



Selections From the Brooklyn Technical High School Student Handbook,
(Golden Jubilee Edition) Volume XVI, June 1971
(Changes or additions to original text shown by "|" (changed)" or "|" (added)" to right of line.)

**TECH STYLE BOOK
MANUSCRIPT**

GENERAL CONSIDERATIONS

Write in a clear handwriting. Written work should be done in blue or black ink.

Be neat in making corrections. If you wish to correct the spelling of a word or to substitute a word for one you have used, draw a single neat line through the word to be changed and write the correct word above it. Draw a single neat line through words or expressions that you wish omitted. If you wish to cancel a section of a paper, draw diagonal lines across the section and mark it *Omit*.

MARGINS AND INDENTATIONS

Leave a margin of one inch at the left of the paper and a reasonably even, narrower margin at the right. Indent the beginning of each paragraph a half inch beyond the left margin. In this handbook the unindented beginning is used because it suits the page size. In general, however, the indented beginning is preferred.

HEADINGS

On the first line of each sheet of paper place a heading in the following form, maintaining the margins indicated above:

Elec 190, Sec 01	Lab #1	John Jones	(changed)
or,			
John Jones	Elec 190, Sec 01	Sept. 10, 2000	(added)

Skip a line between the heading and the title of the composition. Skip a line after the title.

TURNING THE PAPER

Begin on the side of the composition paper where the holes are at the left. Then turn as you would the leaves of a book, keeping the wide space at the top. If there is a printed margin, it should be kept at the left.

ABBREVIATIONS

In ordinary writing, avoid abbreviations, except *Mr.* and *Dr.* followed by a proper name; names of organizations familiar to everyone (e.g., *Y.M.C.A.*); *No.* when followed by a figure (e.g., No. 5).

In technical writing, use standard abbreviations. For correct forms consult the list of standard abbreviations in the dictionary or in technical texts.

The symbol & is used in the names of many firms. The sign & is not to be substituted for *and* in other uses. Likewise avoid *etc.* in composition.

CAPITALS

Do not use capitals except when necessary.

1. Capitalize names of languages (e.g., *English, French, German*) but not the names of other studies (e.g., *art, machine shop practice, chemistry*) except when used as names of specific courses

Examples: Boys in *Physics I* are surprised to learn how difficult *physics* is.

2. Do not capitalize freshman, *sophomore, junior, senior,* or *faculty.* Capitalize *Senior Class, Seventh Grade.*

3. Capitalize the name of a school or other institution (e.g., *Brooklyn Technical High School*). Do not capitalize *high school or college* when not used in the names of institutions (e.g., the *high schools* of the city, the *college* team).

4. Capitalize the name of a club, team, association, or department of the school.

Examples: the *Press Club, the Golf Team, the Parents' Association, the Industrial Processes Department.*

5. Capitalize a personal title which precedes a name, but in general do not capitalize a title that follows a name.

Examples: The team listened to advice given by *Coach* Smith. The Press Club elected the following officers: John Jones, *president*; Charles Ewart, *vice-president*; etc.

6. Notice the use of capitals and lower-case letters in expressions like *ex-president* Johnson, *un-American.*

TITLES

Capitalize words in titles of books, chapters, themes, plays, poems, articles, and lectures, including the initial words *A, An, The,* but not articles, prepositions, or conjunctions within the title.

Examples: *A Tale of Two Cities*; "The Opportunities Offered a Tech Graduate."

In writing the name of a newspaper or periodical, however, do not capitalize *the* limiting the noun of the title even if the is part of the title (e.g., the *Survey, the New York Times*).

Titles of books, magazines, and newspapers should be underlined. (In handwriting or typing, underlining is equivalent to the use of italics in printing.) Titles of chapters and of individual essays, short stories, or poems should be enclosed in quotation marks.

