A Typographical Primer
– Some Basic Conventions

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Link to Swedish version:
http://urn.kb.se/resolve?urn=urn:nbn:se:liu:diva-152295

Contents

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... is what you often have to do – insert a blank page, and indicate that you do – to make sure that new sections begin on right-hand and odd-numbered (recto) pages (see section 14). Since *this* page includes *this* very paragraph (and the header), and the copyright notice below, it's *not* blank, but this is how you do it.

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> [W]e have all become our own typographers as we handle our documents from start to finish
>
> —Hartmut Stöckl (2005:213)

01 Preambulum

When I created the first version of this primer (in 2013) I had no idea how much positive feedback I would get from colleagues. It seems that the need for something like this was much greater than I thought, and several people pointed out to me how they had wanted something like this for a long time. I also received several "wish lists" for things to include in updated versions, and I would like to thank the following (several others also contributed, but "none forgotten") for feedback, comments and suggestions: Mathias Broth, Leelo Kevalik, Angelika Linke, Lars Liljegren, Marie-Helene Klementsson, Michaël Stenberg and Fredrik Stjernberg. First, however, I would like to thank my father Hilding Eklund, a professional typographer, who gave me font books (etc) for my birthdays already when I was a toddler (OK, later on I asked for them).

Several colleagues also asked me for an English version of this document, and I have now (finally!) found the time do produce this desired English version, so here goes. Importantly, the English translation of this document owes my deepest thanks to Lars Jämterud at Academic English Support (AES) at Linköping University for allocating time and money for me to carry out this work. I extend my deepest thanks to Ralph Rose at Waseda University in Tokyo, Japan, for both proof-reading and helpful comments and suggestions. Finally, I want to thank Peter Berkesand at Linköping University Library for proof-reading, insightful comments but also for the invitation to publish this document as an official report (hence the version number) for easier distribution.

02 Prolegomenon

This document in no way constitutes a "101 on typographical conventions", where different phenomena could certainly be presented in a more logical order. Instead, this work is completely "stimulus-based". You don't have to look far to find books, guidelines and manuals on typography so what is the point of this little document? Well, *one* point would be that while e.g. the *Chicago Style Manual* simply is enormous and includes an well-nigh infinite amount of things a student struggling with a BA or MA thesis will never need to know, this primer includes only things that I have encountered while supervising and examining such theses, which proves that it contains things that such authors *need* to know. This has possibly resulted in a certain lack of structure, but to simplify things one can say that the structure in this primer reflects the order in which I encountered the phenomena covered during my activity as a supervisor and examiner.

03 Introduction

Typography is important! It's actually so important that you can get fired from your job when you're getting it wrong (Lewis, 2009; Schocker, 2009). Well, this might be an exceptional case, but it illustrates that it is important to consider not only content but also form when creating text documents, and over the centuries a number of conventions have been agreed upon with regard to this. It is, however, important to bear in mind that typography is a field with a great *many* conventions, and that there in certain cases exist, side-by-side, different traditions for how to employ different means to indicate specific phenomena. What they all have in common, however, is that they have been created to make reading and comprehension easier for the reader.

These conventions should not be regarded as "Laws of Nature", and there are several different conventions for different phenomena (notably how to list references), although some are more or less universally agreed-upon (like page numbering). In this document I include things that range from "close to Laws of Nature" to things where there is huge variation (e.g. references). As mentioned above, this primer is primarily created to facilitate examination of university theses, but if/when handed out beforehand, by supervisors, it pretty much obliterates the need to discuss typographical issues during examination, freeing up time for discussion of scientific stringency, analysis and method, and other such issues.

At the end of the document I provide instructions for how to actually make some of the things covered in primer actually happen.

04 Underlining

In the seventh edition of *Skrivboken* (Strömqvist, 2014), a 272-page-long book on academic writing (from a formal point of view), just *one* sentence is devoted to underlining, the astute: "Se för övrigt upp så att du inte använder /…/ understrykningar" ['Make sure you don't use underlining'] (Strömqvist, 2014:138). If one adds the (likewise) sole sentence (in a book 162 pages long) devoted to underlining in *The Penguin Guide to Punctuation* (Trask, 1997), that is "if you can't produce italics you can use underlining instead – <u>like this</u>" (Trask, 1997:113), you have pretty much said everything there *is* to say about underlining: don't use it! But I can't stop myself from explaining a little bit more about this very frequently encountered typographical mistake.

<u>Underlining</u> does not exist, and has never existed, as a professional typographical means. In days of yore, prior to highlighter pens, and before even the typewriter was invented, there were not many options available to anyone wanting to indicate that a given passage in a text was "important". The basically only method available was to simply take a pen and make a line under the text in question (underlining). Later, when the typewriter was invented – with the simply enormous limitations the typewriter exhibits with regard to available characters (by the way, the reason the keys on a typewriter appear the way they do on a QWERTY keyboard (where they most common letters are located peripherally) is to avoid that the type arms for the most common characters hit each other and get stuck, a problem that most fast writers have encountered) – this "solution" was adopted. Underlining thus became a "makeshift" solution to situations when *italics* could not be produced, and underlining is still (to the degree it is used) an instruction to a professional typographer that a given passage should appear as *italics* in print (see Appendix). (Moreover, one actually differentiates between simple, double, triple and even curly underlining, but this lies beyond the scope of this document.) Within brackets I can also mention that later versions of typewriters, where the characters were not stuck on "arms" but appeared on "wheels" or "balls" instead, which could easily be changed during writing, one could change from a "regular" font to an italic font by temporarily changing the character wheel/balls, which made it possible to adhere to professional typographic conventions, even if changing wheels/balls took some time.

Action: Instead of <u>underlining</u> use *italics*.

It can be mentioned that underlining also has other meanings and functions, e.g. within Conversation Analysis or Sociolinguistics where it indicates overlapping speech or emphasis. The reason for this convention, too, is that the people who created this convention were users of typewriters. I would even argue that it is likely the case that *most* misunderstandings of typographical conventions can be traced back to the typewriter, one way or another. Since a decreasing number of people have any experience from typewriters such misunderstandings are decreasing, too; among those underlining, "denna typographical styggelse" ['this typographical abomination'], as a typographer I know once said.

Yet another reason for not using underlining is that it is a "destructive" action that graphically destroys characters, e.g. the cedilla. Compare "de Mendonça" and "<u>de Mendonça</u>", you can see that the cedilla is ruined in the underlined version. This problem becomes even more acute in text where lots of diacritics are used, for example in phonetic transcription using the International Phonetic Alphabet (IPA). (Also see the corollary about the typewriter today.)

05 "Funnies"

A problem in the computer world is that different operative systems/platforms (Windows, MacOS, Unix) use different character maps (with a degree of basic common overlap), which means that not all characters are "the same" across platforms. This means that when producing a character on *one* platform you cannot be sure that it looks exactly the same on *another* platform. For example, I can always tell when someone has used a Mac to produce a file where the file name contains the Swedish character <ö> since this becomes "two" characters on a Windows machine, with the <o> and the "dots" (diaeresis) being produces independently, and because of this appears slightly shifted/skewed relative to each other when displayed on a Windows machine.

In a very Anglo-centric fashion letters that are not part of the English alphabet are called "funnies"), and should be avoided in file names; see more on this in section 06.

Action: Never use a letter that is not part of the English alphabet in file names (more below).

Note that this is not as strange as it sounds, and is for example true for **http://** (web sites) and email addresses, for exactly this reason.

06   Underscoring in file names

As was shown in section 04 underlining should never be used for *words*, but because of what was shown in section 05 – that different platforms have different character maps – one should never use blank spaces in file names but instead always use underscores _ or hyphens **-** .

There are, quite simply, two solid rules for how to name files:

Action: Never use "funnies" (neglect dots and rings); as mentioned above.

Action: Never use blanks in file names but instead use underscores or hyphens.

Thus, instead of: **Översiktsrapport öronkliniken maj 2015.docx**

... name the file: **Oversiktsrapport_oronkliniken_maj2015.docx**

... or: **Oversiktsrapport-oronkliniken-maj2015.docx**

Then you can be pretty sure that the file name reads well on all platforms, that is computers other than your own.

