

# Katog Choling Style Guide

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An official guide to format, style, and foreign translation

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# INTRODUCTION AND ORGANIZATION MISSION STATEMENT

## INTRODUCTION

Katog Choling serves as the foundation for Khentrul Lodrö T’have Rinpoche’s dharma activities. We primarily help fund activities at and publish materials on his two primary retreat centers, his family monastery Mardo Tashi Choling in Tibet and the US retreat center Katog Rit’hrod in rural US Arkansas. The organization regularly publishes website materials, such as informational pages on Buddhism and the Katog lineage or schedules of teachings and lectures taking place around the US and online. Recently, Khentrul Rinpoche has authored *The Power of Mind, A Tibetan Monk’s Guide to Finding Freedom in Every Challenge*, which was managed by Katog Choling staff during publication and published by Shambhala Publications. Katog Choling also manages donations made to Khentrul Rinpoche and his monasteries and retreat centers, and the sangha (Buddhist term for the dharma community) living at the US center primarily makes up the staff that run the US center. Additionally, Katog Choling regularly coordinates scheduled teachings and lectures by Khentrul Rinpoche with Buddhist sanghas around the US and in Canada. The Katog Choling website, [katog.org](http://katog.org), also hosts recordings and prayer booklets on both general and specific Buddhist practices, and the organization is in the process of creating novel online courses on Buddhist practice.

Currently, Katog Choling has been undergoing major changes to its website as well as gaining new staff on website upkeep and general publication. This means there are now a large number of new staff learning how to run the site. Combined with the recent publication of Khentrul Rinpoche's book, this style manual will aid in and help unite the organization's various documents and publications, unifying their print, web, and interorganizational publications. In other words, this style manual is for members of the organization both to unify the style used across publications and to teach new members the layout, style, and coding of the website.

## MISSION STATEMENT

Katog Choling is a nonprofit 501c3 organization created to provide a foundation for Khentrul Lodrö T'haye Rinpoche's dharma activities. As a religious cultural organization, Katog Choling organizes teachings by Khentrul Rinpoche, publishes prayer booklets, and maintains a website. Our website, [katog.org](http://katog.org), presents information about Katog Choling's rich history, including Khentrul Rinpoche's family monastery, Mardo Tashi Choling, where he holds the position as abbot, as well as the main U.S. retreat center, Katog Rit'hrod, its current activities, and future plans. Our website also aims to provide information about the lineages and teachers associated with Rinpoche, and publications created by this organization are for guiding prayer and Buddhist theory for both public and private sanghas. Thus, Katog Choling as an organization focuses on religious practice and publication.

# PRINT STYLE

## SHRINE BOOK LAYOUT

This section refers to the layout for the shrine book that is used informally by the Parthenon, Arkansas sangha of Katog Ri'throd for various group practices. The Google Drive containing all practices can be accessed [here](#), but requires personal permission from coordinator Cynthia Pitchford ([cynthia.innepal@gmail.com](mailto:cynthia.innepal@gmail.com)) or file owner Caitlin Grussing ([caitlinarkens@gmail.com](mailto:caitlinarkens@gmail.com)). Neither physical copies of this book nor the Google Drive with individual practice are to be distributed publicly, and the book is only to be used for private sangha practices at Katog Ri'throd.

---

### FRONT COVER

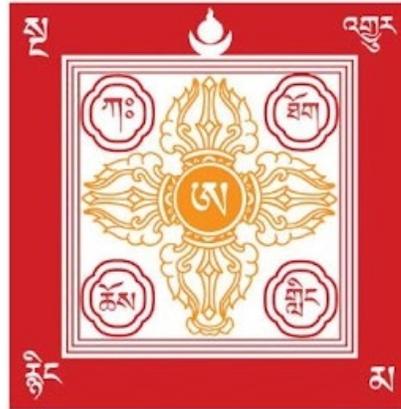
The Katog Ri'throd shrine book should have a unique cover with both visual and textual elements, incorporating the Katog Choling logo, a decorative border, the book title, and a disclaimer. In PNG form, the full cover should have a width of 1991 pixels and a height 2945 pixels, as per Adobe Photoshop. See Appendix A for a figure of the Front Cover, with all these elements put together.

---

### LOGO

A version of the Katog Choling logo (see Figure 1) should be centered in the middle of the page and placed 326 pixels down from the top edge. The central square should have a width of 469 pixels and a height of 477 pixels. The red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex, and the orange color corresponds to R246 G145 B30 in RGB or #f6911e in Hex.

The logo text should be all-capital letters, size 17-point Cochin font, centered with the logo, and have a space of 52 pixels between its upper edge and the lower edge of the red square.



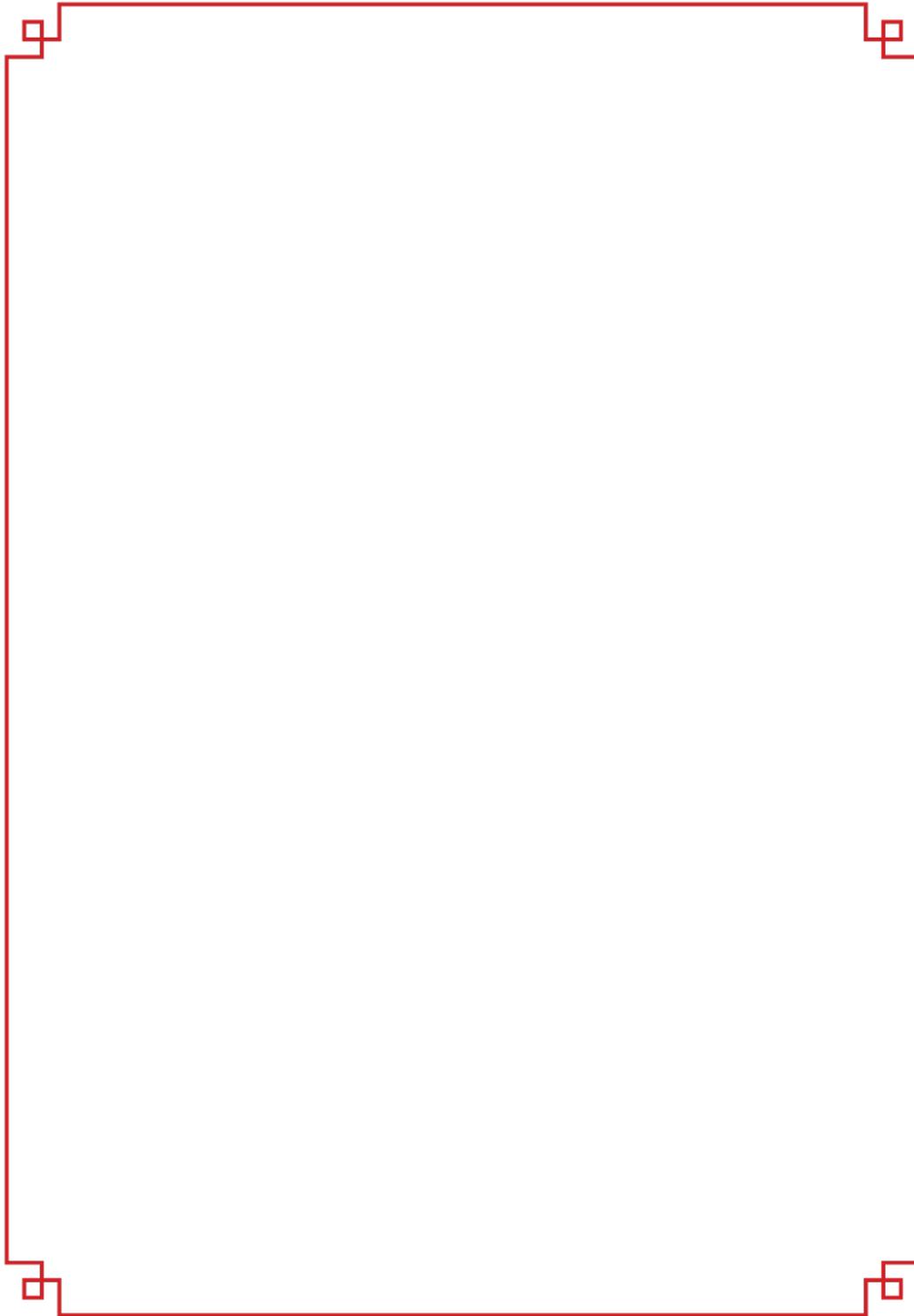
**KATOG CHOLING**

**Figure 1: Katog Choling centered logo**

---

#### DECORATIVE BORDER

The border (see Figure 2) should parallel all edges and have a thickness of 9 points; like the logo, the red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex. The border's upper, far left, and far right edges should all be spaced 16 pixels away from the image's upper, left, and right edges, respectively, and the border's lower edge should be spaced 114 pixels away from the image's lower edge.