Example: "The Man with the Hoe" is to be found in *Adventures in American Literature.*

NUMBERS

In ordinary writing use words for numbers. Use numerals, however, in the following:

1. Dates: *June 1, 1964.*

2. Numbers in addresses: *1011 East 19th Street.*

3. Athletic scores: *The final score was 14-0.*

4. Time of day: *Tomorrow at 2:30.*

5. References to the pages of a book: *Read pages 25-32.*

6. Numbers above one hundred, except round figures: 1,234; but *five thousand.*

In technical writing use numerals to express dimensions, weights, distances, dates, degrees of angle or temperature, and other exact numerical data (e.g., *14" by 26"; 36° C.*).

Do not begin a sentence with numerals. Put the number in verbal form or rephrase the thought so that the number is not at the beginning.

PUNCTUATION

PERIOD

USE A PERIOD:

At the end of every sentence (except questions and exclamations); after an abbreviation.

COMMA

USE A COMMA:

1. To separate words, phrases, or clauses in a series.

Example: The game was clean, fast, and exciting.

2. To separate two adjectives that modify the same noun, if they modify the noun with equal force.

Examples: (1) The game was played in a cold, drizzling rain. (2) The vacant lot was littered with old tin cans. (In the first sentence, the adjectives *cold* and *drizzling* modify the noun *rain* with equal force; in the second the adjective *tin* is used so closely with the noun *cans* as to have almost the force of a compound, the meaning being not *cans* that are *old* and *tin* but *tin cans* that are *old*.)

3. To set off long introductory phrases or clauses.

Example: Before an enthusiastic and cheering audience that jammed the huge stadium, speaker after speaker praised the party's candidate.

4. To set off words, phrases, and clauses used parenthetically or in apposition.

Examples: (1) In parts of Spain and Italy, as well as in some other countries, charcoal is still the main source of fuel for domestic use. (2) Mr. Smith, the football coach, has called a meeting of the squad for Friday afternoon.

5. To set off nonrestrictive participial phrases.

Example: The horses, terrified by the smoke and the flames, reared and plunged in their stalls.

6. To indicate a pause where necessary for clearness,

Example: Ever since, he has devoted himself to athletics.

7. To indicate the omission of a verb in a compound sentence.

Example: John Doe was elected president; Charles Smith, vice-president.

8. To introduce a short quotation that is used in a less formal manner. (Compare, the use of the colon with a more formal quotation.)

Example: Lloyd George said, "George Washington discovered the British Empire in 1776."

SEMICOLON

USE A SEMICOLON:

1. To separate the independent clauses of a compound sentence when they are not joined by a conjunction.

Example: He was not simply negligent; he was guilty of criminal carelessness.

Note: *Therefore, however, moreover, nevertheless,* and any similar conjunctive adverb between coordinate clauses should be preceded by a semicolon.

2. To separate elements in a sentence that are necessarily broken up by commas.

Example: The principal characters in the story were the following: Martin Arrowsmith, who finally found happiness in scientific research; Dr. Gottlieb, who inspired Martin to become a seeker after truth rather than success; and Leora Tozer, who was Martin's helpful and understanding wife.

COLON

USE A COLON:

- I. Before a list or enumeration.

Examples: (1) The following apparatus is required in the experiment: funnel, Bunsen burner, retort, thistle tube, and test tubes. (2) There are three general kinds of lime: quick-lime, hydrated lime, and hydraulic lime.

2. Before a long quotation or one that is introduced in a formal manner.

Example: The speaker closed with those familiar lines from "The Chambered Nautilus": "Build thee more stately mansions, O my soul, etc."

3. In expressions denoting the hour and minute. *Example:* The club will meet at 3:10.

APOSTROPHE

USE AN APOSTROPHE:

1. To form the possessive of nouns (*not* of pronouns.)

Examples: a boy's hat, a boys' club, men's shoes, ladies' hats, Dickens' novels (or Dickens's novels).

2. To indicate the omission of a letter in contractions

Examples: don't, it's (it is), haven't, they're.

3. To form the plural of letters and figures.

Examples: t's, 6's.

QUOTATION MARKS

USE QUOTATION MARKS:

1. To indicate that the words are those of another speaker.

Example: He asked, "Where are you going?"

