOGRAPHY
STUYVESANT EVENING TRADE SCHOOL
INSTRUCTOR OF PRINTING AT PUBLIC SCHOOL NO. 28
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PREFACE

THE usefulness of a treatise upon any line of commercial endeavor must always be directly proportional to its practicality. This is especially true of a work on Proofreading; for, while theoretical knowledge will go far toward making the proficient proofreader, still, unfamiliarity with the practical details of the work, or in other words, the "mechanics of the proofroom," can not but be fatal to success.

In other volumes of this series are treated those subjects, such as punctuation, etc., which are subsidiary to proofreading, and with which the proofreader is presumed to be familiar; for without a good knowledge of these matters practical instruction will be of little value to the embryo "corrector of the press."

In the preparation of this work the author has endeavored to compress as much matter as possible into the space at his disposal. All matters not strictly within the limits of the subject have been rigidly excluded, and clearness and conciseness have been aimed at throughout.

To the compilation and arrangement of the treatise the author brings the practical experience gained by many years of activity both at the case and in the proofroom, not to mention an earnest desire for the advancement of all those connected with the typographical industry.

It has been the writer's privilege to look over the work while still in the manuscript, and he feels confident that a thorough assimilation of its contents will go far toward forming that individual greatly desired in the typographical world to-day—the proficient proofreader.

WILLIAM I. ORCHARD.

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THE READING OF PROOF

THE study of Proofreading is the study of Typography and English. Typography is the technical element of the work and printers' English is the theoretical element.

The study of Typography leads to the acquiring of knowledge and information concerning the various technical rules and customs in the printing industry which have gradually developed during the many years since its beginning and of the tendencies of the present day. The study of English from the typographical point of view means not only the learning of the grammatical rules of the language but also the study of their practical application to every-day work in the printing office.

The reading of proof implies a critical analysis of the work in question, and it is expected of him who ventures to criticize and to suggest changes that he be fortified with a superior knowledge of the various requirements. It therefore becomes evident that the proofreader is expected to have "served his time" and acquired efficiency as a compositor before he gets to the proofreader's desk.

As long as compositors will make mistakes and as long as authors will err, just so long will it be necessary for the printing office and publishing house to employ the proofreader, or "corrector of the press," whose duty it is to detect errors, to rectify mistakes, and to decide upon points of consistency of style and typography. He must be able to tell at sight whether a lead is too thick or too thin, and to discriminate between a thick space and a thin space, etc.

With his knowledge of typography there must be combined a good education, including a free and easy

comprehension of the English language, a large amount of general information, and familiarity with the political and social conditions prevailing in the country.

The proofreader must use his discretion in marking proofs. He must consider the exigencies of each case. Therefore, besides all the requirements mentioned, he must possess good judgment.

The trained eye to detect errors comes with time and practice. Proofreaders' marks are no more than a convenient arrangement for expediency. The knowledge of their proper use may be acquired in a very short time.

A good deal of the manuscript copy coming into a printing office is improperly punctuated, and it devolves upon the proofreader to remedy this defect. Contradictions, errors of fact, anachronisms, imperfect sentences, solecisms, barbarisms, etc., are to be detected by the proofreader and pointed out.

Besides the various matters to be acquired by the proofreader, including what is called "general style" on books, jobs, etc., he is usually obliged to acquire also the "local style" of the particular office (something which most offices adopt to fit their particular kind of work) and, often, the views of the management.

Since the English language is not an exact science, there are a number of things which may be used differently with equal justification. Words are spelled two or more different ways, punctuation may be loose or close, compounding may be used in some offices and not in others, etc. Under such circumstances, although fundamentally the usages and customs of the various printing offices are alike, yet in some minor respects there are differences of opinion and needs, which give rise to the so-called "local style."

It becomes necessary, then, for the reader to memorize trifling details and to keep minute verbal differences on different mental shelves. The proofreader is likely to find a mingling of styles in the same job: The big "River" on one page becomes the little "river"

of another page; "Pittsburg" here is spelled "Pittsburgh" there; the "National Park" of the first chapter becomes "national park" in another chapter; "orangutan," "orang-utang," and "ourang-outang" are used interchangeably. It is his office to make all these variations consistent.

The various printing offices differ also to some extent in their methods and requirements of work. In fact, there may be different requirements on different jobs in the same printing office. One job may require more care, better punctuation, more reading, than another. The customer of one job may expect and pay for a greater amount of time to be spent on his work, whereas another customer may pay for only very ordinary work.

The finest class of work may be done in one office, requiring the best efforts of its workmen, including, of course, the proofreader, whereas speed and, consequently, only ordinary work may be required in other offices. One office handling trade journals may expect one reading of the text and that very fast; another office handling fine magazines or book-work may require two or three readings. On some jobs only the grossest typographical errors may be corrected, and on other work strict attention would be paid to every detail in typography and English.

The proofreader, then, besides possessing the various requirements which tend to make him a careful reader and able workman, is usually also expected to possess sound judgment, thorough discrimination, a quick grasp of detail, and a sense of fitness. For the proofreader must satisfy his employer, he must please the customer or author, and must satisfy the reading public and his own conscience.

The acquisition of speed is also a matter of training. Speed is not due so much to skill in reading and marking quickly as to ability in thinking quickly, ready judgment, and thorough knowledge of the subject — all of which may be acquired through training and

experience. Speed is of the greatest consequence in the newspaper office, where good punctuation, consistency, etc., are often sacrificed for quick results. The nature of the work and the requirements in other respects, however, are such that only expert proofreaders are usually employed in such offices.

As a general rule the printer makes the best proofreader. His daily drill in the printing office, his dealing with individual types, enables him to see, without searching, errors which men far more learned than he do not readily perceive.

A printer possessing a good education has an excellent opportunity to fit himself for the proofreader's desk. Besides his typographical knowledge and education, he must, of course, develop the ability to detect errors, which will come in due course in his training.

The proofreader is really no more nor less than an intelligent printer, and it is mainly the education which he has received in the printing office that fits him to criticize the work of others. So much more practical and efficient is the training in the printing office than that which is obtained elsewhere that very rarely do men or women who come from the college or university attain any great success as proofreaders, except in some special department of the work.








Proofreaders' Marks

Proofreaders' marks, like punctuation marks, have been adopted for the sake of expediency. These marks have been found to be most economical in so far as they tend to avoid the writing out of minute and elaborate instructions, and consequently save time and space.

In all cases it is to be noted that a mark should be made in the margin of the proof. The marks used within the text are the caret \wedge , inverted caret \vee , underscoring line $—$, slanting stroke $/$, circle or ring-mark \circ , the close-up marks \ominus , and the transposition mark \sim , all of which should be used in connection

with the marginal marks to indicate where corrections are to be made.

The following marks will illustrate the modern ideas in marking proofs for correction :

-  *Caret.* To indicate where letter, word, or space is to be inserted. This mark is used within the text, not in the margin, and is to be used only for the purpose of indicating an insertion.
-  *Insert space* where caret is made. This mark is to be used only in the margin.
-  *Less space.* This marginal mark indicates that the spacing between words is to be reduced. The mark within the text showing where spacing is to be reduced is the inverted caret ∇ and is to be used as a superior mark above the reading matter.
-  *Push down space.* To be used to indicate the correcting of spaces or quads which sometimes work up in type-matter. The mark within the text to indicate the place of correction is a stroke, thus /, over the visible space.
-  *Broken or defective letter.* Besides the mark in the margin, a line under or through the defective letter or word is used within the text to show where the correction is to be made.
-  *Take out letter, letters, or words indicated.* This is called the dele-mark, originating from the Latin word *delete*, take out.
-  *Take out and close up.* Where one or more letters are to be removed within a word, the close-up marks are necessary in order that the word may not be erroneously split in two. It is also customary to use the close-up marks within the text, above and below the matter to be removed.

wf *Wrong font.* Where one or more letters of a different kind of type have found their way into the matter, this mark is used in the margin to call attention to the marked letters within.