**Figure 2: Decorative border for front cover**

---

## TITLE

The title (see Figure 3), “Shrine Room Practices & Prayers”, should be centered on the page, with the first line being “Shrine Room” and the second being “Practices & Prayers.” The title text should be size 26-point Cochin font, with inner letters in small caps. The distance between the image’s bottom edge and the bottom of the text’s ampersand should measure 1150 pixels.



## SHRINE ROOM PRACTICES & PRAYERS

**Figure 3: Title for front cover**

---

## DISCLAIMER

A disclaimer (see Figure 4) reading “*Do Not Remove - Shrine Room Only,*” should be centered on the page. The text should be 10 point Cochin Bold Italic. The distance between the bottom of the “y” in “*Only*” and the image’s bottom edge should be 11 pixels.

*Do Not Remove - Shrine Room Only*

**Figure 4: Disclaimer for front cover**

---

## BACK COVER

The Katog Ri’thod shrine book has a specific back with both visual and textual elements, incorporating the Katog Choling logo, a decorative border, a copyright, and a disclaimer. In PNG form, the full cover has a width of 1991 pixels and a

height of 2945 pixels, as per Adobe Photoshop. See Appendix A for a figure of the Back Cover, with all these elements put together.

---

## LOGO

A version of the Katog Choling logo (see Figure 5) is centered in the middle of the page and placed 335 pixels down from the top edge. The central square has a width of 279 pixels and a height of 283 pixels. The red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex, and the orange color corresponds to R246 G145 B30 in RGB or #f6911e in Hex. The logo text is all-capital, size 13-point Cochin font, centered with the logo, and has a space of 58 pixels between its upper edge and the lower edge of the red square.



## KATOG CHOLING

**Figure 5: Katog Choling centered logo**

---

## DECORATIVE BORDER

The border (see Figure 6) parallels all edges and has a thickness of 9 points; like the logo, the red color corresponds to R207 G33 B39 in RGB or #cf2127 in Hex. The border's upper, far left, and far right edges are all spaced 16

pixels away from the image's upper, left, and right edges, respectively, and the border's lower edge is spaced 114 pixels away from the image's lower edge.



**Figure 6: Decorative border for back cover**

---

## COPYRIGHT

The copyright (see Figure 7) and reading “Shrine Room Practices & Prayers © 2019 ” is centered on the page, with the first line being “Shrine Room Practices & Prayers” and the second being “© 2019.” The copyright text should be size 12-point Cochin font. The distance between the image’s bottom edge and the bottom of the copyright symbol should measure 270 pixels.

Shrine Room Practices & Prayers  
© 2019

**Figure 7: Copyright for back cover**

---

## DISCLAIMER

A disclaimer (see Figure 8), reading “*Do Not Remove - Shrine Room Only,*” is centered on the page. The text should be 10-point Cochin bold Italic font. The distance between the bottom of the “y” in “*Only*” and the image’s bottom edge should be 11 pixels.

*Do Not Remove - Shrine Room Only*

**Figure 8: Disclaimer for back cover**

---

## TABLE OF CONTENTS

All text within the table of contents should be in Arial font, and the page margins should be 1-inch on all sides. The table of contents should be made up of its introductory titles, the primary divisions, chapters, and chapters’ subtitles. For both introductory titles, line spacing should be 1.15 lines, while spacing between

all other sections should be 1.00 lines. Note that at no point are there page numbers for items in the contents, as Shrine Books are assembled in three-ring binders by using external tabs for individual divisions and chapters; the table of contents is primarily used for organizing the material sequentially when a Shrine Book is created.

---

## INTRODUCTORY TITLES

The table of contents is introduced by two introductory titles, title 1 and title 2.

Titles 1 and 2 should be separated by two lines and are center-aligned. Additionally, title 2 should be followed by two empty lines.

Title 1, reading “Katog Choling Prayers and Practices” should be separated into two lines, “Katog Choling” and “Prayers and Practices”, and should be in 18-point font, all caps, bold, and italicized.

Title 2, that of “Table of Contents” should be in 14-point font, all caps, and bold.

---

## PRIMARY DIVISIONS

This section of the table of contents is divided into “Practices,” “Aspirations,” and “Study Session.” Note that under each of these divisions are individual chapters and their subtitles. All divisions should be left-justified and in all caps 13-point font, bold, and italicized. After all chapters and subtitles under a division are listed, there should be a double line before the next division.

---

## CHAPTER TITLES

All chapters should be in left-justified, indented 0.63 points, and 13-point bold font. Chapters either may be an English phonetic transliteration of the Tibetan name for a practice or prayer, or may be an English translation for said practice or prayer.

---

## CHAPTER SUBTITLES

All subtitles should be left-justified, indented 1.00 inch, and in 11-point font. Parts of subtitles that are English phonetic transliterations of Tibetan will be in normal case, while English descriptions or names of practices will be italicized. In some instances, a subtitle might have a phonetic transliteration be followed with an English description or name of the practice, with a colon preceded with the English description; in one instance, a phonetic transliteration of Tibetan is combined with parentheses that set aside an English phonetic transliteration of the alternate Sanskrit name for the practice.

---

## SAMPLE PAGE

See Figure 9, below, as a sample page from the table of contents, demonstrating the introductory titles, the primary divisions, chapters, and chapter subtitles

**KATOG CHOLING**  
**PRAYERS AND PRACTICES**

TABLE OF CONTENTS

**PRACTICES**

**Shamatha**

Zhi-nay

**The Heart Sutra**

Zam-do (Bhagavat Prajna Paramita)

**Tonglen**

*The Radiant Sun of Benefit for All*

**Shower of Blessings**

Jinlab Charbep

**A Concise Mandala of Tara**

Drolmay Mandal Düchok: *The Eightfold Heart Essence of Profundity, A Concise Mandala of Tara from the Treasury of the Expansive Space of Dharmata*

**Shakyamuni**

Tub-chok: *A Treasury of Blessings, Liturgy of Shakyamuni Buddha*

**Riwo Sangchö**

*Offering Sang on the Mountainside*

**ASPIRATION PRAYERS**

**Tashi Gyay Pa**

*Verses to the Eight Auspicious Noble Ones*

**Wangdu Soldep**

*Great Clouds of Blessings*

**Praise to Manjushri**

Gang-gi Lo-ma

**Twenty-One Taras**

Drolma Nyer-chik-ki Tö-pa: *Praises to the Twenty-One Taras*

**Pranidhana**

Ngö-drup Gyamtso: *Aspiration for Entering the City of Omniscience, A Prayer for Actualizing the Words of Truth*

**Sampa Lhundrup**

*Prayer to Guru Rinpoche for Spontaneously Accomplishing all Wishes*

**Figure 9: Example table of contents for**

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## LAYOUT OF INDIVIDUAL CHAPTERS

Each chapter has seven basic elements:

1. English phonetic transliterations of Tibetan
2. English translation of Tibetan prayer
3. English descriptive text (varying in purpose, but not representing the actual transcribed prayer)
4. English phonetic transliterations of mantra (unique from normal prayer, as described later on)
5. a footer
6. any organizational elements, like titles, headers, or subheaders that delineate specific portions or prayer types within the overall practice
7. a copyright

While these are all disparate parts, paragraphs of phonetic transliterations and English translations should always be paired; each paragraph of transliteration should *immediately* be followed by its paragraph of translation, before the next paragraph of transliteration is given. In comparison, organizational elements or descriptive text may interrupt the paired paragraphs of transliteration/translation prayer at any time. Throughout a chapter, all line spacing is 1.15 lines, and all text other than titles and mantra transliterations should be left-justified.

