

When a confidential recorded case is ready for printing it should be sent in a closed cover to the Controller, Printing and Stationery, and his receipt taken.

200. *Instructions for the Press.*—When a confidential letter has been ordered to issue in print, the Superintendent or Assistant concerned will himself deal directly with the Controller of Printing and Stationery, or in his absence with his Deputy. The work will then be made over to the section holder in charge of the confidential section, and, in case there is no separate confidential section, the General Foreman will :—

- (a) have the manuscript composed under his direct supervision, and after despatch of proof, keep the type under lock and key so long as the matter is not required for printing;
- (b) see that the exact number of copies is printed, and that all makeready proofs, tympan and frisket impressions are immediately destroyed;
- (c) see that the type is distributed when no longer required;
- (d) despatch proofs or printed copies to the office concerned under sealed cover and obtain the receipt thereof;
- (e) when a proof is supplied or matter is kept standing for any reason, bring the matter away from the Press room, and secure it under lock and key until required again;
- (f) see that every confidential copy struck off is impressed on the top, with the word 'Confidential', 'Secret' or 'Top Secret', as the case may be, and that in the imprint at the end, the total number of copies printed, and the date of printing is noted.

While the General Foreman will have all 'Confidential' and 'Secret' work done under his personal supervision, the overall responsibility in the matter would be that of the Deputy Controller who will keep himself informed as to what job of 'Confidential' or 'Secret' nature has been received for printing and take such precautionary measures as he thinks fit in order to avoid any leakage.

201. *In selecting the personnel to handle 'Confidential'.*—and 'Secret' work the Controller should give preference to old hands of approved integrity, a list of whose names should be kept by him. New and temporary employees, or officials of doubtful integrity, should not be entrusted with such a work and transfers from and to confidential section, as far as possible, be avoided.

202. *Treatment of printed copies.*—Copies of confidential paper should be carefully counted by the Superintendent of the branch when he signs for them. They should be entered in the register, and those not wanted immediately, placed in closed covers and deposited in the confidential almirah or box.

203. *Numbering and distribution of copies of confidential and secret papers.*—Every copy of printed confidential and secret papers should be serially numbered, and a list should be kept in the sealed packet of all copies retained, showing exactly how the numbered copies have been distributed, and how many copies are in the packet.

APPENDIX "C"
(Para 191 (2))

SPECIMEN CORRECTED PROOF. A

Good Proofs

There is a practice in many offices of sending out uncorrected proofs. Those which do this plead that it saves time and gives a customer an idea of the appearance of his matter. Still other offices send out proofs, whether corrected or uncorrected, which are common paper, and without regard to margin. The recipient is ashamed to show it, and makes the marks he finds necessary with haste, hoping that he will receive no others looking like it. Both practices are wrong. If time could be afforded, the printer before it became necessary to put it in the hands of the messenger. Proofs not intended for types to practise upon, and experience shows that ninety-nine per cent of business men cannot tell whether the work has been done properly or not; if a sheet or galley be given them, they correct a portion of the printer's errors, the remainder being invisible to their eyes. But they do see many faults in workmanship, although they are unable to indicate why they seem wrong. It weakens their belief in the ability of the printer for they are unable to discriminate between the errors that he is certain to see and those which he will probably overlook. The latter will form a very small fraction of the whole, but the outsider cannot judge of this.

He sees a wrong figure in his address, a turned letter elsewhere, a couple of led's between some lines when one in other places, or he may notice a wrong name. These errors diminish his confidence. If a proof has been taken upon good paper, with care, the author can at least imagine how his work will appear, so far as the type is concerned. There is a certain pleasure in seeing one's productions in print, as may be witnessed everywhere. Distinguished literary men are not exempt from this weakness, as Dickens and Jerrold both showed. How great, then, to such men must appear the deformities of a proof which, while pretending to set forth their very words, gives them something entirely different or at least disfigures the page with bad and turned letters, wrong founts, and

*Fisher's Letterpress Printing, page 333. Br./37
(Explanation of correction marks referred to by numbers is given on pages 112, 113 & 114)

centre/24

of/1
who/3

ff/22

25

eg #/20

trs/c/4

ital/31

#5

trs/9

-1/6

t/5

stet/12

1/19

thin/lead

w f/34

x/21

of/

a/

NP/10

lead/27

rom/34

slack/28

over/29

EXPLANATORY REMARKS

THE NUMBERS ARE OF COURSE MERELY FOR REFERENCE TO THESE REMARKS AND ARE NOT MARKED ON THE PROOF.