9 *Turn inverted letter.* Here again the letter to be turned is underscored within the text.

stet *Let it stand.* Where matter which has been scratched by mistake is to be retained, the matter within the text is dotted underneath, and the word *stet* placed in the margin. The word *stet* is from the Latin.

⊙ *Insert period.* The circle is drawn around the point in order that the period may be easily noticed. The caret is used in the text at the place of insertion.

∨ *Insert apostrophe.* It is necessary to use the inverted caret with the mark in the margin, so that the mark may not be mistaken for a comma. Within the text the caret is used at the place of insertion.


^ *Insert comma.* The caret over the comma is not absolutely necessary, but it serves as an additional safeguard against misunderstanding.


* *Insert star.* Used for notes of reference. The inverted caret is useful here, as it is in all cases of superior marks or figures.


eq# *Equalize spacing.* Made in the margin to signify that uneven spacing of the words should be corrected. The spaces in the lines are marked at the bottom with caret and at top with an inverted caret.


lld *Take out lead* between lines.


∨ *Insert superior figure* ¹. The inverted caret distinguishes it from the regular and also from the inferior figure.



 *Insert inferior figure* ₁. Figures in this position are used in chemical formulas. The caret determines the position of the figure.


 *Insert one-em quad.* To be used in marking indentions for paragraphs and also for space between sentences. A double square is marked in the margin where a two-em quad is wanted.


 *Insert one-em dash.* Where a two-em dash is desired, the figure 2 over the line is substituted for the 1.


 *Insert hyphen.* A double stroke is used to make the character more easily recognizable.

 *Close up or draw together matter.* These marks are used where space has been left inadvertently where none should be. The same marks are usually made above and below the matter to be corrected within the text.

 *Transpose letters or words indicated.* A stroke is used under the letter or words to be transposed. Some proofreaders prefer a transposition mark  within the text instead of the underscoring line. *Proofreader*

 *Bring matter to left.* When it is desired to bring any matter over more to the left, the matter in the text must be similarly marked.

 *Bring matter to the right.* It will be noticed that the perpendicular line is the deciding factor in showing whether matter is to be moved to right or left.

 *Lower word or line.* This mark is occasionally used in display work where it is desired to rearrange the position of a line.

 *Raise word or line.* This mark is also usually employed for display work.

≡ *Line up letters out of alignment.* When letters fall below or are raised above the line, the corresponding parallel lines are used both within the text and in the margin.

|| *Justify lines;* make them even. This usually occurs at the beginning or at the end of lines in page proofs.

¶ *Denotes paragraph.* This mark is used when matter to begin new paragraph is run in with preceding paragraph. A separating line is used at the beginning of the sentence where paragraph is to start, with the paragraph-mark on line in the margin.

No ¶
Run in *No paragraph.* When matter beginning a new paragraph is to be a part of preceding paragraph, either one of these marks may be used.

(fi) *Indicates double-letter character.* The curve line on top will show the corrector that a double-letter character is to be used where indicated within the text.

(ae) *Indicates diphthong.* Here also the curve line is used to show that the two letters are to be on one body.

bf
ff *Set in bold-face or full-face type.* When a heavier letter is desired, the matter so to be set is underscored and indicated in the margin by either one of these two marks.

sm. cap. *Set in small capitals.* Matter to be reset is indicated by underscoring with two lines.

cap. *Set in capitals.* Matter to be reset is indicated by underscoring with three lines.

ital. *Set in italics.* Matter to be reset is indicated by underscoring with one line.

rom *Set in roman type* (meaning upright letters, as distinguished from italics).

lc *Set in lower-case type* (meaning small letters).

Spell out
out
see copy
spell out. When figures or abbreviations in the text are encircled (2), it indicates that they should be spelled out. The words "spell out" are usually written in the margin.

Out see copy
Out
see copy
indicating that matter has been left out from copy. When a line or more has been omitted from copy, it is sometimes inconvenient to write it all in the margin. This simple method calls the corrector's attention to the copy, where he gets the matter first-hand and saves the time of the proofreader.

To indicate improper breaking of lines. When a short line ending a paragraph finds its way on the top of a page, or when the last line of a paragraph in long measure is not closely connected with the first line of the new paragraph in short measure (or vice versa), they are properly indicated for correction by using the term "bad break." See examples below:

We do not know what system or method was observed in early proofreading. Madden has pointed out many curious errors in three distinct copies of a book printed at Weidenbach about 1464, which seem to show that the compositor of each copy read the proof of his own work.

and read it badly. Possibly this was the method of many of the amateur printers of that century, whose books bristle with horrid errors. It could not have been the method of Gutenberg, whose Bibles, although not free from faults, were obviously read with care.

tr/bad break

bad break/
 When a table or cut of full broad measure must appear in a page of two or more columns, each column of type must be made up to read continuously from the head to the foot of the page, without regard to the separation made by the cut or table *three short lines*



In poetry, lines that rime should not be put on separate pages. Quoted lines of poetry should not begin a page when it can be avoided. When the page shows that the chapter will end with two or three lines only on the last page, and the make-

full line/
 up has been ordered not to lengthen previous pages, he must ask the author to add more lines to give a decent fullness to that page; or he may ask him to cancel some lines on previous pages, so that the chapter will have a neater

The PROOFREADER


Caps/ IT does not follow that the average type-set-
 s.c./ ter is or can be a good reader. His knowledge
 of names and technicalities is half enough. d/ not/
 eg #/ If he has not earned an experts reputation for
 l.c./ clean composition, as has been proved by his
 ability to decipher imperfect manuscript and
 to point and Capitalize with propriety; if he
 does not display a genuine fondness for books
 by the knowledge that comes from some study
 as well as from omnivorous reading; if he has
 || [no more than a passable acquaintance with
 #/ authors and books and men of history and fic-
 tion; if he has not the literary instinct which
 leads him to value books for their mechanical
 x merit — he cannot be a correct reader of books.
 o/I It is a great risk to trust him with the simplest
 = reading. The reader good in one house may be
 inefficient in another, for the requirements of
 o/ printing-houses vary. On the ordinary daily
 newspaper the knowledge broad required of
 the reader is the knowledge of today, which
 comes from present observation more than
 from study of books. A good memory is also
 w/f/ —
 t/s/

The Marking of Proofs

PROPER MARKING

Neatness and clearness in marking proofs are almost as important as finding the errors. For of what use would any marks be if they did not convey an intelligent idea to the compositor who corrects the proof? It is important to bear in mind that the corrector must understand at a glance the corrections to be made. He has not the time to study unintelligible marks. It is

BRIEF SYNOPSIS OF MARKS

Marginal Marks	Errors Marked	Meaning of Marks	The Corrected Lines
	He marked the proof	<i>take out letter</i>	He marked the proof
#	He marked the proof	<i>insert space</i>	He marked the proof
9	He marked the proof	<i>turn inverted letter</i>	He marked the proof
r	He marked the proof	<i>insert letter</i>	He marked the proof
lc	He marked the proof	<i>lower-case letter</i>	He marked the proof
wf	He marked the proof	<i>wrong-font letter</i>	He marked the proof
ital	He marked the proof	<i>put in italic</i>	He marked the proof
cap.	He marked the proof	<i>put in capital</i>	He marked the proof
rom.	He marked the proof	<i>roman type</i>	He marked the proof
x	He marked the proof	<i>bad type</i>	He marked the proof
⊙	He marked the proof	<i>period</i>	He marked the proof.
eg//	He marked the proof	<i>equalize spaces</i>	He marked the proof
=	He marked the proof	<i>draw word together</i>	He marked the proof
∨ ∨	He marked it proof	<i>use quote-marks</i>	He marked it "proof"
∨	He marked the boys proof	<i>insert apostrophe.</i>	He marked the boy's proof
sm. caps.	He marked the proof	<i>use small caps</i>	He marked the PROOF
⊥	He marked the proof	<i>push down space</i>	He marked the proof
fr	He the proof marked	<i>transpose words</i>	He marked the proof
stat	He marked the proof	<i>let it stand</i>	He marked the proof
/	He made the proof mark	<i>insert hyphen</i>	He made the proof-mark
[	He marked the proof	<i>move words back</i>	He marked the proof

then essential, first of all, to mark a correction in the margin as near as possible to the word in the line to be corrected and on a line with it.