---

## PHONETIC TRANSLITERATIONS OF TIBETAN

All phonetic transliterations are in 12-point bold Arial font. Additionally, each paragraph of transliteration should always be made up of four rhythmic sections, unpunctuated and only separated by an in-line indentation of seven spaces; they share rhythm in that all four sections will always contain the same amount of syllables. The only exceptions to this are instances where the paragraph begins with a transliterated Sanskrit

mantra or word, such as “HUNG” or “OH AH HUNG,” in which case it will also be separated from other sections by an in-line indentation of seven spaces. See Figure 10 for a sample section demonstrating these elements.

OM    NANG SI NAM DAK RANG ZHIN LHUN DRUB PAI    TRA SHIY CHHOK  
CHUI ZHING NA ZHUK PA YI    SANG GYAY CHHÖ DANG GÉ DUN P’HAK PAI  
TSOK    KUN LA CHHAK TSAL DAK CHAK TRA SHIY SHOK

**Figure 10: Example paragraph of English transliteration**

---

## ENGLISH TRANSLATIONS OF TIBETAN

All English translations of prayer should be in 12-point Arial font, with exception of introductory Sanskrit mantras or words, which are italicized and left in transliteration form. Paragraphs of translation are also indented 1.00 point. See Figure 11 for a sample section demonstrating these elements.

---

*OM* I pay homage to the buddhas, dharma, and noble assembly of sangha, all who abide throughout the ten directions in the auspiciousness of spontaneous presence, the true nature of the total purity of all phenomenal appearances. May all be auspicious for us!

**Figure 11: Example paragraph of English translation**

---

## EXAMPLE TRANSLITERATION/TRANSLATION PARAGRAPH

See Figure 12 for an example of what a paragraph of paired transliteration and translation would look.

OM NANG SI NAM DAK RANG ZHIN LHUN DRUB PAI TRA SHIY CHHOK  
CHUI ZHING NA ZHUK PA YI SANG GYAY CHHÖ DANG GÉ DUN P'HAK PAI  
TSOK KUN LA CHHAK TSAL DAK CHAK TRA SHIY SHOK

*OM* I pay homage to the buddhas, dharma, and noble assembly of sangha, all who abide throughout the ten directions in the auspiciousness of spontaneous presence, the true nature of the total purity of all phenomenal appearances. May all be auspicious for us!

## Figure 12: Example paragraph of English transliteration and translation

---

### DESCRIPTIVE TEXT

Throughout a practice, descriptive text will describe various elements. Descriptive text should always be in 11-point italic Arial font, and should be set apart from transliteration and translation paired paragraphs by a double spaced line. Descriptive text may be used for various purposes, such as giving history behind a prayer like authorship, describing instructions to complex prayer processes like specific image visualizations or thoughts that should be focused on, or relaying basic instructions like repetition of a section or use of an instrument. Like English translations, occasionally this will be preceded by a phonetic translation of a Sanskrit mantra or word. Figures 13, 14, and 15 show examples of descriptive text are provided below.

*Engage in virtue and excellence by reciting further verses for auspicious good fortune.*

*[This was written by Lhatsun Namkha Jigme.]*

## Figure 13: Example paragraph of practice descriptive text

*After reciting as many of the three syllables as you have time for, a hundred or a thousand and so forth, conclude with:*

**Figure 14: Example paragraph of mantra instructions**

*OM SVASTI To practice offering sang on the mountainside [riwo sangchö] according to Lhatsun Namkha Jigmé's pith instructions in Accomplishing the Life Force of the Awareness Holders, assemble as much as you can of the substances. These include fine wood, incense, medicinal herbs, [the three] whites and sweets, and a variety of powdered sang arranged on a clean vessel or hearth. Sprinkle clean water and burn them in an auspicious fire.*

**Figure 15: Example paragraph of prayer instructions**

---

## ENGLISH PHONETIC TRANSLITERATION OF MANTRA

Occasionally, the linear reading through a practice will be interrupted by a specific mantra. This mantra should be repeated either silently or aloud, depending on context, for either a set period of time (e.g. twenty minutes) or a set count of repetitions (e.g. a thousand repetitions). Mantra should be in 12-point Arial font and bold, and it is the one exception to justification: it will always be center-aligned. Sometimes this is combined with descriptive text describing the number of repetitions or the length of time, as shown in Figure 16, although often it is implicit that it should be repeated as many times as possible or as time allows before moving on in the practice.

**DAM YÉ NYIY MEY GYAL KUN DÜ PAI ZUK    KHOR DAY KUN GYI CHI PAL  
CHHEN POR GYUR**

His form, the nonduality of samaya and jnanasattvas, is the embodiment of all victors, the universal splendor of all samsara and nirvana.

**OM AH HUNG VAJRA GURU PADMA SIDDHI HUNG**

*Recite a hundred times or so. Then, purify the sang substances with:*

### **Figure 16: Example of mantra in embedded in transliteration, translation, and instruction**

---

#### **FOOTER**

Each chapter should have a footer that specifies the page as part of the Shrine Room, gives pagination, and names the chapter; in order, these three elements of the footer are left-justified, center-aligned, and right-justified, respectively. Pagination should count only the number of pages in a specific chapter (i.e. each chapter will begin pagination at 1), and the other two elements are given in all caps fonts. All three should be in 11-point Arial font. See Figure 17 for an example of a footer.

SHRINE ROOM COPY	1	RIWO SANGCHÖ
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### **Figure 17: Example footer**

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#### **TITLES, HEADERS, AND SUBHEADERS**

Each of these three will be bold, italic, and set off from other text by double spaced lines above and below. Titles should be center-aligned and in 18-point Arial, while headers and subheaders should be left-justified and in 14-point Arial.

---

## COPYRIGHT

Each chapter will end with a copyright, “© 2020 Katog Magadha Publishing,” in 12-point bold Arial font; this should be spaced two double lines above the bottom of the last page in a chapter.

## GUIDE BOOK STYLE

Although Katog Choling has published prayer materials before, our founder Khentrul Lodrö T’hayé’s recent book titled *The Power of Mind: A Tibetan Monk’s Guide to Finding Freedom in Every Challenge* is the first book for the organization to help publish. The book was published by Shambala Publications, not Katog Choling, so it is noted here primarily because of Khenturl Lodrö T’hayé authorship and because two of the three editors were Katog Choling staff; that is, while the visual and textual design of the book is their proprietary brand, the book still contains stylistic choices of a more content-related nature, such as specific spellings for Tibetan transliteration, like choosing the spelling *bodhichitta* over *bodhicitta*. Such items are listed within Appendix B, which contains style choices made within this book, as well as serving as the style sheet for this style guide.

## DIGITAL STYLE

### WEBSITE LAYOUT

While Katog Choling uses print media for helping disseminate Buddhist teaching, much of our organization relies upon online and multimedia sources to organize prayer material and dharmic teachings. The Katog Choling website, [www.katog.org](http://www.katog.org), has much information on the organization's root traditions, scheduled speaking events, and general Buddhist practice, alongside hosting recordings and videos of Khentrul Rinpoche's past teachings.

Thus, it is highly important contributors to online material understand not only how the site is organized, but also gain some level of knowledge in how the site functions behind the scenes. Katog Choling's website utilizes Wordpress, a free open-source software that allows sites to be created such that inner coding and text formatting can be somewhat separated due to relying on Wordpress's backbone (so to speak). Due to this Wordpress helps support a site created collaboratively between programmers and document writers.