Reference No. Instructions conveyed to compositors.
on specimen proof

1. Turn the letter round, it is upside down.
2. Delete or take out the letter or word through which the stroke is made.
3. Substitute the letter or word written in the margin of the proof. The diagonal stroke, termed the separatrix, is placed after most corrections to keep them apart.
4. Insert the letter, word, etc., written in the margin in the place indicated by the caret.
5. Insert a space. This mark indicates the normal or thick space; a single $\dagger$ mark may be made when a thin space is required; a $\ddagger$ mark for a middle space, and $\S$ for an en space. The mark for the thin and middle space, respectively, are distinguished from the single dagger $\dagger$ and double dagger $\ddagger$ by the reference marks being followed by the diagonal stroke.
6. Insert space equal in ems to the number of spaces written in the margin, thus, $\square$ one em, $\square\square$ two ems, $\square\square\square$ three ems, etc. An em is a space equal to the depth of the type.
7. A portion of the manuscript too long to be written on the proof has been omitted; refer to the manuscript.
8. Close up the letters; no space is required.
9. Transpose the marked portions. When more than three words are to be transposed their correct position may be indicated by figures.
10. Begin a new paragraph.
11. Join up the matter, a new paragraph is not required.
12. Let it stand. The dots are marked only under words or letters which have been struck out in error but which are to remain as they are without alteration.
13. Insert a full stop.
14. Insert an apostrophe. The curve is attached to the separatrix or stroke to distinguish this punctuation point from the comma. All superior characters, such as * 1 2 a b', printed near the top of the line are marked in a similar manner and, conversely, those below the line as in chemical equations have a curve above them.

Instructions conveyed to compositors.

Reference.
No. on speci-
men proof.

15. Insert quotation marks.
16. Insert a hyphen.
17. Insert a one-em dash or line. The horizontal stroke should be longer and the vertical stroke shorter for an em dash than for an en or half em dash; thus, —. For longer dashes the line written should be marked off by short lines; thus, | — | 2 ems, | — | — | 3 ems, | — | — | — | 4 ems.
18. Insert a comma. All other punctuation marks, except the full stop and ('superiors'), should have the separatrix attached like letters.
19. Push down the space which is level with the type face, making an unnecessary black mark. Should these be numerous the part of the page in which they appear may be encircled.
20. Equalize the spacing. Take some space from the place marked L and add it to the places marked /.
21. Change the imperfect type.
22. Substitute a 'ligature' (joined letters) for the single letters. The single ~ sign is made under the letters which are written in such cases, as distinguished from the 'close up' sign (no. 8) ⊂ which occurs in the margin by itself. This is a technical detail to be attended to by the press.
23. Bring the words out to the end of the line; no indentation is required. When words are to be indented the mark ⌞ is used to indicate that the line is to be set back to the place indicated by the perpendicular portion of the sign, or No. 6 sign may be inserted, or the word 'Indent' may be written in the margin.
24. Place the words in the middle of the line.
25. The spacing (or word division) is incorrect. Take over the letters marked to the preceding (or following) lines to make the lines end where the marks are made.
26. The lines are bent or letters have slipped; put them straight.
27. Insert space between the lines. The number or kind of leads should be specified by the professional reader only. For spaces deeper than 7 thick leads the depth is expressed in 'ems' of one-sixth inch.
28. The line is loose and the type is 'off its feet'.

Reference
No. on speci-
men proof.

Instructions conveyed to compositors.

29. Take the lines cut off by the mark 'over' to the following or 'back' to the preceding page as the case may be. This is a technical detail always left to the press.
30. Insert a line.
31. Alter the words underlined into italics; one straight line.
32. Alter the words underlined into small capitals; two lines.
33. Alter the words underlined into capitals; three lines
" " " clarendon, antique or
"any other special type; a single waved line, thus
~~~~~ with the name of the type  
written in the margin.
34. Change the words underlined to roman or ordinary type.
35. Alter to lower case or small letters.
36. A wrong fount ; substitute a letter of the correct face.
37. Reset in the type named. Abbreviations are used :  
thus Br. for Brevier, P. for Pica, 10-pt. for 10-point,  
etc.