USE OF DIAGONAL STROKE

If there are several corrections in the same line, the marks in the margin must be placed in the order in which the corrections are to be made, and they should be separated by a stroke in each case. The stroke may

also be used to advantage with single corrections— particularly when the marks are small and not easily noticed. See example below :

THE WORK OF THE TRADE SCHOOL

The standard of efficiency is constantly on the ascent, and he who wants to be in the race must keep abreast with the times. He must use his leisure time to advantage. He must supplement his experience in the shop with proper technical knowledge, that particular training which deals with the scientific element of his work and which is the main reason for the existence of the trade school, why should not every man wish to advance his work in? The Journeyman would certainly have no scruples in accepting increased remuneration for his efforts, nor would the honors or glory of a better position weigh heavily

USE OF GUIDE-LINES

The use of guide-lines should be limited to matter with narrow margins where it would not be possible to take care of all the marks in the proper margins. This would be the case in reading a page with three or more columns where the inside columns have no adequate margins. See example below :

<p>THE question of overequipment is one of the most vital questions confronting the printing industry today. Here in Great England it is of special importance. The over-equipped condition of printers throughout this section of the country was one of the things to which President Albert W. Finlay called particular attention in his opening remarks before the recent Cost Congress. The average shop has more machinery than is needed to handle its business under normal conditions, and is consequently under a disadvantage in meeting the highest production costs which have necessarily resulted.</p> <p>But the fact that 90 per cent of the printers in New England are over-equipped is only half the difficulty involved. The second great point is that the number of print shops competing for various orders of work is out of all proportion to the total vol-</p>	<p>ume of business available. This is largely the result of the peculiar conditions that obtain within the printing industry. The continually increasing number of one-man shops, etc., and is a question which can be solved only by the cooperation of the industry as a whole. A large percentage of the failures in the printing field are directly due to the fact that the owners of the shops concerned have failed to "go it alone" in a field where there were already too many competitors.</p> <p>"One has only to study the local field thoroughly," said the <i>Printers' News</i> recently, "to see the waste which is going on because of this condition. Here is a shop the owner of which is a splendid business getter but who has continual trouble in the production of his business. There is a man who is a wonderfully capable business man but who is lame on the</p>	<p>ending end. Both of the parties are going it alone, carrying an equipment which almost doubles that necessitated for the efficient handling of their businesses.</p> <p>"Now the point is this. Were these two to consolidate, forming one firm, they would secure at one fall sweep a high efficiency both in the selling and the production ends of their business, besides which they would be enabled to dispense with some of their duplicate equipment, reduce their rental and office expenses, and in other ways cut out a large percentage of their overhead. This would reduce the cost of selling and production, and would greatly alleviate the present condition of the trade.</p> <p>"One could look over the field and see where not only two firms but possibly three or four could consolidate with advantages to themselves and to the best interests of the craft."</p>
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TO MARK BAD SPACING

An important matter in good composition is good spacing, and the proofreader is usually required to see that the text is evenly spaced. In addition to this, it may sometimes be his duty to supervise the general appearance of the work, and in that connection to mark spacing which produces the so-called "rivers of white." The following illustration shows the objectionable effect of improper spacing of this kind and also the manner in which the proofreader can call attention to it in the proof.

The painting of special signs for the booth and window cost some money, but it was a good investment, because the product sold well during the "Fair," whereas the large samples of other products killed their sale at the time of the "Fair." The books given away were appreciated by the customer and were an inducement to buy. The merchant appreciated the plan so much that he saw the folly of giving away the kind of samples which would stop buying. Many times the kind of cooperation that a merchant wants is not good for him, and he usually appreciates having a more profitable plan shown him. And it is always profitable for the manufacturer to study each request and not be afraid of offending the merchant, or losing his trade, by suggesting a better plan

MARKING "QUERY" TO THE AUTHOR

It is well to know the author before venturing any suggestions for the improvement of the text. Some

authors will appreciate any helpful suggestions, while others will resent them.

It is, of course, often absolutely necessary to resort to the query; as when the copy is unintelligible, or when some obvious inconsistency occurs. When this is done, it should be borne in mind that the author is not always familiar with the proofreader's marks. Therefore, the query should be made as plain as possible to the layman. See example below:

This comes from the advertising manager of a firm keen enough to see a great opportunity, and with the ability to develop it. It has marketed ~~\$12,000,000~~ worth of a new product in the last few months—\$2,000,000 worth in the last thirty days.

?/

?/ its

This firm realizes that best results in marketing their product to farmers are brought by a medium that is leading its readers to think along constructive lines.

They saw that the editors of Successful Farming recognized the fact that the farmer not only produces crops and feeds and cares for livestock but that he is face to face with a market proposition as complicated as manufacturers in other lines—
for the farmer himself is a manufacturer.

?/problem

PROCEDURE IN THE PROOFROOM

Galley Reading

THE copy of a book, magazine, or other large job coming into the composing room is set up and first placed on galleys, of which proofs are pulled and sent in to the proofroom. The galley slips are, therefore — excepting in the case of the smaller jobs, stationery, blanks, and reprints — the first proofs to be read by the proofreader.

On the better class of work the proof is sometimes first looked over for typographical errors, and it then gets a second reading by copy. In the book-and-job offices the copyholder reads aloud to the proofreader from the copy, and it is sought to have both copy and proof agree as nearly as possible. A different custom prevails in the newspaper office, where the proofreader usually reads to the copyholder.

When the galley-proof is read and the marks properly made in the margin, it is returned to the composing room to be corrected. A corrected proof of the matter is then sent in to the proofroom, and this is compared by the proofreader with the first proof. When the galley proof is clean, it is then prepared to go to the author or customer with the copy. One colored proof and one or more white proofs are usually sent out. The colored proof is used by the author for the pasting of the "dummy," and the author's corrections are marked on one of the white proofs.

The author returns the white proof with his corrections and the pasted-up "dummy" (for the guidance of the printer in making up the pages).

In the composing room the galley matter is then corrected according to the author's marks and arranged

in page form. Page proofs are pulled and sent into the proofroom to be revised. The proofreader first revises the author's corrections and then looks over the make-up.

Page Proofs

In revising pages by galley proofs it becomes necessary to see that the lines have not been transposed or omitted during the make-up. A good method is to have the copyholder read the first word of every line on the galley proof to the proofreader, who compares the matter with the page proofs. Another method, not as accurate nor as satisfactory, is to place the galley proof alongside the page proof and measure the lines of one proof by the other. This latter method is not safe, since it is not as easy to catch the transposed lines, and is only adopted in shops where the work is very ordinary and requires no great amount of accuracy.

Besides this verification the proofreader reads over every heading, subheading, and title line, and verifies the running heads and folios, compares the illustrations, if any, with the dummy or copy, verifies the list of contents, if the page proofs are complete, and reviews generally to see that all instructions and rules of local style and general style are followed.

If any errors are found on the page proofs, the proofs are returned to the composing room to be corrected. Proofs of the corrected pages are pulled and sent into the proofroom to be revised. Then, when the pages are all clear of errors, they are again sent to the author. Usually two or three sets are sent out, one of which is again pasted up by the author for a dummy and returned with or without corrections, as the case may be, and generally with his mark of approval.

This second dummy is then sent into the composing room, where corrections are made, and the pages are locked up either for press or for foundry, according

to whether the work is to be printed from plates or from the type.

When the pages are to be printed from plates, foundry proofs are pulled, which are sent into the proofroom, again to be read. This is called final reading. Greater care is usually taken in foundry reading than in other work, since the making of plates signifies, first, a large run, and, second, a use of the plates for future runs. Besides, it is not as easy to correct plates as type matter.