A colleague pointed out for me (after having read the first version of this primer) that she had finally understood while installation files that you download off the web have this structure, like:

   Eklund-Software_update2018.exe

.. but not/never:

   Eklund Software update 2018 .exe

A real-world example comes from a previous job I had where a professional recording studio created sound file archives to be downloaded by programmers/developers where I worked. The studio created archives (**.zip**/**.rar**) with file names that included spaces and put them up for download on an ftp server. However, the file names made it impossible for the Unix programmers I worked with to download the archives. When I told the studio to use underscores instead the problem disappeared.

07   A comment on transliteration

Another matter is how to treat funnies, for example the Swedish <å>, <ä> and <ö>. According to an old convention these should be transliterated thus:

   å = aa
   ä = ae
   ö = oe

This is a dated convention and the modern one is to simply omit the dots and rings, thus:

   å = a
   ä = a
   ö = o

You might think that this makes it hard to understand what is written (since both <å> and <ä> map to the same character), but you would be surprised to know that *top-down* processing and context makes sure that ambiguity almost never occurs.

Moreover, there are three other reasons for using this modern convention:

1. This is how websites are named. If you want to go the homepage of the (fictitious) newspaper *Öståholmbäckensnytt* the website address will *not* be **http://oestaaholmsbaeckensnytt.se** but **http://ostaholmsbackensnytt.se**. For a fun real-life example check out **https://prickfriamoten.se** (this is funny in Swedish: "dot free meetings", where several "dots" should occur.)

2. This is how author names are treated in reference lists (published in English, which is very often the case within academia.) If your name is Öström your papers will not appear at the end of the alphabet (after Z for example; Ö is the last letter of the Swedish alphabet) but between Oderman and Ozzian, thus:

   Oderman, Julie. <Title etc>
   Öström, Anne. <Title etc>
   Ozzian, Marie. <Title etc>

3. From a perception point of view you distort the name *less* by just omitting the dots and rings than when you change one character into two characters. Thus the difference between *öster* and *oster* is less conspicuous than *oster* and *oester*. There are in fact companies that measure the phonetic/phonological distance between product names for this reason, employing something close to the so-called *Viterbi algorithm*, but let's not get into this here (no matter how tempted I am to elaborate on this).

Action: In transliteration of "funnies", just treat them as if the diactrics aren't there.

Note: So whence the <o> to <oe> convention? I have a facsimile edition of the Swedish singer/poet (an early singer-songwriter) Carl Michael Bellman's collection *Fredmans Epistlar*, published in 1790, and it is fascinating to see that *ö* in that work is printed as an *o* with a very tiny *e* above it, which could be taken as indicating that *ö* is some kind of "e-colored" *o*, which makes perfect phonetic sense.

08   Dashes and hyphens

Another, and perhaps even more common, misunderstanding (probably also created by the limitations of the typewriter, at least in part) is the difference between hyphens (-) and en dashes (–). Below you will find an account for the difference in both appearance and usage.

08.01   Hyphen

Hyphens are the short(est) horizontal "line" (dash) used in text and looks thus: -
(It's called "bindestreck" in Swedish, in case you use a Swedish word processor.)

Hyphens are used when one part (commonly the first) of a compound modifies another part (most often the second) part of the compound, as in "care-giver" or "mini-car". Being a "computer-linguist" myself I can assure that I am not at all a computer but instead belong to a specific group of linguists who use computers as a crucial tool, modified by the "computer" part of the compound.

Thus, the two parts aren't "on equal terms" or of equal status.

Hyphens are also used for "hyphenation" (duh!) of text – a typographical abomination (see below), however sometimes more or less inevitable (alas).

08.02   EN dash

An en dash is longer than a hyphen, and looks thus: –
(In Swedish it is called "kort tankstreck".)

It is called en dash since it has the same width as the letter <n> in a proportional font.

In a *non-proportional* font characters have the same width, i.e. an <i> has the same width as an <o>. This is the case in for example `Courier New`; compare i and m. In a *proportional font* all characters have different widths, in a proportional way. This is the case in for example Times New Roman, used for the bulk text in this document.

An en dash is used in compounds where the different parts are on equal footing, i.e. one part of the compound does not modify another part. Examples are "mother–child-relations" or (from one of my own fields) "human–computer interaction".

Or why not "either–or", which also can be written as "either/or".

Similar to the way people who don't know how to write compounds in Swedish (called "särskrivning"; see section 22) often claim that they don't understand the difference between "sjuk syster" (sister who is ill) and "sjuksyster" (nurse), while they in fact *do* understand the difference since they would never make a mistake when pronouncing these two words – having two completely different tonal accents – one can also *hear* the difference between "hyphen compounds" and "en dash compounds".

Thus, the two compounds "human-machine" (for cyborg, i.e. a machine that is human-like) and "human–machine" (interaction between humans and machines) is clearly audible in spoken versions of the two items.

En dashes are also used whenever some kind of "span" or "range" is indicated, as in years or page numerals, as in the following examples:

"1985–1987" (or commonly: 1985–87).
"Pages 17–23"

Note that the two parts don't modify each other but are "equal".

En dashes are also used as some kind of "open parenthesis", as in:

"Reading – this noblest of activities – is my favorite pastime."

Compare:

"Reading (this noblest of activities) is my favorite pastime."

Technically speaking, en dashes and minus signs are not the same character, but to simplify things (let's not get crazy here), an en dash "makes an acceptable minus sign"; see:
https://graphicdesign.stackexchange.com/questions/68674/what-s-the-right-character-for-a-minus-sign

08.03   EM dash

Em dashes are not usually used in English (or Swedish) typography but are common in American text.

An em dash is wider/longer than an en dash and looks thus: —
(In Swedish it is called "långt tankstreck.)

As you might have already guessed the name indicates that an em dash is as wide as an <m> in a proportional font.

As a rule em dashes do not normally occur in English (with some exceptions in Oxford University Press) but is the standard way to indicate open parentheses in American text. Please compare the examples below:

English typography:

"Reading – this noblest of activities – is my favorite pastime."

American typography:

"Reading—this noblest of activities—is my favorite pastime."

Also note that the en dash in this case is surrounded by blank spaces while the em dash is "attached" directly to the words. Nota bene! Since it is hard to apply "non-breaking" dashes (see section 18) this might lead to some ugly line breaks, i.e. a text flow problem.

I include a page taken from a paper published in the *Annals of the New York Academy of Sciences* where almost all the different uses of the different versions of hyphens and dashes appears on one and the same pages: see Plate 1.

34   ANNALS NEW YORK ACADEMY OF SCIENCES

En dash

Hyphen

Em dash

typically affect-laden interaction of the infant with a caregiver (and it is notable that, irrespective of culture, even adults appear sensitive to features of infant-directed song[22]). Other researchers such as the Papouseks and, more recently, Colwyn Trevarthen and his collaborators have focused closely on the musicality of such interactions.

The Papouseks have been particularly concerned with infant vocal capacities and interactions. Hanus Papousek[23] (p. 43) has noted that "musical elements participate in the process of communicative development very early," suggesting that "they pave the way to linguistic capacities earlier than phonetic elements." He sees (pp. 46–47) infant and early childhood musical behaviors as forms of play, involving higher level integrative processes that act to nurture "exploratory competence" (a notion that seems to rely on the idea of musical signification as transposable); these exploratory competences entail the participation of emotions and constitute precursors of artistic or scientific competencies.

Mechthild Papousek focuses on the musicality of infant–caregiver interactions, stressing the indivisibility in these of music and movement and the fact that they appear to involve patterns of infant *and* caregiver behavior that are singularly invariant across cultures. She notes[24] (p. 100) that "parents' multimodal stimulation is tailored to infants' early competence for perceiving information through different senses as coordinated wholes," and that "regular synchronization of vocal and kinaesthetic patterns provides the infant with multimodal sensory information including tactile, kinaesthetic and visual information."

The work of Trevarthen and his colleagues has centered on these temporal characteristics of infant–caregiver interaction. Trevarthen[25] states that, from birth, central to our neuronal anatomy is a "body-imaging core system" that comes to act so as to integrate attention, learning, and self-regulating physiology with actions of expression and execution; this he terms the *intrinsic motive formation* (IMF). In operation, the IMF incorporates periodic timing mechanisms that give rise to a "hierarchy of motor rhythms;" these, governing movement and binding affect in rhythmic time, he calls the *intrinsic motive pulse*. For Trevarthen (p. 160) "musicality…is the aurally appreciated expression of the IMF with the intrinsic motive pulse as its agent." From these premises, Trevarthen develops a conceptual framework to explore the expression and development of communication—of intersubjectivity, in his terms—through empirical observations and analyses of infant–caregiver interaction.