In particular, Wordpress allows the uploading of media types in a global way, meaning material uploaded within its software framework can then be linked to any page on the site. Uploading through Wordpress's framework means individual site pages do not need to import material like images, recordings, and videos. Finally, Wordpress allows the use of plugins, commercially available modules of sorts that can be added by site admins to boost the abilities of the site; moreover, plugins are always complete in function and organized through Wordpress's framework, meaning generally no coding is needed to add them to a site or even for nonprogrammers to use them once they have been added to the code backbone by site admins. This context to Wordpress is mentioned because Katog Choling content creators might be asked to format material for Wordpress or navigate plugins when working on material for the website's pages.

However, no discussion is needed on the exact details on how plugins get added into the site, on how Wordpress can be updated, or even on all aspects of changing the site through Wordpress. Rather, this section is *primarily* concerned with how document and content writers for the site need to format things when inputting text, utilizing plugins, or adding multimedia to the site for having things mesh with the coding (without exactly understanding all the coding itself).

Alongside textual formatting like Hex colors or font types, screenshots will be supplied to highlight navigation. Specifically, there are four main layouts which require a basic understanding of formatting for the Wordpress code or Wordpress navigation: general site page layouts, recordings layouts, video layouts, and learning management system (LMS) layouts. However, changing and navigating the layout of the base page (such as the illustrations used in the site's footer, header, and behind text) *should only* be done by site admins, as these elements

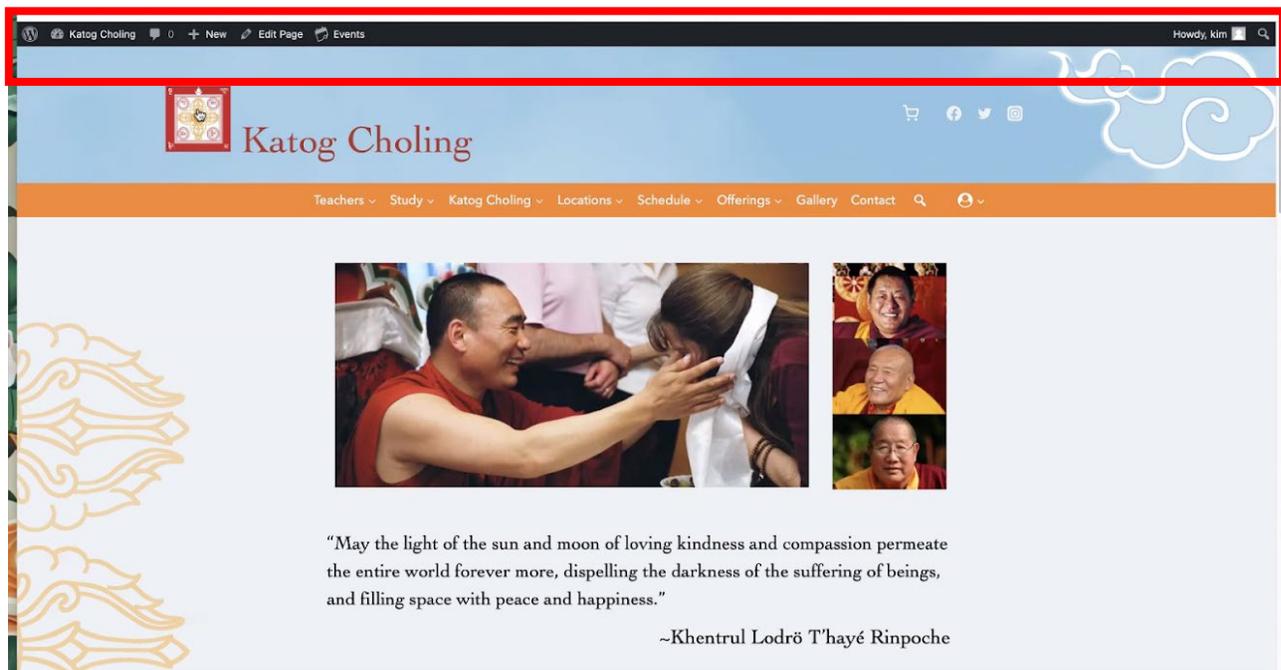
aren't part of a single page's textual formatting but rather the sites global formatting, which requires special tweaking of the Wordpress framework; for layout of the specific illustrations and logos that are in the site's header, footer, or behind text, see Appendix C.

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## GENERAL SITE LAYOUT

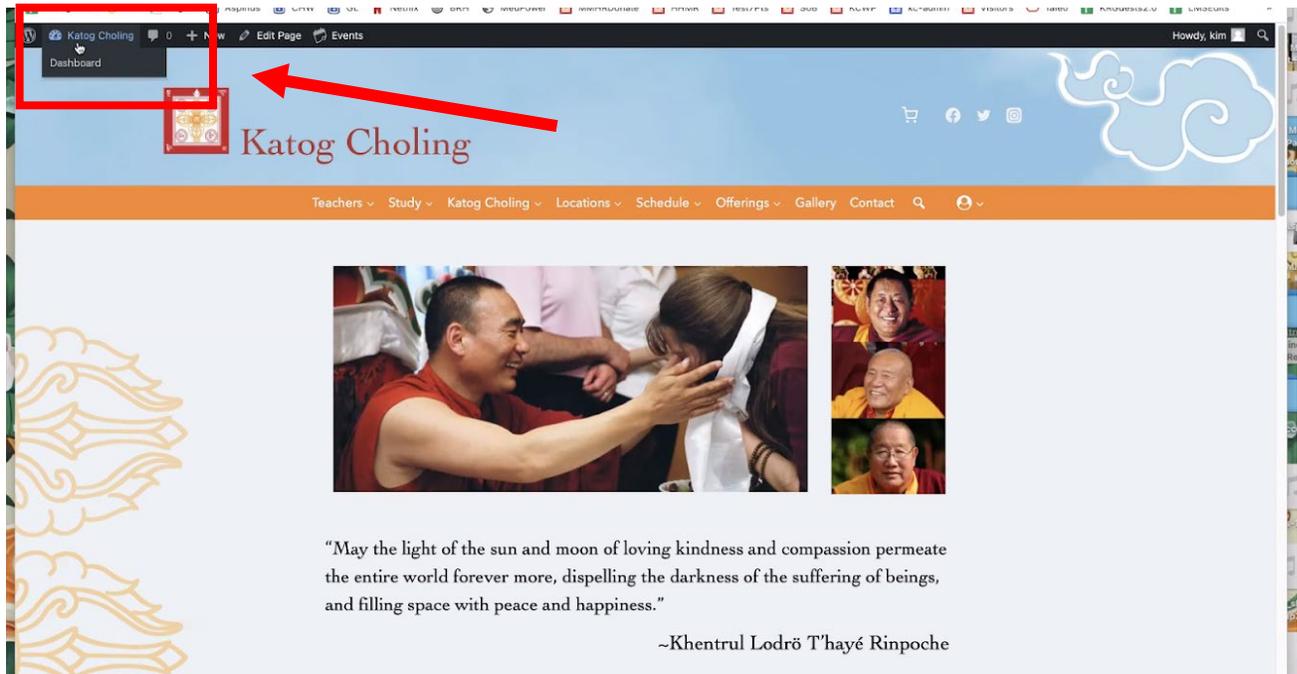
This layout specifically pertains to text formatting for any pages on the site, on how to edit or create a page, and how to upload general media like pdfs or jpegs.

After logging in through the Wordpress portal for katog.org and opening up katog.org, the header showing the Wordpress navigation bar should appear. See Figure 18 for an example view of the page, with navigation bar highlighted.