Stone Proofs and Press Proofs

The next process is the reviewing of the stone proofs. When the pages are to be printed from type, they are locked up for press after the pages are corrected by the author's proofs. In that case it is usual to take the stone proofs for final reading. The stone proofs are revised by the author's proofs, read, and reviewed, and sent back to the composing room.

If the pages are to be printed from plates, it is not necessary to do any final reading on the stone proofs, since that has previously been done on the foundry proofs. But it is necessary to look them over carefully, as there is always a possibility for a form to become battered in handling, or for the foundry men to mold over letters or words, or mortise some live matter, or leave out matter which should have been mortised. It also happens sometimes that cuts within the text are transposed or turned upside down after the foundry proof has been passed in the proofroom. It is well, under such circumstances, to look carefully down the lines of each page, to scan particularly matter near an open space, and to watch for defective type and rule.

When a stone proof is sent back to the composing room, it is corrected; after which the form is sent to press. The next proof is a press proof. The press proof is revised by the stone proof and again generally reviewed. If everything is in good condition, the

proofreader places his "O. K." with his signature in the top margin of the sheet, and sends it to the press-room. When there are still some corrections to be made on the press proof, another proof is required for an O. K. In rare cases, particularly when work is to be rushed through, a press proof may be "O. K.'d with corrections" when there are only a few to be made.

It is always well to look over the press proof carefully in every particular. The pressman sometimes finds it necessary to lift out the plates for underlaying. In so doing he is liable to put back a plate upside down or transpose it with a similar plate. He is liable, in returning the plate, to "pi" the caption. There is also a possibility, while brushing the form, of breaking some thin letters at the ends. When the press proofs of every form of the job are approved, the duty of the proofreader is done.

Revising

It is well to bear in mind, when revising from author's proofs, that compositors, like other human beings, have their faults, and it is through an understanding of these that the proofreader can best take care of his own work. The proofreader, in revising, sometimes finds that a correction has not been made. His first impulse is to mark the correction again and let it go at that. The experienced proofreader will realize, however, that the correction may have been made on another line which is similar, and he will glance up and down the page before marking again.

In the case of linotype slugs, the compositor may have thrown away a good line and substituted a corrected line belonging to some other place, leaving the faulty line in place.

When, therefore, the proofreader finds that such an error has been made in linotype matter, he will naturally mark the corrected line to be transposed where it belongs and write in the other line which has been misplaced.

In case the wrong correction has been made in mono-type or hand-type, it is necessary to mark the original correction again and mark the erroneously corrected line back to its original form.

Errors made in corrections are often the hardest to catch; and unless the proofreader is very careful, they will occasion, as in the first case mentioned, a serious situation. Books sometimes have to be reprinted because of the senseless reading made by linotype slugs misplaced in correcting and overlooked by the proofreader.

Reading Advertisements

There is always much more care required in the reading of advertisements than in almost any other work. A mistake is regrettable anywhere, but much more so in an advertisement, for which the advertiser usually pays by the line. It is customary to refund the money for an advertisement when a mistake occurs; and a good many advertisers are quick to take advantage of it. Agencies which give out a good deal of advertising employ proofreaders whose special duty it is to catch flaws in printed advertisements; and a large amount of money is realized by these agencies during a year through deductions in publishers' bills on account of errors in printing.

Commercial Work

In commercial work, also, the reading required is more accurate than in trade-journal, magazine, book, or newspaper work.

Since a publication serves not only as a chronicle of events, but also supplies fiction, or other ephemeral reading, the requirements for accuracy are not as exacting as in the case of a billhead, letterhead, business card, or other items of stationery which are used every day and which are ordered and paid for by the individual customer.

In reading tabular work it is a good habit to read each column from top to bottom, as well as across the page.

Rules and Methods

Various systems of management prevail in the different proofrooms to fit the peculiar requirements of the office and the work.

The publication office requires a different system of proofroom management from the office doing mainly commercial work, whereas in many particulars the two systems may be similar.

As a general rule, it is advisable in all offices to keep some sort of record of the various jobs. Records are necessary of proofs sent to the author, of the transactions of the proofroom with the composing room and pressroom, of the progress of the job in its various stages in the printing office, as they are related to the proofroom.

When galley proofs or page proofs are sent to the author or customer, it is usual to enter the number and kind sent out. In the entry book, which is used for all the jobs in the office, there is a column for each kind of proof, under which entries are made. On the side of the book there is set aside a place for the date, and all the jobs sent out are grouped together under the date on which they leave the proofroom. This method makes it possible to keep an exact record of the transactions which the proofroom has with the customer.

System in Commercial Offices

In commercial offices a system of envelopes for keeping the copy and various proofs has been found very practical and useful. A record is made on the outside of the envelope as soon as the copy with corrected proof has been returned by the author. The copy, therefore, is the first matter deposited in the envelope. The envelope is then marked with a job number and the name of the customer and filed in numerical order in some cabinet, so that it may be easily procured when needed. A list of the names is also transcribed alphabetically in a blank-book kept for that

purpose, the number of the job to follow the name. This arrangement makes it possible to find the envelope when only the name of the customer is known.

For example, if the name happens to be the Eureka Dry Goods Co., the list is consulted under the letter E. The number is ascertained, which is on a line with the name. Now, if the number happens to be 61,415, the particular shelf of the cabinet marked from 61,000 to 61,999 is searched and the envelope is easily found in its proper numerical place.

The next matter to be deposited in the envelope is the author's first proofs (galley proofs), which he returns with the page proofs. Then follow, in regular order, the first and second dummies, or page proofs, foundry proofs (if any), stone proofs, press proofs, and all other matter pertaining to the job. Each proof is so deposited when corrections have been made and instructions carried out.

The contents of the envelope are constantly referred to until the job is finished. When the job is finished, the envelope is removed from the aforementioned cabinet, which is called the "live cabinet," and placed in a cabinet for finished jobs, or "dead cabinet." The envelopes in the cabinet for finished jobs are also arranged in numerical order and are usually kept there for about six months. This is done for purposes of reference of various kinds — questions arising on the part of the customer about author's alterations, to ascertain the fixing of blame as to errors discovered after the job is printed, the renewal of the order, etc.

Now, to come back to the contents of the envelopes. When the forms go to the foundry, the last author's proofs (second dummy) are used for revising. The letter "F" and date are stamped or written on each page of the author's proof as the corresponding foundry proof is being revised. In this way a constant record of all the pages going to the foundry is kept and a method for showing that the pages have been made to conform to the author's last instructions is

assured. When belated instructions come in from the author, either by telephone or through additional proof, it becomes necessary to make proper provision for incorporating them with the dummy, or author's last proof, so that they may be taken care of before the form goes to the foundry or to press.

When a form goes to press, a record of the pages of the form is kept on one of the first pages of the dummy, or sometimes on a separate sheet of paper (pasted in the dummy for that purpose); and when the form is "O. K'd" a check-mark is used to indicate it. Usually the letter "P," with the date and number of pages, is stamped or written on the dummy as a record. This system makes it possible to know at any time how far the job has advanced and lessens the possibility of printing a form twice.

When the job is entirely finished and the envelope removed from the "live" cabinet and placed in the "dead" cabinet, the name and number are entered in a card index. Each card of this index has the name of a customer of the firm, and each successive job for the same firm is entered in regular order, with date of filing. For that purpose there are sufficient cards under each letter to take care of the regular customers and the occasional new ones. With the help of these cards, then, it is possible to tell at a glance the transactions of the proofroom with every customer for the past number of years, and to find any envelope in the "dead" rack, when the name only is given, by getting the number through the entry. This last plan has often saved a great deal of time and trouble, as is quite evident when it is realized what difficulties there may be in finding an envelope in a rack containing thousands when no more information than the mere name is at hand. By getting the number of the job, it is quite an easy matter to locate the envelope, since the envelopes are all arranged in numerical order.

Another phase of proofroom administration is the signing of proofs. The value of signing, dating, and

marking each proof is quite apparent — particularly in large and busy proofrooms.

First of all the initials of the proofreader on the proof tell that the matter has been read; and if any question arises regarding the job which would be within the province of the reader to answer, it may be easily ascertained. It also determines the particular proof which is to be used for reference during the continuation of the job.