The rhythmicity of caregiver–infant interaction, in terms of the capacity of the infant to follow and respond in kind to temporal regularities in vocalization and in movement, and in time to initiate temporally regular sets of vocalizations and movements, is seen here as central to the development of human significative and communicative capacities; its embodied nature enables the sharing of patterned time with others and facilitates harmonicism of affective state and interaction. For Trevarthen, that rhythmicity is also a manifestation of a fundamental musical competence. As he frames it (p. 194), "musicality is part of a natural drive in human socio-cultural learning which begins in infancy."

There is, thus, an increasing amount of evidence that musicality is in our birthright; the capacity for music is an integral component of the infant mind. However, the notion of music as innate that emerges from the research just cited does not sit

Plate 1. A real-life example of uses of hyphens, en dashes (for "equal" compounds) and em dashes on the same page. The page is taken from the paper: Cross, Ian. 2001. Music, cognition, culture, and evolution. *Annals of the New York Academy of Sciences* 930(1):28–42. The page is reproduced here by kind permission of the publisher (6 June 2013). Note that the coloring is provided by me (of course). Nota bene! While it is allowed to cite freely from other work (providing the source, of course, and within stipulated limits), it is not allowed to reproduce plates/pictures, tables, figures or other graphics with the explicit permission by the publisher, author or other person (individual or legal) who owns the copyright. This is very often missed and neglected.

09   Page numbers in references and quotes

When referring to other papers or works in a paper you should not only provide author and year of publication – for example "Eklund (2008)" – but (most often) also page number(s) – for instance "Eklund (2008:28)" – even in cases where you don't cite something verbatim. The reason for this is that a reviewer or examiner should be able to verify that a cited (or referred-to) work is *correctly* cited. If you provide page numbers this will take the reviewer/examiner a couple of seconds to do. If you do *not* provide page numbers (se comment below) the reviewer/examiner is forced to flip through the entire book (or other works), perhaps hundreds of pages. If you cite several works (articles or books) this number very quickly rises to thousands and thousands of pages.

A problem with APA (there are many problems with APA; no other convention lays waste to trees as much as does APA, I think – which makes it the least environmentally-friendly convention) is that it is created within a field where most researchers produce articles that typically are 5 to 15 pages long, and where most of the papers cover just one topic. Even if page numbers are helpful here, too, the need for exact information is smaller than is the case when you refer to books that can be hundreds of pages long, and that cover several different topics.

If you refer to an entire book, like in the sentence "Chomsky (1965) changed the way linguistic research was carried out" there is no need to provide page numbers, of course. If you, however, write something like "Eklund (2008:268) points out that ingressive speech is found on the Shetland Islands" you should provide page numbers. It is very inconsiderate to force a reviewer to flip through 90 pages in order to find where Eklund makes this claim. With the page number given this takes 30 seconds. As for myself, I decline reviewing papers that don't provide page numbers.

Action: Provide page numbers whenever this is appropriate (which it almost always is).

Occasionally you refer to works that don't have page numbers (e.g. old or electronic documents). What to do? According to a common convention (e.g. APA) you provide the paragraph number in question, as manually counted from the start, and/or provide the header that precedes the section in question. If there is no year of publication you simply write "n.d.", for "no date".

10   Chapter/section numbering

Chapters and headers (and subheaders) should be numbered, like this:

1. Introduction
2. Background
    2.1   More background
    2.2.   Even more background
        2.2.1   Actually, there is no end to the background
    2.3   Enough with the background
3. Method

... and so on. Note that the indentation should be aligned with the (text) line above.

There are three main reasons for this.

The first reason is that this makes it much (!) easier to review and talk about/discuss a thesis or paper if this is done. One can simply say "in section 2.2.1 you should add...". I've been sitting through a huge number of examinations (and conferences) where a lot (!) of time has been spent on trying to understand what section an examiner is talking about. This is time that can be spent more wisely.

The second reason is that when you use numbers you can use the same name for different sections, something I had the need for in my own PhD thesis; see Plate 2 below.

Finally, the third reason is simply that it shows "what belongs to what", i.e. provides structure.

Plate 2: Example of section numbering where the exact same section names are used but are differentiated between by unique section numbers; taken from Eklund (2004:17).

As is shown in Plate 2 some of the section names, like "Introduction", "Goal", "Scenario" and so on occur several times, which reflects the structure of the work (and the underlying data collection). This would not be possible without section numbering since different sections cannot have the same names unless they can be uniquely identified, which is what the numbering is for. Or briefly, the "Goal" numbered 3.5.2 and the "Goal" numbered 3.6.2 are not the same.

Action: Use section numbering.

11   IMRAD

Note that exceptions from the conventions discussed above (see section 10) can be made in cases where papers are so short that section numbering would turn ludicrous, as in the (normally) four-pages long *Fonetik* papers annually produced in Sweden (proceedings from the annual Swedish phonetics meetings). Such papers almost exclusively follow the IMRAD convention – Abstract, Introduction, Method, Results, Discussion, Conclusions and References (see e.g. Sollaci & Pereira, 2004) – and need no section numbering, being based on a format template.

A note on IMRAD is that it not only that it provides the headers, but also (strictly) the structure, thus:

Abstract
A short summary of the study. Some people include results here, while some leave them out.

Introduction
An introduction to the field, including previous research (with references) and a description of the planned study.

Method
A detailed description of how the study will be done. This description needs to be detailed enough so as to enable other researchers to repeat the study.

Results
The results, as objectively as is possible, i.e. tables, figures, plates, numerals, reaction times etc. Note that no comments or analyses or similar should appear here.

Analysis (or "**a**nd **D**iscussion"... or...)
The results are subjected to tests, e.g. statistical or other. Note that no new data (tables, figures) should appear here, unless this is part of the analyses. Again, comments and conclusions should be avoided. A test might prove significant or not, which should be mentioned, but the reason *why* this is the case should wait for the...

Discussion
Here all of the above is brought together and discussed. New references/sources should be kept to a minimum (and tables and figures should not occur) but can be included if the results have opened new doors, as it were.

Conclusions
A short summary of the study, with pointers to future studies, etc.

References
References.

12   Tables, figures, plates

A common mistake in theses is to forget that all (!) tables, figures and plates (often with an initial capital, but this is not a rule) *must be mentioned in the bulk text* in sentences like "see Table 1". One can *never* write things like "as seen in the table below" or "see the table below". (Technically, "the following table" could describe *any* table following.)

Moreover, all tables, figures and plates *must be numbered* (more about this below). There are different reasons for this.

The first is that the reader should be able to understand exactly *what* table shows the results discussed in the bulk text.

Also, tables (etc) don't always appear exactly following the text discussing the results, but can appear somewhere else for layout reasons. Another reason is that when submitting papers to journals tables (and so on) are often submitted separately (and are mentioned in the manuscript text with a comment like "Table 1 goes around here").

Action: All tables, figures and plates must be explicitly mentioned/referred to in the bulk text.

Also note that tables and figures (and plates) are numbered *separately*, i.e. "Table 1.1", Table 1.2", ..., "Table 2.1" and "Figure 1.1.", "Figure 1.2." and so on.

Action: All tables should be uniquely and independently numbered.

Another thing that is very often missed is that table and figure (and plate) captions should include *all* information required to understand what is shown. If the table and its caption is the *only* thing a reader sees it should still be possible to understand exactly what is shown.

Action: Make sure that all table, figure and plate captions include all required information.

Please note that it *of course* (!) is required that the axes of a diagram – and all other figures – *must* (!) specify what *units* (cm? ms?) given numerals (etc) indicate. Numerals only tell a reader absolutely *nothing!*

13 Orphans

A slightly less important – but in professional typesetting always adjusted – thing is to avoid orphans (and widows; see the link below). This term simply denotes ugly breaks in the text, single characters, words or even headers. A couple of examples are shown below, with the orphan in red.

> Text text text text text text text text text text text text text text text text text on page
> 5.

> Text text text text text text text text text text text text text text text text text text 16
> %.

To prevent this typographical abomination (to paraphrase my friend in typography again) one simply uses "non-breaking spaces" (in Swedish "hårda blanksteg") and "non-breaking hyphens" (hårda bindestreck), i.e. characters that make sure that two characters are kept together. This results in (using non-breaking spaces):

> Text text text text text text text text text text text text text text text text text on
> page 5.