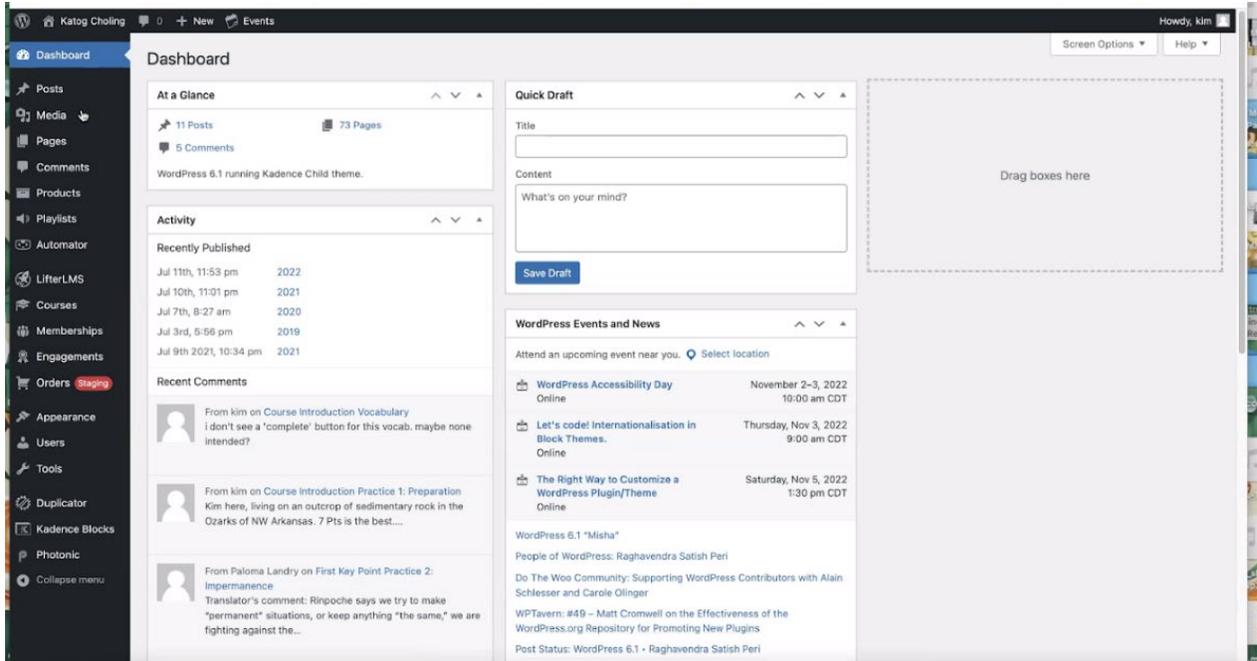
**Figure 18: Wordpress navigation bar**

Place the mouse over “Katog Choling” in the upper right hand corner, and click the “Dashboard” menu that pops up. See Figure 19 for an example view of the page, with menu highlighted.



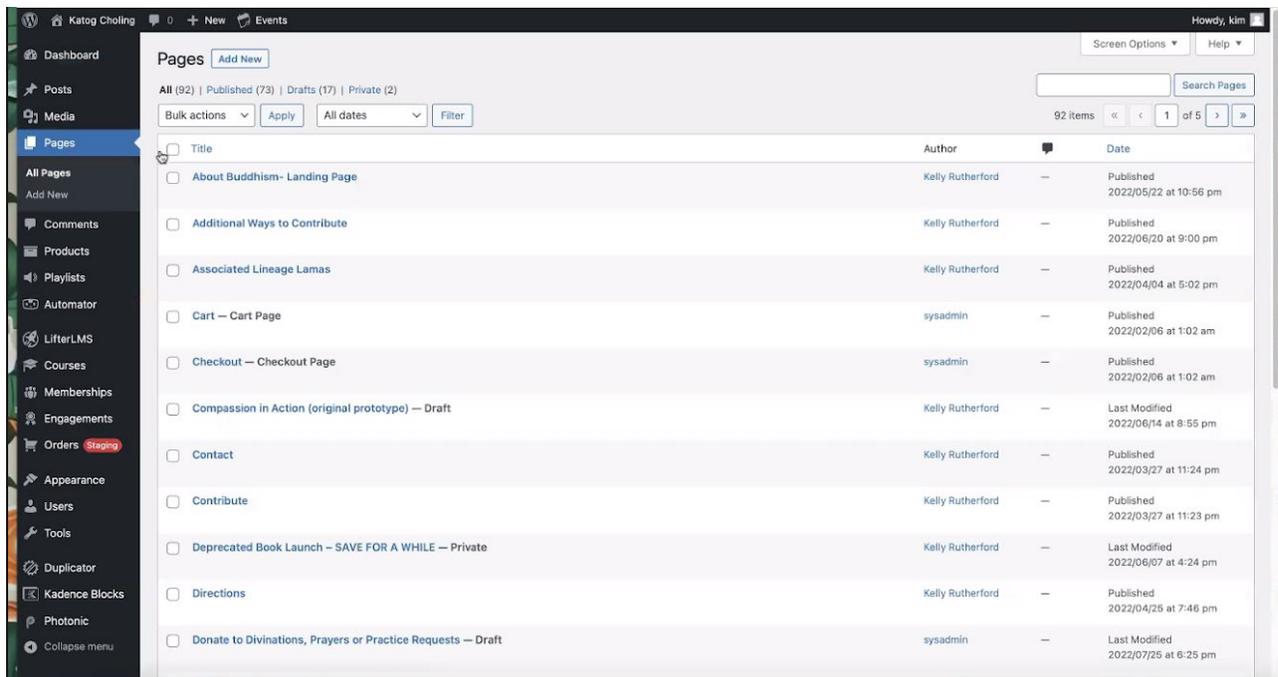
**Figure 19: Wordpress navigation bar with Dashboard menu option**

This should bring you to the page shown in Figure 20, the base center for Wordpress elements.



**Figure 20: Wordpress Dashboard webpage**

Move your mouse to “Pages” and click the “All Pages” menu that pops up. This should bring you to the page shown in Figure 21.



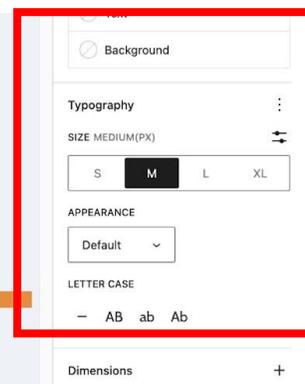
**Figure 21: Wordpress Pages webpage**

From here, one can access all the pages assorted throughout the website, as well as click “Add Page” to add a new page. Additionally, you can go back to the main site and go to any page through the links, then click “Edit Page” in the top navigation bar to pull up that page.

Any headers within the page should be in Cochin of Hex color #b6342d. Any body text should be normal Helvetica of Hex color #000000. To set the text size, highlight the chosen text and pull up the “Typography” section on the right-hand side. Cochin text should be set to “L” for “large,” while Helvetica should be set to “M” for “medium.” Figure 22 shows these options, highlighted.