The date on the proof helps to show its consecutive order, which is important when any of the proofs are needed for reference and for determining whether corrections have been properly taken care of and instructions of the author followed in the order in which they have been received.

In reading for foundry or reviewing a stone proof, the contents of the envelope, properly arranged in the order in which each of the sets of proofs has been read and reviewed (particularly when more than one set of galley proofs or page proofs have been sent, as is often the case), become very important for use in referring to previous markings on the part of the author. In that respect, the date and also the character of the proof — whether first reading, first revise, second revise, third revise, etc. — prove of the greatest value. In fact, the whole scheme of the envelope would be of little consequence if the proper marking of the proof were neglected.

The author sometimes finds it necessary to change his mind about a correction. A correction marked on the first galley proof one way may be marked differently on the second proof. Now, if no date or other sign appeared on these proofs, it would not be possible to determine which of the marks was the author's final decision.

It sometimes happens that proofs of some of the illustrations of the book or magazine are not furnished until after a number of proofs have been sent out, or the illustrations have been changed or transposed in

various succeeding proofs. In verifying illustrations, it often becomes necessary to trace the author's instructions regarding them and to find his final decisions, which could only be done through properly dated and marked proofs.

When a proofreader has finished the reading of a galley proof of a running job or magazine, he marks off the place in his copy which corresponds with the last word of the galley. The copy is then deposited at

enthusiastic co-operation of the printers would not be lacking--in fact such a plan would be welcomed with delight by all parties concerned. The immense benefits which would accrue to the employers and employees through a course of this kind cannot be over-estimated. The incompetency of the majority of printers, in my opinion, is due almost entirely to the lack of the particular kind of education

gal 7

its proper place for use when the following galley proof is to be read. This method insures the proper connection of the end of one galley with the beginning of the succeeding galley. See example above.

Trade-Journal and Magazine Proofs

The system of envelopes described, while quite practical in commercial offices, would not be as useful in publication offices. There, a series of pigeonholes may be used to better advantage—two pigeonholes for each publication. One of the pigeonholes is used for copy and first proofs, which are deposited there when they are sent in from the composing room. The same pigeonhole may also be used for depositing the mark-offs on copy. The other pigeonhole is used for all author's proofs, dummies, stone-proofs, press-proofs, etc.

When all forms of the magazine have gone to press, the pigeonhole is emptied and all the matter belonging

to current issues is wrapped up and put away in a cabinet for possible future reference.

It is not unusual in publication offices to assign each proofreader of the staff to some particular publication or publications. This makes it possible for them to become thoroughly familiar with the style of the work, and results in greater efficiency all around.

The Newspaper Proofroom

In newspaper offices, however, conditions are somewhat different from those in book and job establishments, and therefore the administration of the proofroom must vary accordingly. The newspaper being a chronicle of daily events, the matter usually lives only for one day. In view of this fact, the accuracy of its contents, excepting dates, names, etc., is not of as great consequence as other printing. Still it is desirable and expected to have reading matter appear clear and accurate. Absolute accuracy, however, is at all times required in advertisements, where the reading is of greater consequence than in the case of almost all other work in any line.

Since comparatively little time is allowed for the getting out of the paper, the proofreading is done at constant rush. Only one reading may be given to news matter, and there is no opportunity except in rare instances to have the matter reviewed. Only the headings are again looked over. The editorials usually get a second reading in the proofroom without copy; and advertisements in many cases are read two or three times, depending upon the number of times they have been to the advertiser and back.

A system of administration adopted in one of the largest newspaper offices in New York City may be considered as practical and effective. There the proofs with copy as they come in from the composing room are placed in baskets on a central desk. The baskets are four in number, and proofs deposited there are in accordance with their priority. The first basket is for

proofs wanted first — such as advertisements, etc.; the second, for matter of financial interest and real estate; the third, for sports, society, general news, etc.; the fourth, for wait-order advertisements and matter for deferred publication.

The proofreaders take two proofs from the first basket. If there are no proofs in the first basket, they take only one proof from the second and so on in consecutive order. The reason that only one proof is taken from every one but the first is because it is desired that proofreaders will not delay too long for the pressing work and always be ready to take up the work in the first basket when any appears. The nature of the work on a newspaper is such that no time may be used for mark-offs, and therefore the galley-proofs usually end with the last piece of copy, which is rolled with the proof. When the proofreader finishes his galley-proof, the copy is placed within an opening in the center of his desk. The copy of ad-proofs is deposited in openings on each side of the double desk. At the end of the night's work the copy of all desks is collected and placed in a cabinet, and kept there for a short while in case it may be needed for reference, and later thrown away.

Copy of "special" matter, or that which has a line marked "special" to the newspaper, is kept separate. The same is done with editorial matter and matter for the Sunday paper.

It is required of proofreaders that they follow copy on advertisements, but on news matter they are expected to arrange the construction and punctuation so that it will best convey the sense, so far as that is possible in the limited time given them for the reading of proofs.

Every newspaper has its own peculiar style, and care is taken to have all the matter, excepting advertisements, conform with this style. Style sheets or pamphlets are usually posted, with which proofreaders are expected to make themselves familiar.

While newspaper proofreading is generally not as carefully done as book or job work, owing to the speed required in getting the paper to press, nevertheless the nature of the work, which has the whole world of daily events as its field, requires a broad, diversified knowledge; and therefore only men of intelligence and wide experience are chosen as proofreaders in the proofrooms of metropolitan newspapers.

Editorial Reading

Works of a technical nature such as dictionaries, encyclopedias, etc., are usually read again in the editorial department after proofs have been submitted by the printer.

The printer's proofreader has only limited powers. He cannot depart from copy to any great extent. The editorial reader looks out for proper grammatical construction and the absolute consistency of style. He must verify dates, references, scientific terms, and foreign terms. He is responsible, in short, for the reading matter of the work as much as one could be who is delegated by the author to assume his powers.

The editorial reader, in virtue of his greater responsibilities, is expected to possess expert knowledge of typographical technicalities as well as a thorough knowledge of the language. Besides he is also expected to understand the particular subject with which the whole work deals.

A good many of the modern magazines, books, trade journals and other publications bear witness to the need of editorial reading. The editorial reader, with his knowledge of typographical and editorial matters, furnishes the missing link between the printer and author or editor.

A work like the Standard Dictionary, for example, was carefully read in galley form by two of the printer's proofreaders. These proofs were then sent to the editorial rooms where they were compared with copy and again read by the editorial reader, looked

over by various editors, and returned to the printer to be corrected and made up into pages. After the pages had been revised and read by the printer's proofreaders, they were again reviewed by the editorial readers and other editors, corrections and changes marked and returned again to the printer for correction. Foundry proofs were then pulled, read at the printing office and again sent for review to the editorial reader. The last proof read by the editorial reader was the plate proof, which followed the foundry proof.

The experience obtained in this work fully demonstrates the need and value of editorial reading, for many corrections were found on each one of the series of proofs which were not detected by the preceding proofreader.

PAGE SPACE AND "COPY"

ESTIMATING the space which a given manuscript will occupy in type is one of the problems with which the printer is constantly confronted. While as a general rule this duty is delegated to the foreman of the composing room, yet it not infrequently devolves upon the proofreader, particularly upon him who edits the copy for compositors, to solve this complicated problem. Under all circumstances, a knowledge of how to do it will no doubt be helpful to the ambitious proofreader or copy editor.

A scientific system for the computation of space will be found useful when one is confronted with the task of estimating the number of pages in type which a certain quantity of manuscript will make.

It is comparatively easy to cast up a small job of a few pages; but when one has to deal with several hundred pages of manuscript, the task becomes a problem. Several methods have been devised, of which few were found to be valuable for practical purposes.

To Estimate the Number of Words in a Manuscript

Because the words of a language differ in length it is not possible to estimate with absolute exactness the amount of space any considerable number of words will make in type. When the copy submitted is reprint or carefully typewritten the process of estimating is greatly simplified; but in the case of one hundred or more pages of copy in the handwriting of several persons, written on different sizes of paper, broken up into paragraphs and other divisions, with many breaks

and otherwise irregular with extracts, erasures, interlinings, etc., correct calculation becomes difficult.