> Text text text text text text text text text text text text text text text text text text
> 16 %.

However, in some cases pushing an entire word down one line would looks ugly, as in:

> Text text text text text text text text text text text text text text text ISBN 91-7373-966-
> 9.

... which could result in this:

> Text text text text text text text text text   text   text   text   text   text   ISBN
> 91-7373-966-9.

So, instead of using non-breaking hyphens here, the other way to fix this is to decrease the font size of individual *blanks* in the row (for example from 11 points to 10 points), until the orphan jumps up:

> Text text text text text text text text text text text text text text text ISBN 91-7373-966-9.

The worst orphan of them all is when a page ends with a header, with text not appearing until (the top of) the next page (see section 33.03).

No, let me take that back: an ever worse orphan is when tables (single rows) "spill over" to the next page). If possible, make sure that all tables are kept together and appear on the same page. If this is impossible, split the table into several tables, and name them: Table 1a; Table 1b; ..., Table 1g etc.

For additional information, see:
http://en.wikipedia.org/wiki/Widows_and_orphans

14   Page numbering (recto and verso)

If one can claim *one* "Law of Nature" in typesetting a good candidate would be:

    Right-hand pages   =   odd-numbered (1, 3, 5, ..., 21 etc)

    Left-hand pages   =   even-numbered (2, 4, 6, ..., 22 etc)

Please feel free to verify this, in any book you have in your book shelf. Unless the source is something like a compendium produced by a high-school student, you will find that this is always the case if it is produced with any degree of professionalism.

If one has a very long "lead-in" to a book or an article, or if one wants to number the frontispiece, fly-leaf, bibliographical information, acknowledgements etc, these are numbered using Roman numerals: i, ii, iii, iv. Note that here, too, odd page numbers (i) = right-hand pages; even page numbers (ii) left-hand pages.

Additional reading (for the full-fledged nerd): when one deals with unpaginated documents (like old lute manuscripts, a penchant of mine), page numbers are indicated by specifying what "folio" (sheet) one is talking about, and whether one is talking about the front of it (recto) or its back (verso), which results in specifications like "folio 4r", or "f4r" (the front page of the fourth sheet´).

An alternative method is to *center* all page numbers, odd and even. This is normally the case in short documents, and I would possibly have opted for this convention in *this* document. However, for pedagogical reasons I decided to use the recto/verso convention.

Further reading here:
http://en.wikipedia.org/wiki/Recto_and_verso

Also: Avoid page numbers on the first page of documents.

15   Headers

It is of great help (to the reader) to include headers in text (see this document, for example). The rule here is that headers on right-hand pages (odd page numbers) should indicate where one "is now" in a book, for example the chapter name (or, which is the case here, the author name), whereas headers on left-hand pages (even page numbers) should specify "one level up"), for example section of book (or even title of book). In the case of this document I've put the name of the compendium on the left, and the author name on the right (standard procedure for conference proceedings).

Also: Avoid headers on the first page of a document.

16   A few common symbols

In papers you often encounter symbols like "x" (meaning "times", as is "2 x 4"), or symbols like "+/–" and "=<" and so on. The problem with those symbols (and many others) is that they are all incorrect. The multiplication symbol is not the letter "x" (which means that the expression above is like writing "2 g 4"), and the other symbols can also be (kindly) referred to as makeshift.

This is what is should look like:

    Instead of   x   use the correct symbol $\times$ for multiplication

    Instead of   =<   use the correct symbol $\leq$ for lesser than or equal to

    Instead of   >=   use the correct symbol $\geq$ for greater than or equal to

    Instead of   +/–   use the correct symbol $\pm$ plus/minus (a given/specific value)

As for $\pm$ I've encountered this symbol in text where its meaning obviously is "approximately", "around" or similar. This use is, technically, like saying that someone "is 15 cm taller" (than whom?). For approximations the symbol ~ is used, like in "~5". Anecdotally, I have seen the "around" usage of $\pm$ in works printed in South Africa and Zambia, so one *could* say that it is "established in printing" (at least in those countries).

17 A few uncommon symbols

Once when I edited a conference proceedings volume (DiSS 2013) one of the contributions contained a symbol I had never encountered before: ↝ ("rightwards squiggle arrow"). I could not find it in any of my hundreds of fonts. What to do? Well, you find out what the Unicode number the symbol has, for example on a website like this one:
http://utf8-chartable.de/unicode-utf8-table.pl?start=8192&number=512&names=2

You then see that Unicode for this particular symbol is U+21DD. In Microsoft Word you can do this:

1. Put the marker where you want the symbol to appear (in the document).

2. Write the code: U+21DD

3. Mark the code and press ALT-X.

4. Voilà! There it is: ↝

17.01 Detexify

Another useful tool – if you're using LaTeX – for finding unusual symbols is Detexify:
http://detexify.kirelabs.org/classify.html

You simply draw (to the best of your abilities) the symbol you are looking for, and a number of suggestions is returned, with the LaTeX-code for the symbols in question; see Plate 3.
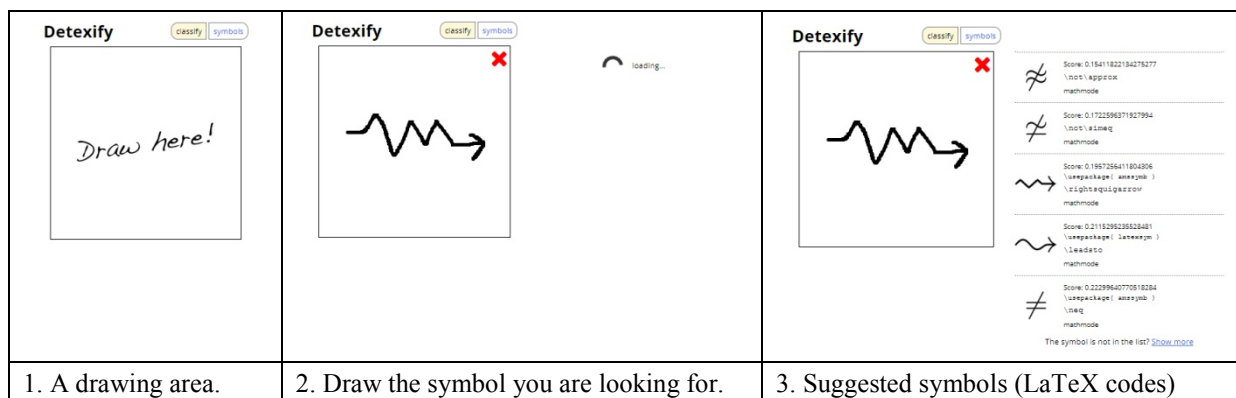

| 1. A drawing area. | 2. Draw the symbol you are looking for. | 3. Suggested symbols (LaTeX codes) |

Plate 3: How to use Detexify for finding symbols. Thanks to Arne Jönsson, Department of Computer Science (IDA), Linköping University, Sweden, for making me aware of this webpage.

17.02 International Phonetic Alphabet (IPA)

You could write a lot about *The International Phonetic Alphabet* (IPA), but here are the most common conventions and mistakes:

< ... > is used for *graphemes*, i.e. (to simplify things) letters (normal spelling).

/ ... / is used for *phonemes*, i.e. the postulated, meaning-changing, sound units in languages; one could say that phonemes are never actually *heard*, acoustically.

[...] is used for *phones*, i.e. the actual spoken/heard (acoustically) sounds of languages.

Please keep these three levels apart, since they signal three completely different levels of analysis.

ː is used for (phonological/phonetic) *duration/length*; frequently colons are (incorrectly) used.

Note that modern versions of Times New Roman include most IPA symbols (so there is no need to install an IPA font). Alternatively, google "IPA character picker" and you will find a plethora of useful sites where you can just "pick" (yes, indeed) the character you want and paste it into your document. Moreover, this is surprisingly stable across platforms.

18   Blank spaces

A very simple rule is to never use two consecutive spaces. Or, no document should contain two spaces following each other. An easy way to avoid this is to perform a global replace thus:

"Replace <two blank spaces> with <one blank space>"

... until no changes are carried out.