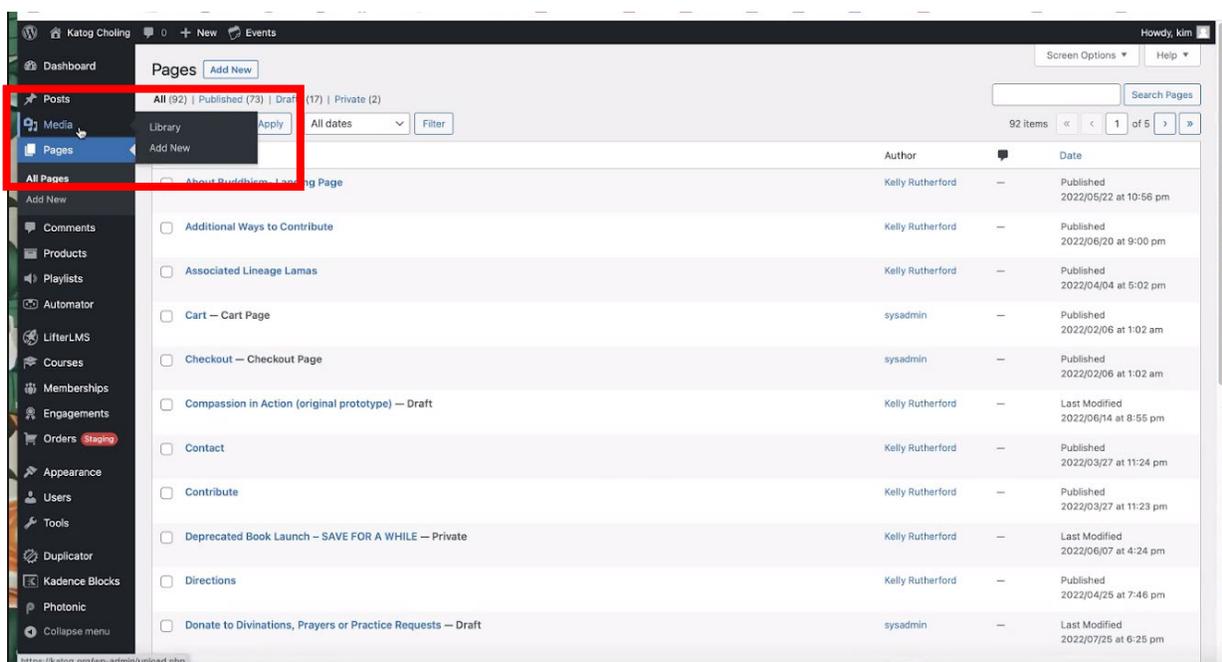
"May the light of the sun and moon of loving kindness and compassion permeate the entire world forever more, dispelling the darkness of the suffering of beings, and filling space with peace and happiness."

~KhentruL Lodrö T'hayé Rinpoche



**Figure 22: Wordpress Typography settings**

To upload media, move your mouse to the “Media” section on the left hand side and click on the “Library” menu that pops up, shown in Figure 23 with menu highlighted.



**Figure 23: Wordpress Media Library menu option**

See Figure 24 for the page Media Library page that this will bring you to.

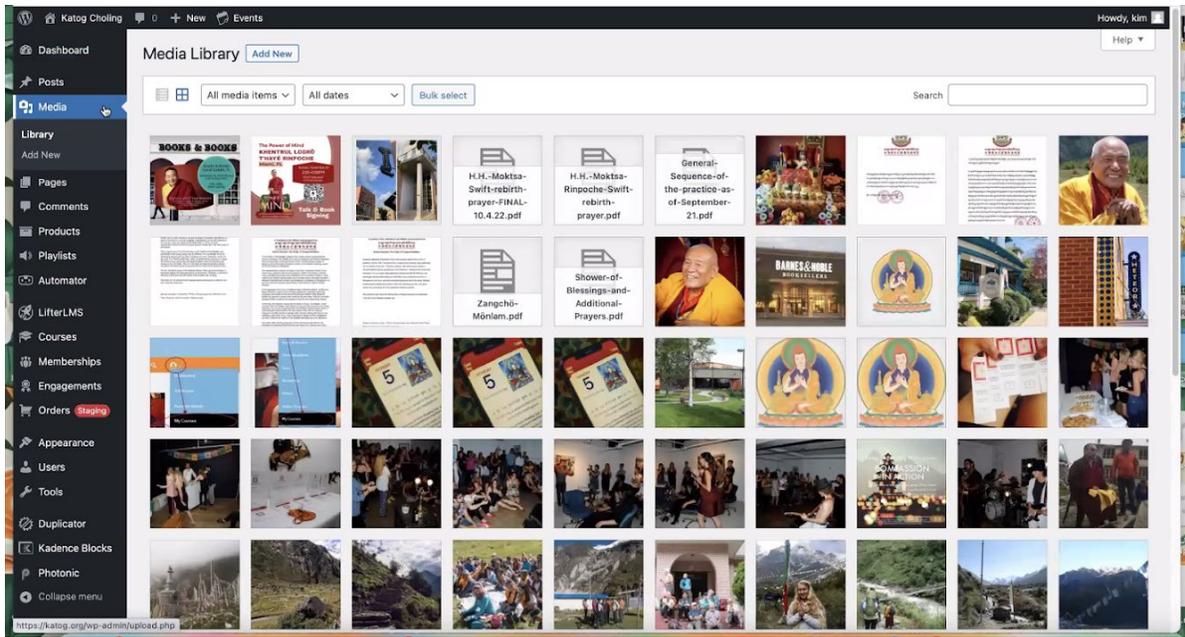


Figure 24: Wordpress Media Library webpage

Click “Add New” next to the “Media Library” title, and you should see the option to “Select Files” pop up, shown in Figure 25.