Note: A quotation of several paragraphs should have quotation marks at the beginning of each paragraph and at the end of the last one of the series. Do not use quotation marks to *emphasize* a word. They have the contrary effect: to make its truth suspect. To set off some titles, as noted on page under "Titles."

HYPHEN

1. In compound adjectives that precede a noun.

Examples: wheat-producing regions, eight-cylinder motor, all-American team, five-yard line.

2. In compound numbers under one hundred and in fractions when used as adjectives.

Examples: forty-four, ninety-one; a one-seventh share.

3. In dividing a word at the end of a line. (Consult the dictionary for correct syllabication.)

Examples: profes-sion, re-pair.

LETTERS

The parts of the letter are the heading, the inside address, the greeting or salutation, the body, the complimentary close, and the signature. For these parts usage prescribes certain forms.

There are two correct styles of punctuation of the letter form: the open and the closed. Also, there are two styles of arrangement: the slanting and the block. In Brooklyn Technical High School the preferred form is the open block, illustrated by the following:

FORM FOR BUSINESS LETTERS

John Jones | (added)
1011 East 19 Street
Brooklyn, New York, 00014
June 1, 1971

R. H. Macy & Co.
Broadway and 34 Street
New York, N.Y. 00940

Re: Request for Employment Application. (..an optional, one-line description or "Reason" for the letter) | (added)

Gentlemen:

.....
.....

Yours very truly,

John Jones

Dear Sir is a suitable greeting when an individual is being addressed. *Sincerely yours* may also be used as a complimentary close to a business letter. A letter addressed to a superior (such as an employer, a teacher, a group adviser, or a principal) should end with the complimentary close *Respectfully yours*.

My dear Miss Brown is more formal than *Dear Miss Brown* as a greeting. *Sincerely yours* may be used as the complimentary close of a semiformal letter, or one addressed to a superior with whom you are on intimate terms.

FORM FOR SOCIAL LETTERS

John Jones | (added)
1011 East 19 Street
Brooklyn, New York, 00014
June 1,1971

Dear Jack,

.....
.....

Your Friend,

John

SYMBOLS FOR CORRECTION OF COMPOSITION

A list of symbols used in the correction of written work is given here. Become thoroughly familiar with the symbols your teacher uses in criticizing your work.

SENTENCE STRUCTURE

SS	Unspecified error in sentence structure
RO or RS	Run-on
SF	Sentence fragment
K	Awkward or incoherent construction
Dang	Dangling construction
str	Lack of parallel Structure
REF	Reference not clear

GRAMMAR

Gr	Unspecified error in grammar
Ag	Lack of agreement of parts
T	Error in tense

DICTION

W	Wrong word
Id	Incorrect idiom
Rep	Unnecessary repetition

CAPITALIZATION AND PUNCTUATION

C or /	Capital letter needed
Ic or /	Lower case letter needed
P	Punctuation incorrect
It	Underlining required to indicate italics

MISCELLANEOUS

Sp	Error in spelling
¶	New paragraph desirable
^	Part omitted
Sl	Slip (careless error)

Content very good
Errors in spelling and
sentence structure
Rewrite to raise mark.

65

May 14, 1954

E 321b

Peter Holmes, D 32

Good Times as a "Ham"

P W As you may know, a "ham" is a
Sp amateur radio operator. He is licensed
P by the Federal Communications
P Commission in Washington, D.C., to
operate a two-way radio station for
pleasure.

Dang I have had good times talking
C with people in different parts of the
Ref world. A good part of my operating
time is spent in the school stations,
W.C.X.N. Going to meetings of the
Radio Club on Mondays, a great deal
can be learned about the technical
phases of radio. Here they also exchange
experiences they have had in communi-
cating with other "hams"

W There are many out-of-school activ-
K ities in which a radio enthusiast can
partake, such as "Hamfests" and Field
Days. Field Day is when all the

"hams" in a certain area meet and
Sp Sp show of all sorts of equipment. There
are various contests held at different
RO times of the year, the winners get
W nice prizes. Some awards can be ob-
tained all year round, such as the
WAS (worked all states) award.