19   Margin adjustment

Text should be margin adjusted, i.e. the right margin should be straight (like in this document). Exceptions do occur, but most often only in magazines with very narrow text columns, like for example *New Scientist*. The reason that unadjusted right margins pop up in documents is, once again, partly due to the typewriter. Note that professionally typeset books always have had adjusted right margins, all the way back to the 15th century! However, already in the 1980s I had a typewriter that could make adjusted right margins happen, so typewriter manufacturers were aware of the problem.

20   Header and bulk text fonts

A common convention (although not definitive, especially not in older documents) is that headers should employ *sans-serif* fonts and bulk text (like this) should employ *serif* fonts. Examples of sans-serif fonts are Arial and Tahoma (headers in this document). An example of a serif font is Times New Roman (bulk text in this document).

What, then, is a "serif"? Well, serifs are the small, horizontal lines in characters. "Sans" is French (and English, of course) for "without", so a "sans serif font" does not have those lines, quite simply; see: **http://en.wikipedia.org/wiki/Serif**

21   Reference lists

Here is a personal rant with regard to the environmentally unfriendly fashion of APA concerning how to list references.

According to common (but not universal) APA instructions a reference list should look thus:

Nettelbladt, U., & Salameh, E.-K. (Red). (2007). *Språkutveckling och språkstörning hos barn: Del 1 - Fonologi, grammatik och lexikon.* Lund: Studentlitteratur.

Salameh, K. (2008). Språkstörning i kombination i flerspråkighet. I Hartelius, L., Nettelbladt, U., & Hammarberg, B. (red). *Logopedi* (s. 149–155). Lund: Studentlitteratur.

Seidl, A. (2007). "Infants' Use and Weighting of Prosodic Cues in Clause Segmentation". *Journal of Memory and Language, 57, 1,* 24–48.

Note the blank lines between all individual references, with the same font size as the bulk text.

A more common practice, however (do look in all books you have ever seen) is to indent the text, and use a smaller font size for references, thus:

Nettelbladt, U., & Salameh, E.-K. (Red). (2007). *Språkutveckling och språkstörning hos barn: Del 1 - Fonologi, grammatik och lexikon.* Lund: Studentlitteratur.
Salameh, K. (2008). Språkstörning i kombination i flerspråkighet. I Hartelius, L., Nettelbladt, U., & Hammarberg, B. (red). *Logopedi* (s. 149–155). Lund: Studentlitteratur.
Seidl, A. (2007). "Infants' Use and Weighting of Prosodic Cues in Clause Segmentation". *Journal of Memory and Language, 57, 1,* 24–48.

With a normal-sized reference list you quickly half the number of pages required, which saves a few trees, and which is actually also easier to read since the author name "sticks out" (metaphorically and literally) from the rest of the bibliographical text. My personal favorite is the somewhat modified Chicago system employed by *The Journal of the International Phonetic Association* (JIPA); see Plate 4.

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References

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Allwood, Jens. 1988. Om det svenska systemet för språklig återkoppling. In Per Linell, Viveka Adelswärd, Torbjörn Nilsson & Per A. Pettersson (eds.), *Svenskans Beskrivning* 16(1), 89–106. University of Linköping.

Allwood, Jens. 2000. The structure of dialog. In Martin M. Taylor, Françoise Néel & Don G. Bouwhuis (eds.), *Structure of multimodal dialog II*, 3–24. Amsterdam: John Benjamins.

Plate 4: Example of the reference convention used by *The Journal of the International Phonetic Association* använder sig av. Taken from Eklund (2008:307).

Besides the smaller font size and the (hanging) indentation I also appreciate that the year of publication is not given within parentheses. There is nothing "parenthetical" about year of publication, semantically. On the contrary, the year is of central interest, so JIPA's thinking here is very sound, methinks.

A final convention to be mentioned here is the so-called *Vancouver convention* where (most often due to lack of space, commonly the case for huge conferences with very many short papers) full reference are not given in the text but instead are indicated with a figure:

"It is claimed in the literature [1] that..."

... where the number [1] then appears in the reference list (i.e. bibliographical information). The most common way to do this is to have the numbers appear from [1] and upwards, which results in reference lists that are very far from alphabetical, which makes finding a specific reference cumbersome, even if you remember its first author. So, even if this is not established practice, there is an alternative way, frequently encountered, where the references in Vancouver are indeed listed alphabetically, and the numbers given in the text appears according to the underlying alphabetical order in the reference list, which results in this:

"Earlier studies [3,5,9] have shown that cold weather plays an important role [2,10,11]..."

While not entirely "by the book" I prefer this (I *often* check reference lists).

22 Splitting compounds (a Swedish problem)

This section is mainly a Swedish problem, where compounds should be written as one word, with no spaces in-between. This is very often neglected, however, and people often claim that they "don't get" the difference, which is wrong, since the difference between a "black bird" and a " blackbird" is prosodically different, something no one misses, even those who fail to render this difference in writing. Since most compounds – even if they are prosodically differentiated in English, too – are not "written together" in English, this section is different from the Swedish counterpart. (This is it.)

23 Paragraphs/sections

Paragraphs can be signaled in the following three ways:

1. With a blank/empty line between the paragraphs (like this document).

2. With an indentation of the first line.

3. A combination of 1 and 2, where 1 indicates a major break and 2 a lesser break.

Strömqvist (2014:100–103) discusses this in detail, but please consider two things:

(a) Paragraphs are used to provide the reader with structure

(b) If you use indentation of the first line the indentation should be "one (perfect) square" in size, i.e. its width should be equal to its height. Certain word processors employ different settings, so make sure that you correct this prior to writing.

According to certain conventions one should not employ indentation in the first paragraph after a header, or in the first paragraph on a new page, even if first-line indentation is used otherwise. However, at least in the second example above (new page) it might be a good idea to employ indentation, to avoid ambiguity between greater or lesser breaks, as mentioned in point 3 above.

24 Hyphenation

Hyphenation can be inevitable, but if at all possible: avoid it! To read the first half of a word to the upper right of a page, and the second half of the word lower down to the left is not beneficial for reading/text comprehension.

25 Quotation marks

First, let us establish the difference between *quotation marks* (symbols) and *foot and inch marks*, given that this is one of the commonest errors in text (again, the keyboard).

    This is the typographical symbol for a *foot* (30.48 cm):   ′ – compared to the single quote 'text'

    This is the typographical symbol for an *inch* (2.54 cm):   ″ – compared to the double quote "text"

Note that while foot and inch marks are straight, quotation marks are both curly and "lean" (right or left; see below). This is not as conspicuous in a sans-serif font, like for example the header "Funnies" in this document. Most word processors keep track of this and automatically change the foot/inch marks to quotation marks, but since I see this in almost all theses I supervise and encounter that this is obviously far from always the case.

While double quotes are used for (you guessed it!) quotes, single quotes are often used for terms, or quotes within quotes (i.e. if you quote something that quotes something).

Different languages use different quotation marks, so please note what the settings of your word processor might be, to avoid incorrect use:

    In English there is a difference between "opening" and "closing" quotes: "quote here"

    In Swedish the same symbol is (regrettably) used for both: "quote here"

    In German the opening quote appears "on the floor"   „quote here "

    ... and in French it looks thus: «quote here»

As mentioned above, most word processors "know" this and automatically correct this according to language, but it's good to be aware that such differences occur between languages (for example, compare how exclamation points are written in French, compared to English or Swedish, and so on and so forth).

For a useful listing of a variety of symbols and their Unicode numbers (click the symbol), see:
http://xahlee.info/comp/unicode_punctuation_symbols.html

A final thing to be aware of here is that there is a(n idiotic) difference between American (on the one hand) and English/Swedish (on the other hand) conventions with regard to how sentence-final (or closing) quotation marks should be placed relative to the full stop/period. In American typography the closing quotation marks should always be placed after/enclose the full stop/period, regardless of whether or not the full stop/period belongs to (or does not belong to) the bulk text or a quote, thus:

American convention: Robert Eklund says that he "prefers the English convention."

English/Swedish: Robert Eklund says that he "prefers the English convention".

The difference is of course that the closing full stop/period does not (necessarily) end the quote, but the sentence, and that making the period appear inside the quote might be misleading.

This might appear to be a minor problem, but as Pullum (1991b:69) has pointed out, the American convention in certain cases *makes correct quoting impossible*. Pullum (ibid., loc. cit.) provides the following examples:

Pullum notes that it takes ten keystrokes to type the string 'the string'.   = correct (do count)

According to American convention a copy editor will change this into:

Pullum notes that it takes ten keystrokes to type the string 'the string.'   = incorrect (do count)

The point here is that some conventions, however well-meaning they might be, simply do not work, and this one exemplifies one convention I always try to neglect, for the reasons listed above.