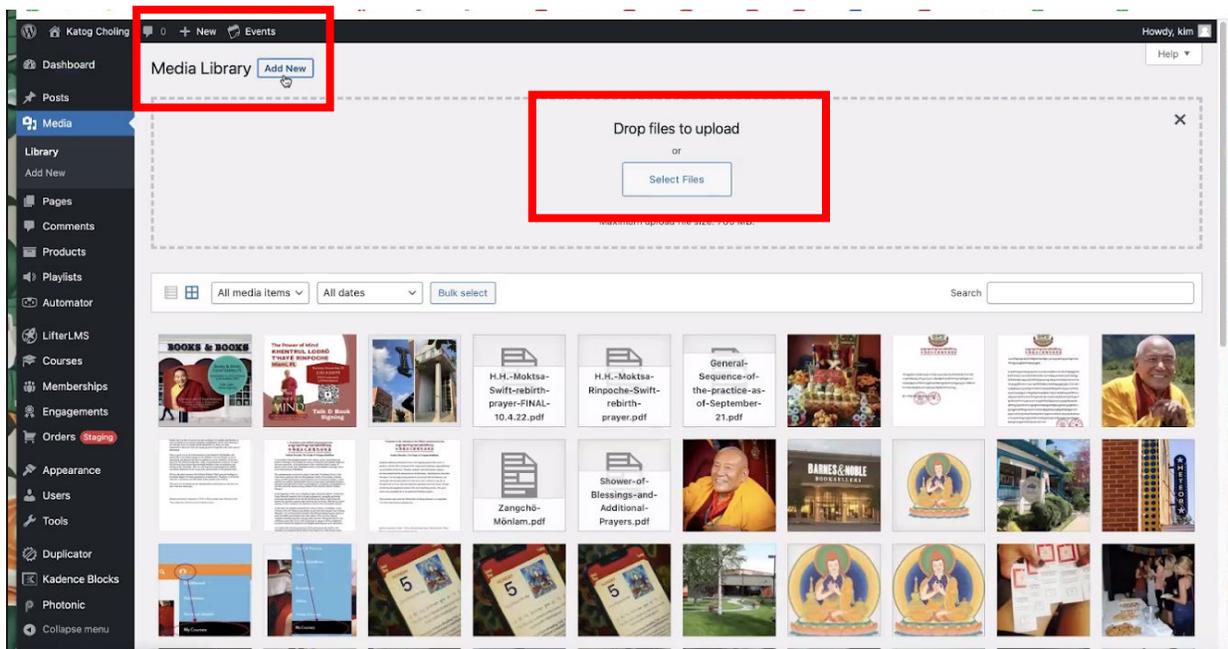


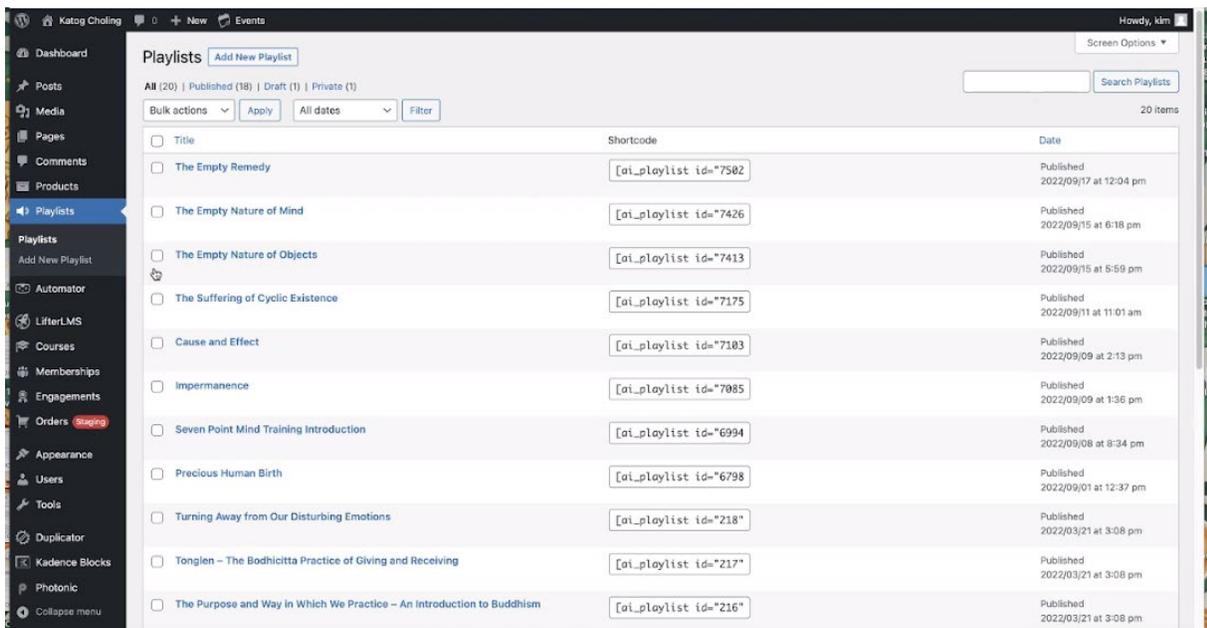
Figure 25: Adding new media to Wordpress Media Library

From here, simply click “Select Files” or drop them manually into the dotted box, and they will be added to the site’s global library for use anywhere on the site. Note, however, that the only media that can be easily uploaded in this way are pdfs and jpeg images.

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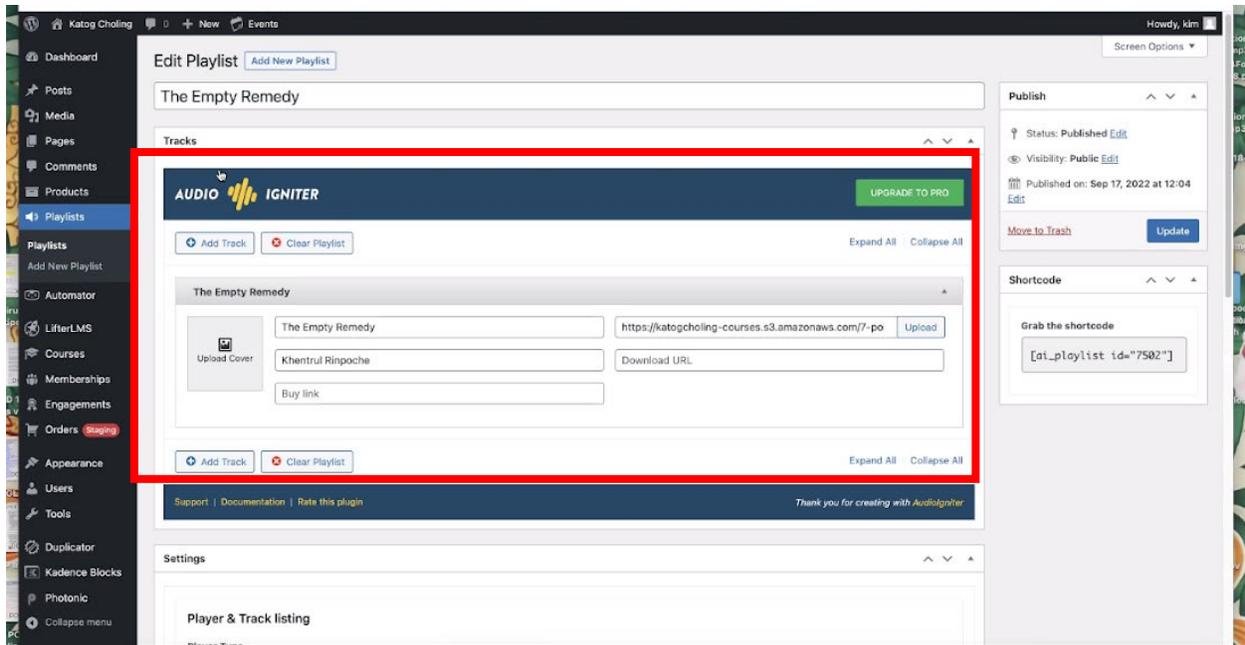
## RECORDINGS LAYOUT

Because recordings (more specifically, mp3’s) cannot be uploaded to the Media Library, one must use the Playlist section (added through the use of the Audio Ignitor plugin) to upload them. See Figure 26 for an image of this page.



**Figure 26: Wordpress Playlist webpage**

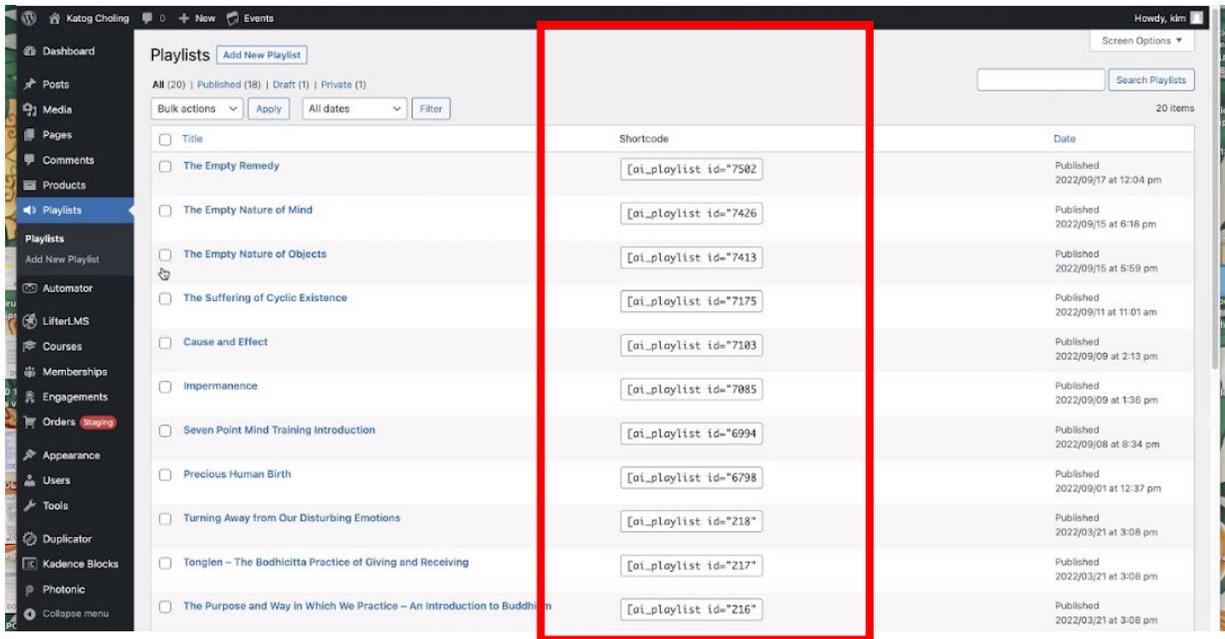
Clicking a Playlist listed here opens the page holding the recording’s information, as shown in Figure 27.



