

MANUAL OF STYLE

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BEING A COMPILATION OF THE TYPOGRAPHICAL RULES
IN FORCE AT THE UNIVERSITY OF CHICAGO PRESS

TO WHICH ARE APPENDED
SPECIMENS OF TYPES IN USE



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PREFACE

The present work is a codification of the typographical rules and practices in force at the University of Chicago Press. Having its genesis, more than a decade ago, in a single sheet of fundamentals, jotted down at odd moments for the individual guidance of the first proofreader; added to from year to year, as opportunity would offer or new necessities arise; revised and re-revised as the scope of the work, and, it is hoped, the wisdom of the workers, increased—it emerges in its present form as the embodiment of traditions, the crystallization of usages, the blended product of the reflections of many minds.

Rules and regulations such as these, in the nature of the case, cannot be endowed with the fixity of rock-ribbed law. They are meant for the average case, and must be applied with a certain degree of elasticity. Exceptions will constantly occur, and ample room is left for individual initiative and discretion. They point the way and survey the road, rather than remove the obstacles. Throughout this book it is assumed that no regulation contained therein is absolutely inviolable. Wherever the peculiar nature of the subject-matter, the desirability of throwing into relief a certain part of the argument, the reasonable preference of a writer, or a typographical contingency suggests a deviation, such deviation may legitimately be made. Each case of this character must largely be decided upon its

own merits. Generally it may be stated that, where no question of good taste or good logic is involved, deference should be shown to the expressed wishes of the author.

The nature of the work of The Press itself—and this will apply, to a greater or less extent, to any similar institution affected by local conditions—constantly calls for modification, now of this rule, now of that. It would be found impracticable, even were it desirable, to bring all of its publications into rigid uniformity of “style” and appearance. Methods have been devised, systems evolved, in certain lines of work, which cannot bodily be carried over into the field of others. Thus, in the matter of literary references, for instance, general practice has established certain usages in some of the sciences which it would not be advisable to ignore. Similar discrepancies may be observed in other directions. These deviations will be found mentioned at the appropriate places in the body of the book. On the whole, however, the rules are designed to govern all publications sent forth with the imprint of this Press.

Concerning the character and contents of the book little need be added. Its origin, its primary aim, and its limitations, as outlined above, will suggest the bounds of its usefulness. It does not pretend to be exhaustive; a few things must be taken for granted, and the traditional territory of the dictionary has only exceptionally been invaded. It does not presume to be inflexibly consistent; applicability, in the printing-office, is a better test than iron-clad consistency, and common-sense a safer guide

than abstract logic. It lays no claim to perfection in any of its parts; bearing throughout the inevitable earmarks of compromise, it will not carry conviction at every point to everybody. Neither is it an advocate of any radical scheme of reform; in the present state of the agitation for the improvement of spelling, progressive conservatism has been thought to be more appropriate for an academic printing-office than radicalism. As it stands, this *Manual* is believed to contain a fairly comprehensive, reasonably harmonious, and wholesomely practical set of work-rules for the aid of those whose duties bring them into direct contact with the Manufacturing Department of The Press. If, in addition to this its main object, this *Manual of Style* may incidentally prove helpful to other groopers in the labyrinths of typographical style, its purpose will have been abundantly realized.

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