26   References and quotations in text

According to convention one should use the word "and" in bulk text but an ampersand (*et* symbol) within parentheses, i.e.:

"... as mentioned in Eklund and Lindström (1998)..."

"... as mentioned in previous literature (Eklund & Lindström, 1998)..."

A common convention (there are many, of course) is that *all* authors are mentioned when the number of authors do not exceed three names ("Andersson, Bengtsson and Cederlöf, 1988") but in cases where there are four authors or more only the first author is mentioned, followed by "et al.", from Latin "et alii", meaning "and others; see
http://en.wiktionary.org/wiki/et_al

Note: While "et" is *not* an abbreviation (not period/full stop), "al." is. So the frequently encountered "et. al" is simply incorrect.

In APA there is a convention that all [sic!] authors should be listed the first time the reference occurs in the text. This might work in cases where the number of authors don't exceed, say, ten authors, but in some fields the number of authors can be ridiculously large, which makes this convention equally ridiculous; see for example the IG Nobel-winning paper (The GUSTO Investigators, 1993) that had 978 [sic!] authors.

It is always preferable to *explicitly repeat sources* (everything that avoids forcing the reader to flip back and forth in the text is good – even if I didn't do this myself above, for pedagogical reasons; see below) but there is a tradition where one uses Latin abbreviations instead of full references; those are (among others):

ibid.
http://en.wikipedia.org/wiki/Ibid.
The Latin *ibidem* means "the same place", i.e. "the latest source referred" to; ibid. is an abbreviation and should have a full stop/period. So, if you have written "Dal and Ek (1995, p. 3)" and then, in the next sentence want to write "Dal and Ek (1995, p. 7)" you can instead write "(ibid., p. 7)".

loc. cit

http://en.wikipedia.org/wiki/Loc._cit.

The Latin loco citato roughly means "in the same place". Both words are abbreviations and should have full stops/periods. So, if the second mention (see above) also refers to page 3 it is possible to write "ibid., loc. cit.".

et passim

http://en.wiktionary.org/wiki/passim

In cases where Dal and Ek discuss the relevant phenomenon all over the place, and not exclusively on a separate page, you can write "et passim", which means "here and there" or "at various locations", i.e. "ibid., et passim".

Nota bene! Sometimes you encounter cases where *only* the year/page number is given, thus:

> Text text text Eklund och Lindström (2008:34) text text text text text text text text text text text text text text text text text text text text (2008:54) text text.

This is *incorrect*, and at least an "ibid." is required, but it's always preferable to write out the references in full again:

> Text text text Eklund och Lindström (2008:34) text text text text text text text text text text text text text text text text text text text text (Eklund & Lindström, 2008:54) text text.

27 Footnotes

In academic work (and other) you often encounter footnotes. Footnotes should include information that might not be directly relevant for the bulk text as it proceeds, but provides information "on the side" of the main track, and is of interest for the discussion. There are number of different ways to include footnotes, and again one frequently just have to accept whatever convention employed by the journal (or similar) you are submitting your paper to. This does not mean that the different methods are equally "good", in the sense "easy to read".

The by far easiest way is to use running numbering throughout the manuscript, and have the footnotes appear on the same page as the footnote in question, like this one.[1] Sometimes numbering begins anew on each and every page but it is easier to refer to numbering that encompasses the entire work; it is simply easier to write "Eklund, 2001, footnote 3" than "Eklund, 2001, footnote 3 *on page 21*".

The by far worst method is to employ the method often encountered in popular science press, e.g. in a book I just read: Corera (2015): to use separate numbering for each chapter, and with this listed at the end of the book. This requires around ten (!) "action steps" for each and every footnote, astutely listed by Pullum (1991a:62), which quickly adds up to *crazy* levels of flipping back and forth! I'm not even going to give an example of this insanity here.[2]

An equally cumbersome convention is to employ running footnote numbering, but/and with a listing of them all at the very back of the paper in question.[3] Of course, this, too, requires *substantial* flipping back and forth.

28 Percent

In English there is no space between % and the numeral: 98%

In Swedish a (preferably non-breaking) space is used: 98 %

---

[1] Like this one: to read this footnote is just a question of looking down and then look up again.

[2] But I can give a little anecdote: it is claimed that the (Swedish) professor of Musicology Carl-Allan Moberg said that "footnotes should not be garbage dumps but treasure troves". [The wording is mildly funnier in Swedish.] I have not been able to verify the quote, but it's a good one even if *he* didn't say it (first).

29 Decimals

In English there is a decimal point: 98.3
In Swedish there is a decimal comma: 98,3

This might be good to know when using different version of programs like SPSS or Excel.

30 Statistical expressions

In statistical expressions the test variable should be given in italics: $p < 0.05$

Oddly, there seemingly is no convention whether or not P/p should be upper or lower case (personal communication, Per Näsman, KTH Royal Institute of Technology, Stockholm, Sweden).

When working with data sets, for example human subjects, you often provider the number. The rule here is that the *total data set* is indicated with an upper-case and italicized N, while all *subsets* are indicated lower-case and italicized n. An example:

No. recorded persons: $N = 30$
No. recorded females: $n = 18$
No. recorded males: $n = 12$

31 Commas

A common phenomenon (e.g. in popular science press) is to put a comma between the main subject of a sentence and the predicate verb, thus:

”John, sleeps.”

Well, it does not really happen in exactly *that kind* of sentences, but when the subject is a little longer (e.g. a phrase), a comma is frequently squeezed in, like in the following sentence:

"To get out of bed early in the morning, is a hassle".

For syntactic, reductive, analysis, think: "It, is a hassle".

Action: Minimize the number of (uncalled-for/unmotivated/unnecessary) commas.

This is sometimes called "breathing commas", but given that one does not breathe with the eyes it does not really help the reader.

A common convention is to differentiate between *restrictive* and *non-restrictive* subordinate clauses, where the latter should have commas, but not the former:

"The lion under the palm tree over there looks fishy!"

The subordinate clause, here given in red font, is restrictive in the sense that it separates out one *specific* lion out of the total set of all lions, i.e. it "restricts" the set of lions. Compare:

"The lion, being a predator, prefers to hunt at night."

The subordinate clause, here in red font, does not restrict the set of lions but instead provides information characteristic information about *all* lions, and should be surrounded by commas.

Another difference between American and Swedish use of commas is that American convention is the put a comma before the last item in listings, which is not done in Swedish typography:

American: ”x, y, and *z*”

Swedish: ”x, y och *z*”

Finally, please note that "&" ties harder than "and", as in:

"Smith and Jones and Brown"

... as compared to:

"Smith and Jones & Brown.

I am sure that you see the difference between the two.

32 Numerals/figures

Never begin a sentence with a numeral/figure (number). Even if you write "16" throughout the text, use "Sixteen" when the numeral/figure (number) begins a sentence/paragraph.

33   Instructions (″how-to″)

To know *what* to do and to know *how* to do it are two different things, and much of what has been discussed above requires word processing knowledge. Here I provide a small instruction that shows how to practically make some of the aforementioned things actually happen. The examples are from Microsoft Word (2013). I do not know how to do this in e.g. Open Office (or other software) but it is probably not too big a problem to find out; everything can be googled.