“Casting off” the manuscript requires a careful examination of the copy itself, a thorough knowledge of the materials to be used, and some experience. Correct theoretical knowledge is valuable, but some practical experience is necessary to enable one to make a safe estimate.

The ordinary method of ascertaining the number of words in a manuscript is first to make a careful count of the number of lines on each page and then count the number of pages in the whole copy. This will give the total number of lines. Then count the words in some average lines of the copy, taking the lines here and there to get an average.

Example: If a manuscript of 125 sheets of type-written copy has an average of 24 lines on each sheet, the total number of lines would be $125 \times 24 = 3,000$ lines. Next, if upon examination and a careful count of the number of words in 20 average lines, selected here and there throughout the copy, it is found that these lines contain an average of 12 words each, the total number of words would be $3,000 \times 12 = 36,000$. This is an approximate estimate, its accuracy depending, of course, upon the condition of the copy.

To Estimate the Page Space Required for Copy

Two methods — one for small jobs, the other for large work — are here given, which are, as far as is known, the most effective methods so far devised.

METHOD I

1. It is first of all necessary to find the number of points in the length of the line and in the depth of the page. This we get by multiplying the size in picas by 12, or the size in inches by 72.

Thus, if the length of the line is 18 picas, or 3 inches, the number of points to that line will be 216.

$$18 \times 12 = 216 \text{ points}$$

$$3 \times 72 = 216 \text{ points}$$

If the depth of the page is 30 picas, or five inches, we get 360 points for the depth.

$$30 \times 12 = 360 \text{ points}$$

$$5 \times 72 = 360 \text{ points}$$

2. The next thing is to determine the number of ems of the size to be used in the length of line and depth of page. This we get by dividing the number of points in each case by the size of type required.

a. If the type to be used is 10-point, we divide the number of points in the line (216) by 10. The result will be 21.6 ems. If the type is to be 8-point, the number 216 must be divided by 8, and we get 27 ems to a 3-inch line. If the type to be used is 6-point we get 36 ems; and so on.

b. Now, we find that we have 360 points in the depth of a page 3 x 5 inches. This amount divided by 10 will give 36 ems for the depth. Divided by 8 we get 45 ems; and by 6 we get 60 ems.

3. The next operation is to multiply the number of ems in the length of the line by the number of ems in the depth of the page, and the result will give us the number of ems in the page. Example:

$$10\text{-point} \dots\dots\dots 21.6 \times 36 = 777.6 \text{ ems}$$

$$8\text{-point} \dots\dots\dots 27 \times 45 = 1,215 \text{ ems}$$

$$6\text{-point} \dots\dots\dots 36 \times 60 = 2,160 \text{ ems}$$

4. Next we are to find the approximate number of words to the page.

In order to do this we divide the number of ems by 3, the average length of words in the composition being approximately 3 ems.*

* As the width of the letters of roman fonts usually vary with the size of the type, becoming slightly wider in the smaller sizes, this estimate of 3 ems to a word will be safe only with the broader faces of 10-point and larger and for normal faces on sizes smaller than 10-point. For ordinary lean faces above 8-point a more accurate estimate is oftener made by allowing only $2\frac{1}{2}$ ems for the average word.

10-point.....	777.6	÷ 3 =	259.2 words
8-point.....	1,215	÷ 3 =	405 words
6-point.....	2,160	÷ 3 =	720 words

Therefore, in a page 3 inches by 5 inches, we find approximately 259 words when the type is 10-point; 405 words when the type is 8-point; and 720 words when the type used is 6-point. This same method may be used for any size of page.

5. If the matter is to be leaded, the computation may be done in the same way by simply adding to each line of type the number of points which the leads will make, considering them as merely increasing the size of the type up and down the page but not changing the actual number of ems in the line.

Assuming that 2-point leads are used, the 6-point type will become 8-point, the 8-point type will become 10-point, and the 10-point type will become 12-point, and so on, while the width of the page will remain the same.

Therefore, when the page is 3 x 5 inches, and to be set in 10-point type, leaded, we figure the length of the line in terms of 10-point and the depth of the page in terms of 12-point (10-point, plus 2-point for leading).

Three inches (or 18 picas) = 216 points, or 21.6 ems of 10-point. Five inches (or 30 picas) = 360 points, or 30 ems of 12-point (10 + 2).

$$21.6 \times 30 = 648 \div 3 = 216 \text{ words}$$

Hence, we get 216 words to a page 3 x 5 inches, 10-point, leaded.

When the matter is set in 8-point type, we get the following results:

$$18 \text{ picas} \times 12 = 216 \text{ points} \div 8 = 27 \text{ ems}$$

$$30 \text{ picas} \times 12 = 360 \text{ points} \div 10 = 36 \text{ ems}$$

$$27 \times 36 = 972 \text{ ems}$$

$$972 \div 3 = 324 \text{ words to the page}$$

METHOD II

This second method will be found more useful, less complicated, and more economical in the matter of time when jobs of a greater number of pages are to be figured, but the results will not be found to be as accurate as the first method.

The following table has been computed by the type foundries. It gives the average number of words to the square inch that can be set in various sizes of type,* and will aid in averaging the total number of pages a manuscript will make when set solid.

Size of type	No. words per sq. in.	Size of type	No. words per sq. in.
5 point (pearl) . . . .	.69	9 point (bourgeois) . .	.28
5½ point (agate) . . . .	.65	10 point (long primer)	.21
6 point (nonpareil) . .	.47	11 point (small pica) .	.17
7 point (minion) . . .	.38	12 point (pica) . . . . .	.14
8 point (brevier) . . .	.32	14 point (english) . . . .	.11

The following concrete example will serve to illustrate the practical application of the table:

For example, we have to construct a book of 48 pages. Size of page to be 3 inches by 5 inches. Type to be used is 8-point.

1. Find the number of square inches in the page. This we get by multiplying the two dimensions: $3 \times 5 = 15$ square inches.

2. Find the approximate number of words in each page. This we get by multiplying the number of square inches to the page by the number of words contained in each square inch.

$$15 \text{ square inches} \times 32 \text{ words} = 480 \text{ words}$$

* The space which a given manuscript will make in type will always be governed by the "set" of the type to be used, and also to a large degree by the body size. A thin face will, of course, allow a greater number of words than a wide face in a given number of ems of composition. A normal face on 10-point is that in which the lower-case alphabet, *a* to *z*, makes a line 12½ to 13 ems long of its own body-size. In 6-point of the same face the alphabet, *a* to *z*, would make a line 15 to 15½ ems long of its own size.

3. Find the approximate number of words to be contained in the 48 pages of the book. This we get by multiplying the number of words in one page by the number of pages of the proposed book.

$$480 \text{ words} \times 48 \text{ pages} = 23,040 \text{ words}$$

Thus, we get 23,040 words in a book of 48 pages, 3 x 5 inches, set in 8-point, solid.

When the 8-point matter is to be leaded, we deduct from the sum total the space which the leads would occupy in square inches.

For example, in a page five inches deep (30 picas), we get 360 points; divided by 10, we get 36 lines of 10 (8 + 2) points each.

Hence, we get 36 leads to the page.

36 leads \times 2 points (thickness of lead) = 72 points, or 1 inch.

Each page gives us then 1 inch in depth by 3 inches in length. This means 3 square inches of lead space for each page.

48 pages \times 3 square inches = 144 square inches of lead space for the whole book.

This space is to be deducted from the 720 square inches which we got for the whole space.

720 square inches — 144 = 576 square inches for the type-matter.

$$576 \times 32 \text{ words} = 18,432 \text{ words.}$$

Thus, we get 18,432 words in a book of 48 pages, 3 x 5 inches, set in 8-point, leaded.