SF (In addition to the pleasure a "ham"
derives from his hobby.) He obtains
much information and experience
Sp useful to him in later life. The de-
mand for technical men are very
Sp great now. Color television, Radar, and
radio-controlled aircraft are just a few
of the new fields of electronics open to
Sp ambitious young men. I, personally,
T have a good time whenever I engaged
any of these activities, in school or
out. Talking to a friend a few blocks
away can sometimes give as much
Sp pleasure as to converse with a stranger
11 str a thousand miles distant.

WORD STRUCTURE

Many words are structures composed of several parts. Just as one understands a gasoline engine better if he knows its parts, so with words. *Autobiographical* Consists of *graph* - write, plus *ical* -pertaining to, plus *bio* - life, plus *auto* - self; hence the word means pertaining to a man's account of his own life.

It is fascinating to study the way parts have become joined in words. The daisy, for example, suggested to ancient people the appearance of the sun. They named it the *day's eye*, which in the course of time had become *daisy*. To know a word better, learn its derivation from the dictionary. The following word parts are useful and will help you to understand many words in which they appear.

ROOTS

The dictionary tells us that a root is ~the element from which the word is derived." Here is a list of the more common roots:

AG, AC: act (agent, action, reaction, active)
AUDI: hear (auditorium, audience, audition)
CRACY:rule (autocracy, bureaucracy)
DIC: speak (diction, dictator, prediction)
DOC: teach (indoctrinate, doctor, docile)
DUC: lead (induction, deduction, reduction)
FER: bear (refer, confer, infer)
FID: faith (infidelity, fiduciary)
FLU: flow (fluid fluent)
GRAPH write (multigraph, mimeograph, telegraph)
LOQU LOC speak (eloquent, loquacious, elocution)
LUX LUC light (translucent, Translux)
MIT MISS send (remit, submit, permit, mission)
MORT death (post-mortem, mortal, immortal)
PED foot (pedal impede)
PHON sound (orthophonic, telephone, phonograph)
SECT cut (bisect Section, dissect)
SEQU SEC follow (consequently, sequence, consecutive)
TEN: hold (detention, retention, extension)
TRACT:draw (subtract, attract, detract, retract)
VEN: come (convene, intervene, advent)
VERT: turn (divert, avert, invert, convert)
VIDE, VIS: see (provide, divide, revise)
VIVE: live (vivid, convivial, revive)
VOC: call (vocation, avocation, provocative)

PREFIXES

The prefix precedes the root and modifies or qualifies its meaning.

A, AB: away, from (avert, abnormal)
AD, AC, AF: to, at (adhere, accept, affix)
AMB I: both (ambidextrous, ambivalent)
ANTE: before (antedate, antecedent)
ANTI: against (antidote, antithesis)
CO, COL, COM, CON, COR: with or together (co-operate, collect, compact, connect, correspond)
CONTRA, COUNTER: against, opposite (contradict, counteract)
DE: away from, down (detach, depend, descend)
E, EX: from, Out of (emit, exclude)
IN, IL, IM, IR: not (incorrect, illegal, immodest, irreligious)
IN, IL, IM, IR: in, into (inoculate, import, illustrate, irrigate)

INTER: between or among (interscholastic, intercultural)
INTRA: within (intramural, intravenous)
MONO: one (monoplane, monologue)
PER: through (perpetual, persistent)
PRE: before (prepare, precede)
PRO: before, for, forth, forward (procession, proponent, provide, prospect)
SUB: under (submarine, subnormal)
SUPER: above, over (superintendent, superman)
TRANS: across (transfer, transatlantic)

SUFFIXES

The suffix follows the root and modifies or qualifies its meaning.