33.01   How to find dashes and non-breaking spaces and hyphens

Dashes and the "non-breaking" spaces/hyphens are found in the following way: In the menus, do this:

Insert → Symbol → More symbols → Special Characters [a tab]

The following then appears (the red lines are mine); see Plate 5.
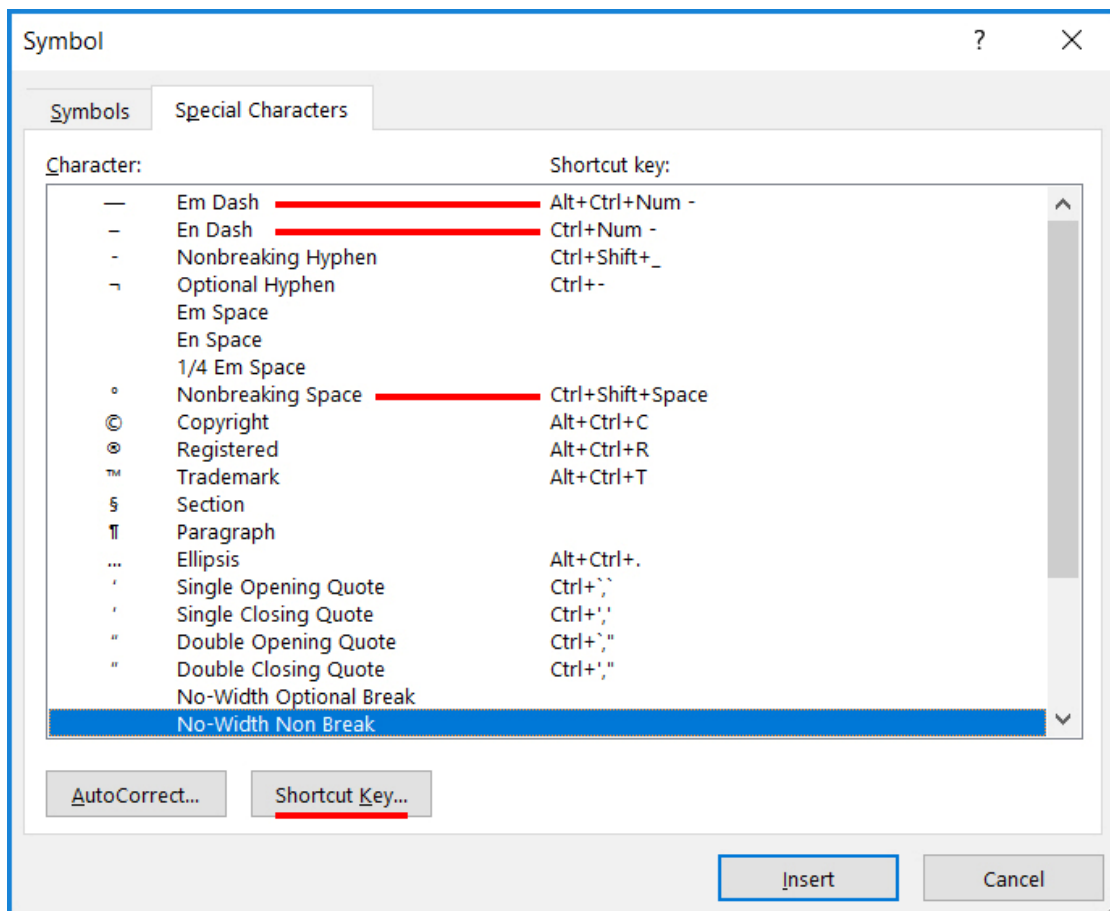

Plate 5: Special characters in Microsoft Word 2013. A couple of special characters are marked (by me) with red lines. The button Shortcut Key is also marked (by me). Thanks to Ralph Rose for providing the image.

In Plate 5 – where I have marked the symbols discussed with a red line – please note that you can assign a *shortcut* to all symbols/characters. Even if modern word processors provide access to each and every typographical symbol/character you will ever need, computer *keyboards* are only marginally superior to old typewriter keyboards. This means that many symbols/characters are outside what is "immediately available". Given that the phenomena here discussed are always needed I have given them all easy-to-remember shortcut keys, like CTRL-SPACE for non-breaking hyphen, etc. I strongly recommend that you do this, too.

33.02   How to find symbols for multiplication etc

Easy enough: you just click on the tab "Symbols" shown in Plate 5 above. The following then appears (the red stuff is mine); see Plate 6.
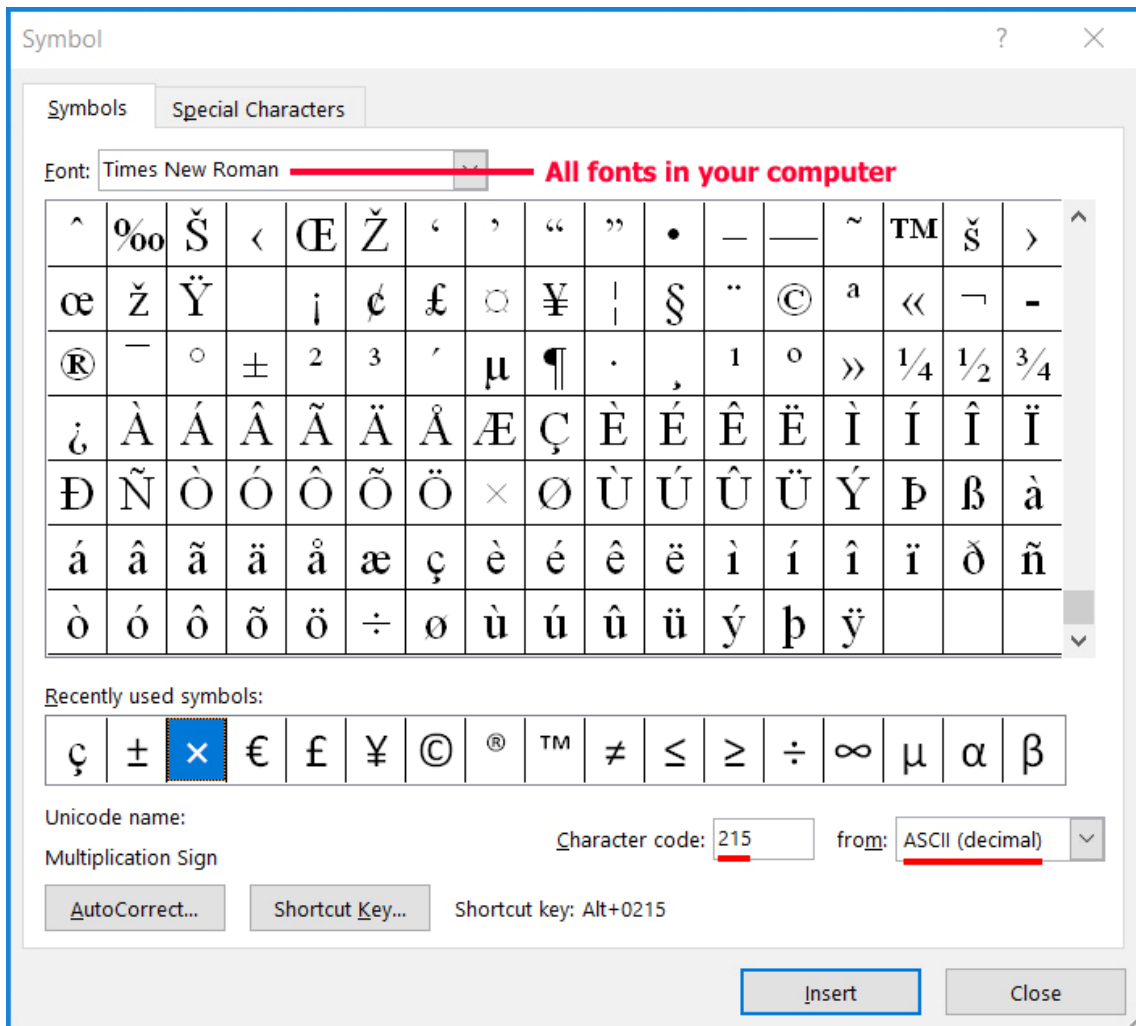

Plate 6: Special symbols in Microsoft Word 2013. I have indicated where you find all your fonts, and where you can specify a specific character by giving its ASCII number. Thanks to Ralph Rose for providing the image.

Using this interface gives you access to every symbol in every font sitting on your computer.

Nota bene! Although some symbols (like multiplication) are likely to exist in all computers, what is shown are the symbols existing in *your* computer. If you are using an uncommon font or symbol (for example the International Phonetic Alphabet, IPA) it is possible that the receiver of your document will *not* have the same symbols available, and that the symbols will show up as letterboxes, squares or something similar, instead of the fancy symbol that *you* see on *your* screen. If you create PDF version of your document (make sure that you click the box "Include fonts", or similar in your PDF creator) you can be almost sure that the symbol survives, but please be aware of this problem when writing and distributing documents. Here, too, it is possible to type in a Unicode number and chose a format from the drop-down menu where is says "ASCII (decimal)".