Supplementary Reading

- NEWSPAPER EDITING** — By Grant M. Hyde. A manual for editors, copyreaders, and students of newspaper desk work. D. Appleton & Co., New York, 1915.
- MANUAL FOR WRITERS**, covering the needs of authors for information on rules of writing and practices in printing. By Manly & Powell. Published by University of Chicago Press, Chicago, 1913.
- MANUAL OF STYLE** of the Government Printing Office at Washington. A guide for the use of copy editors, proofreaders, machine operators, and compositors engaged in the production of government publications.
- PREPARING MANUSCRIPT FOR THE PRESS** — By Louis N. Wilson. Clark University Press, Worcester, Mass.
- RULES FOR COMPOSITORS AND READERS** at the University Press at Oxford, England. By Horace Hart. English spellings revised, etc. Published by Henry Frowde, London, England.
- HANDBOOK OF STYLE** in use at The Riverside Press, Cambridge, Mass. Published by Houghton Mifflin Co., Boston, 1913.

SUGGESTIONS TO STUDENTS AND INSTRUCTORS

THE following questions, based on the contents of this pamphlet, are intended to serve (1) as a guide to the study of the text, (2) as an aid to the student in putting the information contained into definite statements without actually memorizing the text, (3) as a means of securing from the student a reproduction of the information in his own words.

A careful following of the questions by the reader will insure full acquaintance with every part of the text, avoiding the accidental omission of what might be of value. These primers are so condensed that nothing should be omitted.

In teaching from these books it is very important that these questions and such others as may occur to the teacher should be made the basis of frequent written work, and of final examinations.

The importance of written work cannot be overstated. It not only assures knowledge of material but the power to express that knowledge correctly and in good form.

If this written work can be submitted to the teacher in printed form it will be doubly useful.

QUESTIONS

1. What are the two elements in the study of proof-reading?
2. Just what is meant by each?
3. What preliminary knowledge does a proofreader need?
4. What special quality does the proofreader need in addition to his knowledge, and why?
5. What can a proofreader learn quickly and what will take time?
6. Who generally make the best proofreaders, and why?
7. What has the proofreader to look out for besides typographical errors?
8. What is meant by "style"?
9. What has the proofreader to be especially careful about in the matter of style?
10. What differences in requirements may be found in different offices and in different jobs in the same office?
11. How is speed acquired, and to what is it due?

12. What personal characteristics does a proofreader need, and why?
13. Describe the use of the caret.
14. How do you indicate that a space is to be inserted, taken out, or pushed down?
15. How do you call attention to a defective or wrong font letter?
16. How do you indicate that a letter, word, or phrase should be taken out, and how do you make sure that a gap will not be left?
17. How do you indicate that an inverted letter is to be turned?
18. What can you do when a passage has been scratched out by mistake?
19. How do you indicate the insertion of a period, an apostrophe, a comma?
20. How do you indicate that uneven spacing should be corrected? that leads should come out?
21. How do you indicate insertion of superior and inferior figures?
22. How do you indicate insertion of one-em quad, two-em dash, a hyphen?
23. How do you mark a proof where spaces occur within a word?
24. How do you indicate transpositions?
25. How do you indicate that matter is to be moved right or left, up or down?
26. What do you do when letters are out of alignment or lines uneven?
27. How do you indicate that there is or is not to be a paragraph break?
28. How do you indicate a double letter character?
29. How do you indicate the use of a heavier letter, small capitals, capitals, italics?
30. How do you indicate that abbreviations are to be spelled out?
31. How do you indicate omission of matter contained in the copy?
32. How do you indicate improper breaking of lines?

33. What particular care should be taken in marking proofs?
34. Explain the use of diagonal marks.
35. What is the rule for the use of guide-lines?
36. What should the proofreader do with regard to the general appearance of the spacing of a page?
37. What can you do when the author appears to have made a mistake?
38. Describe the procedure in reading galley proofs.
39. Describe the procedure in reading page proofs.
40. Describe the next process after the page proofs are read.
41. Describe the procedure in reading press proofs.
42. What special care should be taken in revising?
43. What special errors are liable to occur in the use of linotype slugs?
44. What can you say about reading advertisements?
45. What is said of reading commercial work?
46. What should be done to insure correctness in reading tabular work?
47. Is the same system used in all offices, and why?
48. Where the envelope system is used in a commercial office, how is the envelope started?
49. Tell what goes in succession into the envelope.
50. What is done when the forms go to the foundry?
51. What is done when the forms go to the press?
52. Describe the use of the "dead" cabinet.
53. What is the importance of signing the proofs?
54. How does the proofreader insure the proper correction of the galleys?
55. Describe the system of proofreading used in trade-journal and magazine offices.
56. Describe the procedure in a newspaper proofroom showing the use of the basket system.
57. What kinds of copy are kept separate?
58. What is required of the proofreader in reading advertisements? in reading news matter?
59. How is the matter of style dealt with in newspaper offices?

60. What is required of proofreaders on large city newspapers?
61. What is the difference between a printer's proof-reader and an editorial reader?
62. How was the Standard Dictionary read?
63. How can you estimate the number of words in a manuscript, and what is the process called?
64. In estimating the page space required for given copy by Method I (small jobs) what is the first thing to be found out and how is it done?
65. What is the next thing, and how is it done?
66. What is the third operation, and how is it done?
67. What is the next operation, and how is it done?
68. When leads are to be used how are they provided for in an estimate of page space?
69. Describe Method II for estimating the page space required for given copy.

NOTE. The instructor should give drill in the actual correction of proof. At first he may well use specially prepared proofs containing many errors and calling for the use of many or all of the proofreaders' marks. He may then proceed to the use of common proofs as they come from the proof press in the ordinary run of business.


He should also give drill in casting off manuscript and in estimating page space by both methods. It is only by persistent drill that facility and accuracy can be acquired.

- AUTHOR'S CORRECTIONS**—Changes made by the author after the original copy has been set in type.
- AUTHOR'S PROOF**—A clean proof sent to the author or customer after compositor's errors have been corrected.
- BAD BREAK**—A place in composed type where there is an improper division of a word, an unsightly separation of paragraphs, or where the first line of a paragraph comes at the bottom of a page, or the last short line of a paragraph comes at the top of a page.
- CAPTION**—A heading.
- CAST**—Written on the proof of a page locked up for electrotyping, to signify that the form is ready for molding or casting. The term was employed when the prevailing custom was to cast stereotypes.
- CASTING OFF**—To make an estimate of the amount of type space a given amount of copy will make.
- CASTING UP**—Measuring the amount of composition done; measuring up.
- CIRCLED CORRECTION**—See Ringed Error.
- CLOSE PUNCTUATION**—A method of punctuating in which the marks are used freely, as in formal composition; in distinction from open or loose punctuation, in which the marks are used only where absolutely necessary to make the sense clear.
- CLOSE QUOTE**—The end of a quotation. The copyholder reading to the proofreader, says *quote* (") at the beginning and *close quote* (") at the end of matter enclosed in quotation-marks.
- COPY**—Any piece of composition, sketch, or picture, written, printed, or otherwise produced, furnished to the printer or engraver as a guide for the work he is to do.
- COPY-CUTTER**—A foreman's assistant in a newspaper room whose duty it is to apportion the copy to the compositors or machine operators. He receives it from the editorial department, marks the size of type, style of heading, etc., (cuts the copy into portions in the case of long articles) and places it upon the copy-hook.
- COPYHOLDER**—One who reads copy aloud to the proofreader.
- CORRECTING**—This term is usually applied to the operations of making the changes in a printing form, and rarely to the marking or reading of proof.
- CORRECTORS OF THE PRESS**—A complimentary term often applied to professional proofreaders.
- DEAD**—Said of copy or type-matter that has been used and is of no further use. See Live.