-able, -ible: capable of being (lovable, visible)
-ance, -ence: act or state of being (resistance, existence)
-ate, -ize, -fy: to make (liberate, pauperize, magnify)
-er, -or, -ist: one who (teacher, donor, pianist)
-ion, -age, -ment: act or result of (union, marriage, judgment)
-less: without (senseless)
-out, -y: full of (perilous, risky)

SPELLING AIDS

GENERAL APPROACH

There are very few people who cannot learn to spell once they give it their full attention and take pride in accuracy. It is important to realize that otherwise good ideas are given little respect by readers who get a negative reaction when faced by illiteracy and carelessness. The following suggestions seriously followed can eliminate most severe spelling handicaps.

CAUSES OF MISSPELLING

1. Mispronunciation of a word. (athletics, mathematics, recognize)
2. Failure to recognize endings denoting particular parts of speech. Not understanding how words are built and changed from one part of speech to another. (usual-usually; formal-formally; practical-practically)
3. Poor vision; inability to note order of letters.
4. Unfamiliarity with the logic behind the few working rules. Rules should not be memorized but the tendency of the language observed.
5. Failure to distinguish between the meaning of homonyms. (their - there - they're)
6. Carelessness in forming plurals, possessives, and contractions. (its-it's)
7. Poor handwriting; failure to form letters distinctly.
8. Impatience in revising; the tendency to assume spelling is correct, whereas in the case of doubt, a dictionary should be consulted or a different word used.
9. Failure to note joining points of prefixes, suffixes, and stems. (disappoint; dissatisfy)

A FEW BASIC RULES

1. Drop final *e* before adding a syllable starting with a vowel; keep it before a consonant. (ride-riding; achieve-achievement)
2. In the *ei* combination, place *e* first after *c*; place *e* second when the sound is *eee*; place *e* first when the sound is not *eee* (receive; believe; weigh)
Exceptions: neither; seized; either; weird; leisure.

3. The doubling of a letter before adding a suffix often depends on pronunciation, specifically on accent. When the accent moves back to the beginning of a word, the tendency is *not* to double. On the other hand, when the accent is on the syllable to which you are adding a suffix, the tendency is to *double* the consonant. Are you aware of the accented syllable in: referred; offered; benefited?

4. For endings in *ible* or *able*, there are a few guides. About three fourths end in *able* and one fourth in *ible*. However, in general if you can form a word ending in *ive* or *sion*, use *ible*. Other wise use *able*. (reversible; commendable)

5. After *c* and *g* you keep the *e* when you want to soften the sound of *c* and *g*. NOTE: the sound of *c* and *g* in: courageous, precious, religious.

6. In the following only one word uses *s*; three words use *ceed* and the rest use *cede*: supersede; proceed; succeed; exceed; intercede.

(This section on citations was not part of the Tech writing manual, but is very handy.)

How to Cite, Using Footnotes: Using the *Chicago Manual of Style*

Prepared by Professor [Catherine Lavender](#) for courses taught in *The Department of History, The College of Staten Island of The City University of New York*. Send email to lavender@mail.csi.cuny.edu
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Printed Resources

How to footnote a book:

¹ Ronald Takaki, *Iron Cages: Race and Culture in 19th-Century America* (New York: Oxford University Press, 1990), p. 113.

or:

² Ronald Takaki, *Iron Cages: Race and Culture in 19th-Century America* (New York: Oxford University Press, 1990), p. 113.

When the book is edited:

³ Edward Chiera, *They Wrote on Clay*, ed. George C. Cameron (Chicago: University of Chicago Press, 1938), p. 42.

How to footnote an essay in a journal:

⁴ Samuel M. Thompson, "The Authority of Law," *Ethics* 75 (October 1964): 16-24.

How to footnote an article in a newspaper:

⁵ "Amazing Amazon Region," *New York Times*, 12 January 1969, sec. 4, p. E11.

Non-Printed Media

How to footnote a radio or television program:

⁶ TVNZ, "The Amazing Mollusc," 17 April 1972.

How to footnote a film:

⁷ Lee Tamahori, Director, *Once Were Warriors*, 1995.

How to footnote a recording (in this case, a song called "Blood Red River," on an album called *The Legendary Peg Leg Howell*):

⁸ Peg Leg Howell, "Blood Red River," *The Legendary Peg Leg Howell*, 1943, Testament T-2204.