33.03   How to keep headers and bulk text together

In order to avoid header orphans, do this:

1. Mark whatever you want to keep together with the following, thus:
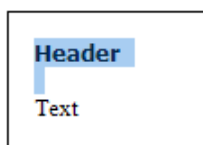
2. With the header and the following blank line (if there is one) marked, chose:

    Start → Paragraph → Line and Page Breaks

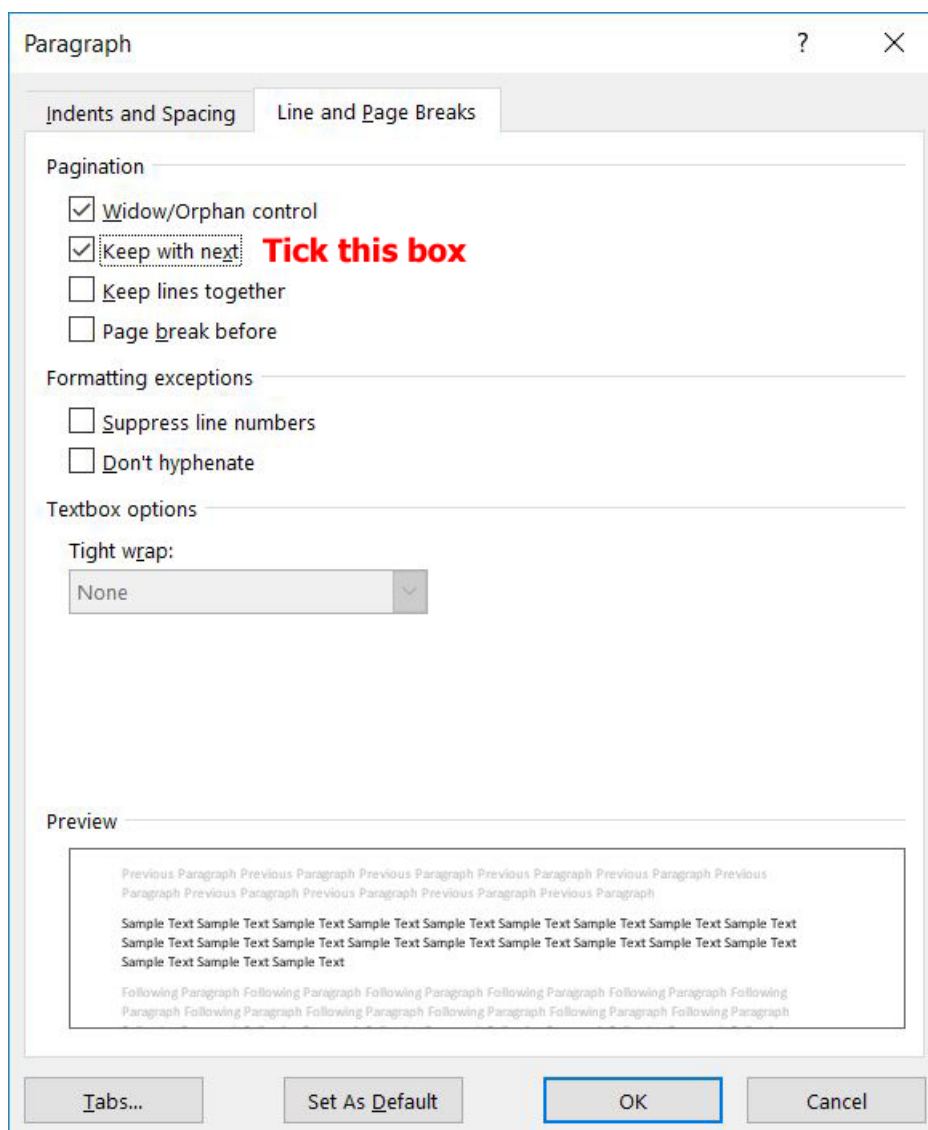   The following then appears; see Plate 7.

Plate 7: Text flow in Microsoft Word 2013. How to make sure that a given text snippet should be kept together with the ensuing text is indicated in red (by me). Thanks to Ralph Rose for providing the image.

3. Click the box "Keep with next".

Now the following text cannot jump to the next page without the header coming along.

Corollary: And the typewriter nowadays?

Thanks for asking! Pretty good, actually. First, typewriters are still used in parts of the world where electricity is not to be taken for granted, and second, recent "tapping"/"eaves-dropping" scandals have (to some extent) revived the typewriter. The reason is, of course, that it is harder (but not impossible) to "listen in" on a typewriter than a (network) computer. For example, the STASI paper records required 10 kilometers of shelf space; see Corera (2015:101).

Notes

[3] Like this one. Don't you agree that this is more of a hassle to read than footnote 1?

References (”JIPA style”)

Please note that while I in this text have used the "condensed" form – e.g. Corera (2015:101) – rather than the super explicit form – e.g. (Ward & Zeal, 2015, vol 10, no 3, pt 2, pp. 34–35) – the latter is used in the References below. There is always a trade-off between succinctness and clarity, and even if expressions like "*Journal of Science*, 2015(3):36–42" normally are clear enough, certain journal either make a distinction between "number", "issue" and "part", or use all of these. Writing out in full everything of interest is *always* the best way to go for clarity. *Nota bene!* The format of a reference list must be consistent! If you cut and paste your references from website you are likely to end up with a large number of different formats in your own list.

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Bibliography

A Bibliography lists literature not mentioned in the text but of general interest, sort of like a "further reading". Please note that the Bibliography should contain *relevant* literature for the topic discussed; a couple of examples are given below (I strongly recommend Pullum, the entire book):

Harvard Referencing. Student Style Guide. 2010. Sunderland: City of Sunderland College. ISBN 9780956603609.

Pullum, Geoffrey. Seven deadly sins in journal publishing. 1991c. In: Geoffrey K. Pullum: *The Great Eskimo Vocabulary Hoax and Other Irreverent Essays on the Study of Language*. Chicago: The University of Chicago Press, ch. 11, pp. 84–91.

Appendix: How to provide manual proofs

Below you find an old instruction for how to provide proofs manually (in red pen), i.e. what symbols and figures to use, how and for what. Sorry about the Swedish. It is very useful and is basically self-explanatory: see Plate 8.

Korrekturtecken-schema

Svensk Standard (SIS 03 62 01) innehåller specificerade uppgifter och regler för korrigering av text samt en komplett förteckning över korrekturtecknen. Här nedan återges de vanligaste med exempel.

Brief translation

Åtgärd	Markering i text	Korrektur-tecken	Brief translation
Borttagning av bokstäver eller tecken	En bokstav för mycket		One letter too many; *deleatur* symbol
Utbyte av bokstav	En orätt bokstav		Change letter (h > k)
Utbyte av ord	Ett bättre ord		Change word: "bättre" > "bra
Bortglömd bokstav	En boksav ytterligare		Add letter: a > ta
Bortglömt ord	Om ett glömts bort		Add missed word ("ord")
Skadad bokstav eller skadat tecken	En bokstav är skadad		Damaged letter; you won't encounter this (technical)
Omkastade bokstäver eller tecken	3 mars 1998		Shift numerals: 98 > 89
Flera ord omkastade	rätt Detta ordföljd är		Word order (obvious)
Minska	Flytta i hop		Join/write together "i hop" > "ihop"
Öka	Här skall vara mellanrum		Add blank space here
Markering för ny rad	...ett stycke slutar. Nytt stycke börjar på ny rad		New paragraph here
Texten skall sättas fortlöpande (en suite)	...en mening slutar. Nästa mening fortsätter		Not new paragraph; lift "Nästa" to previous text/line
Flytta åt höger (i detta fall = indrag)	Här skall vara indrag för nytt stycke		"Här" should be indented; new paragraphs; see 17
Understruket ord sätts med kursiv stil	Ordet bör markeras		italicized; see 06
Anmärkning återtages (återgångstecken)	Ändring skall ej göras		Change is retaken (don't do this change)

Svensk Standard SIS 03 62 01 innehåller mer specificerade uppgifter om korrekturtecknen

Plate 8: A table showing the commonest manual proofing conventions. Source: Åke Hallberg (†) 1977/1989 (fifth edition). *Klart För Tryck*. [Ready For Print]. Halmstad: Bokförlaget Spektra, p. 130. In order to acquire the permission to use this plate I received help from Eva Schönning and Magdalena Raam at the publishing house Natur & Kultur, Peter Berkesand, Linköping University Library and Therese Johansson at the law firm Familjens Jurist, Halmstad and above all from the Hallberg family, who are the present owners of the copyright and who very kindly granted me the permission to reproduce this table in this document. (Also see the comment in the Plate 1 caption.)

Own notes