- DELETE**—To take out; usually shortened to *dele*, as used in proofreading. See page 11.
- DUMMY**—A few pages or parts of a proposed book or other work put together to show the design or arrangement to be followed. In some cases it may be a single sheet or card. It may be made with pencil, brush, or other means, with sketches, proofs, or photographs pasted in place, the object being to convey an idea of what the completed work will look like.
- DUPE**—(Abbreviation of duplicate.) A duplicate proof taken of type-matter which is to be paid for by the piece, in order that the amount of composition done by each compositor may be credited to him. This duplicate is usually on a strip of colored paper to distinguish it from the regular proofs.
- END EVEN**—To make the words of copy come out even to the end of the type-line.
- EVEN FOLIO**—The page number of a left-hand page, 2, 4, or other even number.
- FAC-SIMILE**—An exact copy or reproduction in type, size and other features. Often abbreviated to *fac-sim*. See Reprint.
- FIRST PROOF**—The earliest proof taken after type is set, for detection of compositor's errors; in distinction from subsequent proofs, revises, author's proof, etc.
- FLIMSY**—Shop name for a thin paper such as telegraph copy is written on in newspaper offices; tissue or manifold paper.
- FORMS CLOSE**—Said of the pages of a daily paper and advertising pages of periodicals, signifying that the pages are completed, as at a specified time before which any matter desired for insertion must be at hand.
- FOLLOW COPY**—A direction to follow the copy in matters of punctuation, use of capitals, italics, type-face, peculiar spellings, etc.
- FOUNDRY PROOF**—A proof taken after the type is made up into pages and ready to go to the electrotype foundry. A duplicate of this proof usually goes to the foundry with the form.
- GALLEY PROOF**—A proof taken while the type is on the galley, usually in a long strip, before the matter is made up into pages.
- GALLEY SLIP**—Same as galley proof.
- GENERAL STYLE**—The practice in a printing office regarding spelling, punctuation, abbreviations, capitals, and typographical details upon which there may be established rules, in order to preserve uniform usage. See Style.

- GET IN**—To thin space the words in a line in order to allow the insertion of extra letters or words.
- GUIDE-LINE**—In marking proof, a line run from an error in the text to a correcting mark in the margin. See page 18.
- HIATUS**—An omission or defect in written or printed text, where some part is missing or illegible.
- HORSING IT**—To read proof without a copyholder, comparing the proof with copy during the procedure.
- INFERIOR**—Said of a small figure or letter placed below the alignment of a word or principal letter, (₂) as used in chemical formulas.
- IN THE METAL**—That is, in type; as to read and correct the composed type without taking a proof.
- KEEP UP, KEEP DOWN**—Said of the use or non-use of capitals. To keep up a word is to begin it with a capital, to keep down is to use a small letter.
- KEEP UP STYLE**—To follow prescribed rules closely with regard to punctuation, capitals, abbreviations, headings, etc.
- LITERAL ERROR**—A turned letter, wrong-font type, doubled or transposed letters, or similar typographical flaw, as distinguished from an error of spelling, grammar, punctuation, etc.
- LIVE**—Said of copy and type-matter in process and until it has been used. After being used it is dead.
- LOCAL STYLE**—Same as office style, the custom of a particular shop. .See Style.
- LOOSE PUNCTUATION**—See Close Punctuation.
- MANUSCRIPT**—Literally, written by the hand, but now applied to typewritten copy as well as to handwritten copy. Commonly abbreviated to MS., plural MSS.
- MARK-OFF**—A mark in copy or proof to indicate the place at which the same words of another copy or proof end, so that the sequence of several proofs or pages may be readily kept. See page 30.
- MEASURE**—The width of a page or column; the full length of a type-line.
- OFFICE CORRECTION**—A proofreader's or foreman's change ordered after the type has been set. Generally said of correction for which the office is responsible. See Author's Corrections, also Ring Mark.
- OFFICE STYLE**—See Local Style.
- O. K. WITH CORRECTIONS**—A mark of approval on a proof with the proviso that minor corrections are to be made as indicated before printing or electrotyping.

- OUT**—An accidental omission of one or several words from the composed type.
- OVER-RUN**—In correcting, to carry words forward or back from one line to another.
- PAGE PROOF**—A proof taken after the matter has been made into pages.
- PRESS PROOF**—A careful impression taken when the form is on the press, with more or less make-ready, to give a clean, sharp impression; better than an ordinary proof.
- PROOF**—A trial impression of type, engraving, or other printing form, made for the purpose of verifying its correctness.
- PROOFREADER**—One whose occupation is reading and marking errors on proofsheets.
- PROOF SLIP**—A long galley proof.
- QUERY**—A point called into question; something to inquire about, to verify. Represented by a mark (?) or Qy. in the margin of the proof. See page 20.
- QUOTE**—Abbreviation for quotation-mark.
- READER**—A proofreader.
- REPRINT**—A new printing of a book or other work, made either from the same forms or from a new composition in the same style as the original. Reprint copy is that which is furnished from a previous printing, in distinction from manuscript copy.
- REVISE**—A second proof taken to review the marks on a preceding proof, to see that corrections have been made.
- RING-MARK**—A circle placed around a correction on the margin of a proof to signify that the matter is a change from the original copy, or that it has been made by another reader; or to call special attention to the subject. A circle around a figure, abbreviation, or character in the text is a direction to spell out in full.
- ROUGH PROOF**—A quickly made proof, as with a proof-planer or on a galley press.
- RUN IN**—In typesetting and proofreading, to put phrases or sentences into a single paragraph.
- RUNNING-HEAD**—The headline at the top of a number of pages, usually having the page-number or folio at the outer end.
- RUNNING JOB**—Any work that is carried along from time to time in parts, as the composition of a large book or important publication.

- SCRATCH COMMA**—A name for the diagonal stroke / which was the earliest form of the comma; now used in fractions $\frac{1}{2}$ and as the shilling-mark, and for other purposes. Another name for this character is separatrix.
- SCREAMER**—An exclamation-point in a large display line.
- SLIP PROOF**—A galley proof.
- SPACE OUT**—To fill a line by increasing the spaces. To quad out is to complete the line by adding quads at the end.
- STET**—Let it stand; do not change. A proofreader's mark.
- STONE PROOF**—A proof made by carefully pounding with a flat-faced block while the page is on the imposing table, usually the last proof before going to press, to revise final corrections.
- STYLE**—A prescribed system for punctuating, abbreviating, use of capitals, style of type, and similar matters pertaining to type composition, for the purpose of securing correctness and harmony in matters about which there is variation in general practice. The adoption of a style to decide disputable points is necessary to avoid confusion and waste of effort and time in any room where there are a number of workers. The style may vary in different places and for different kinds of work. See page 8.
- STYLE SHEET OR STYLE BOOK**—A set of rules prepared for the guidance of compositors, proofreaders, and those working in the place or on some particular work.
- SUPERIOR**—A small figure or letter (¹) set above the alignment of the other letters of the line.
- TAKE**—When copy is divided among several compositors or operators each portion is a take.
- THIRTY OR "30"**—When a telegraphic news dispatch is received its completion is indicated by the word "30" at the end. Hence, in a newspaper room when "thirty is in" it is a signal to "close the forms," that is, lock up the pages for casting and printing.
- TURNED LETTER**—A type placed up-side-down thus  in place of one that is missing, to fill the space temporarily until the right character can be obtained. Sometimes spoken of as turning for sorts.
- UNDERScore**—To put a line beneath a word or phrase, as for emphasis or for special attention. Overscore, to put a line over the top of a word or phrase.
- WRONG-FONT**—A type from another font or style of type wrongly inserted in the matter. Written *wf* on proofs.

TYPOGRAPHIC TECHNICAL SERIES FOR APPRENTICES

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

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

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While due acknowledgment is made on the title and copyright pages of those contributing to each book, the Committee nevertheless felt that a group list of co-operating firms would be of interest.

The following list is not complete, as it includes only those who have co-operated in the production of a portion of the volumes, constituting the first printing. As soon as the entire list of books comprising the Typographic Technical Series has been completed (which the Committee hopes will be at an early date), the full list will be printed in each volume.

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

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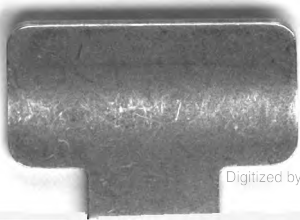
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