How to footnote a work of art (in this case, a painting):

⁹ Larry Calcagno, *Landscape*, 1970.

Archival and Documentary Resources

How to footnote a document in an archive:

¹⁰ Gen. Joseph C. Castner, "Report to the War Department, 17 January 1927," Modern Military Records Division, Record Group 94, National Archives, Washington, D.C.

¹¹ Stanley K. Hornbeck, Memorandum on Clarence Gauss, 8 May 1942, Hornbeck Papers, File "Gauss," Hoover Library, Stanford, California.

How to footnote an entire collection in an archive:

¹² Washington, D.C., National Archives, Modern Military Records Division, Record Group 94.

How to footnote a letter written to you:

¹³ John Blank, personal letter, 12 February 1994.

How to footnote a letter that is not in an archive:

¹⁴ Alan Cranston, California State Controller, to Maurice Sexton, Sacramento, 22 October 1962, Personal Files of Maurice Sexton, Modesto, California.

How to footnote a document not in an archive:

¹⁵ Morristown (Kansas) Orphan's Home, Minutes of Meetings of the Board of Managers, Meeting of 6 May 1930.

¹⁶ Sidney E. Mead, "Some Eternal Greatness," sermon preached at the Rockefeller Chapel, University of Chicago, 31 July 1960.

How to footnote a dissertation:

¹⁷ O. C. Phillips, Jr., "The Influence of Ovid on Lucan's *Bellum civile*" (Ph.D. dissertation, University of Chicago, 1962), p. 14.

How to footnote an interview:

¹⁸ A. A. Wyler, interview held during meeting of the American Astronomical Society, Pasadena, California, June 1964.

Textual Footnotes

How to add a textual footnote (explaining something in the text):

¹⁹ Detailed evidence of the great increase in the array of goods and services bought as income increases is shown in S. J. Prais and H. S. Houthaker, *The Analysis of Family Budgets* (Cambridge: Cambridge University Press, 1955), table 5, p. 52.

²⁰ Ernst Cassirer takes important notice of this in *Language and Myth* (pp. 59-62), and offers a searching analysis of man's regard for things on which his power of inspired action may crucially depend. [Since the work has already been cited in full form, page reference only is required.]

²¹ In 1962 the premium income received by all voluntary health insurance organizations in the United States was \$9.3 billion, while the benefits paid out were \$7.1 billion. Health Insurance Institute, *Source Book of Health Insurance Data* (New York: The Institute, 1963), pp. 36, 46.

²² Professor D. T. Suzuki brings this out with great clarity in his discussion of "Stopping" and "no-mindedness"; see, e.g., his chapter entitled "Swordsmanship" in *Zen Buddhism and Its Influence on Japanese Culture* (Kyoto: Eastern Buddhist Society, 1938).

Online Resources

How to footnote a Web page:

²³ Jim Zwick, *Anti-Imperialism in the United States, 1898-1935*,
<http://www.rochester.ican.net/~fjzwick/ail98-35.html> (May 1997).

For further reference, see:

C. Lavender's "How to Cite, Bibliography: Using the Chicago Manual of Style,"
<http://www.library.csi.cuny.edu/dept/history/lavender/footnote.html>.

The Chicago Manual of Style or Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*.

The Sarah Bird Askew Library of the William Paterson College of New Jersey's "Guide for Citing Electronic Information" (www.wilpaterson.edu/wpcpages/library/citing.htm), a version of Li and Crane's "Bibliographic Formats for Citing Electronic Information" (www.uvm.edu/~ncrane/estyles/)

Maurice Crouse's "Citing Electronic Information in History Papers"
(www.people.memphis.edu/~mcrouse/elcite.html)

Janice R. Walker's "MLA-Style Citations of Electronic Sources"
(www.cas.usf.edu/english/walker/mla.html), endorsed by the Alliance for Computers & Writing

Mark Wainwright's "Citation style for Internet sources"
(<http://www.cl.cam.ac.uk/users/maw13/citation.html>)