**Figure 27: Editing an individual Playlist in Wordpress**

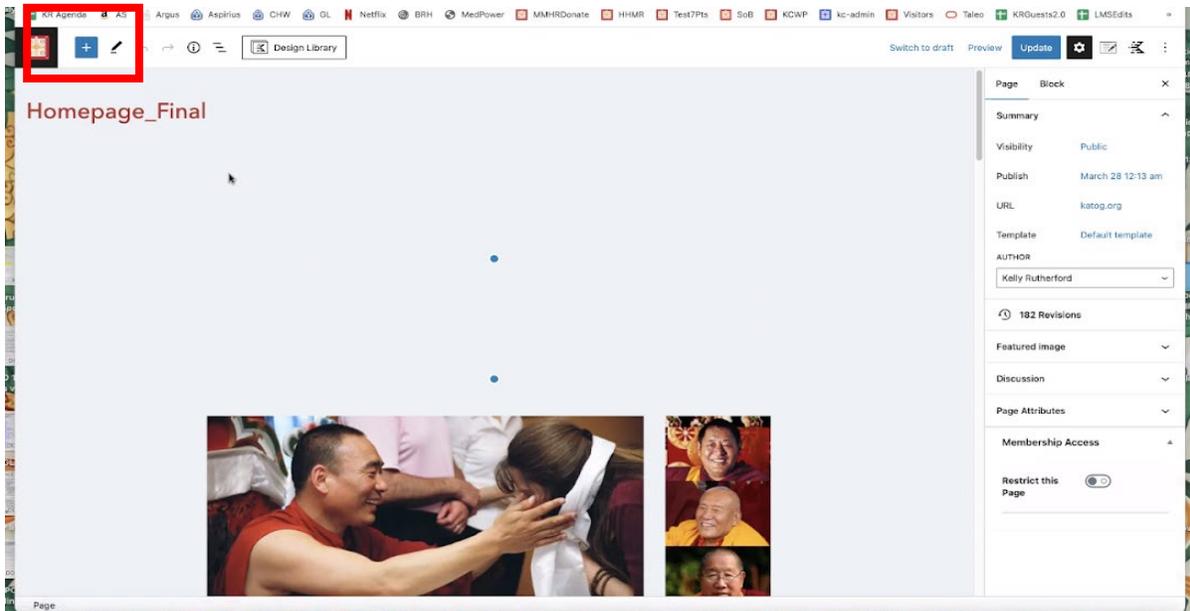
Note in that in Figure 27 the specific elements, highlighted, that are provided by the Audio Ignitor’s custom Plugin box. The Plugin has three essential parts: 1) the title, 2) the artist or speaker, and 3) the link for recording. If you are adding a recording, clicking “Add Track” will pull up an empty Plugin box, and clicking the “Upload” button of part 3) will add the specific recording to the site.

After adding a track or, alternatively, clicking “Add New Playlist” next to either “Edit Playlist” on the above page or in the base “Playlist” page, that recording can now be added to a page.



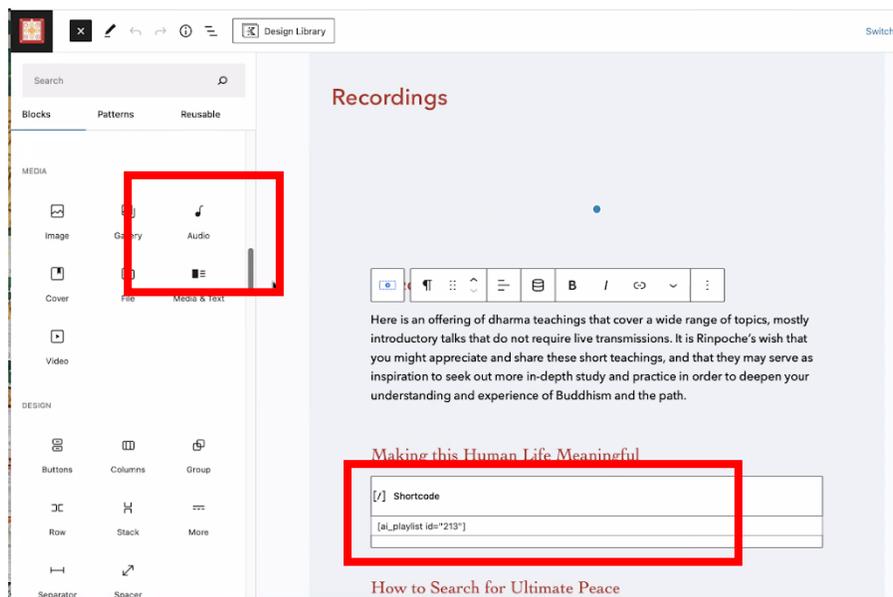
**Figure 28: Wordpress Playlist Shortcode highlighted**

Navigating back to the “Playlists” page, note the Shortcode next to the playlist with the recordings you would like to add to a page, and open the specific web page you would like to add the recording to. Figure 28 shows these elements highlighted. Figure 29 shows what a page opened by the “Edit Page” link in the top navigation bar will look like, with the “Add Element” button highlighted.



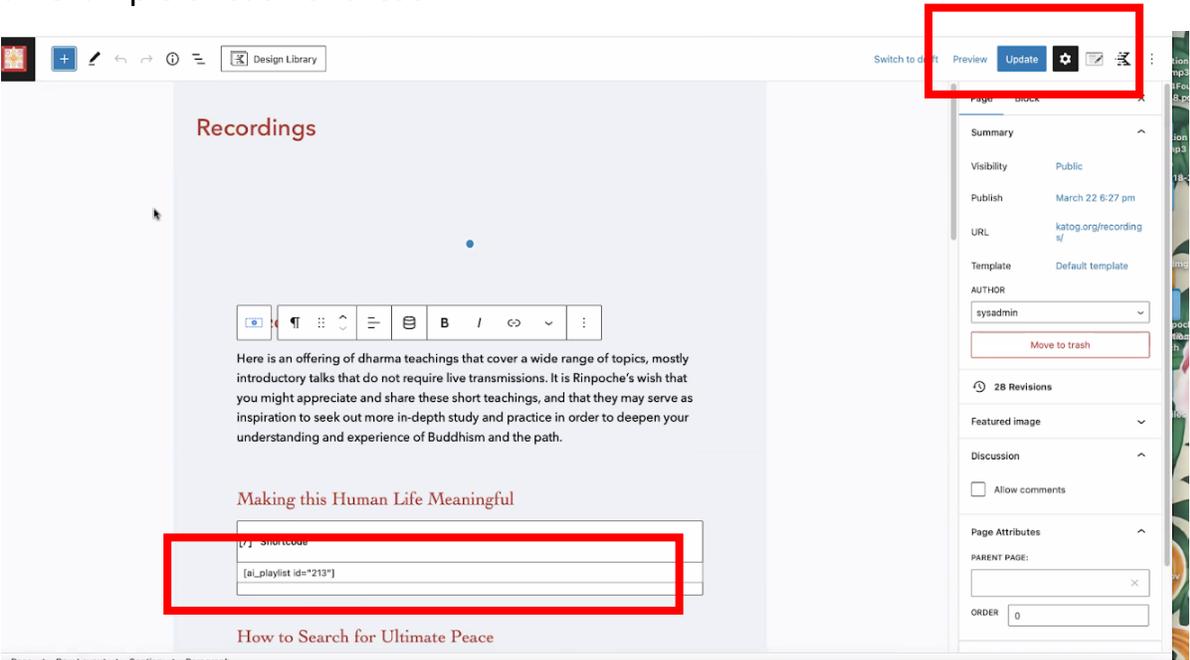
**Figure 29: Wordpress Add Element button**

Click the blue square with the white plus sign, and a white menu on the left side will open up. Scroll down until you find the Media section and click “Audio,” as shown in Figure 30.



**Figure 30: Wordpress Audio element option**

This should add a Block element such as you can see in the bottom center of Figure 30; paste the Shortcode copied from the Playlists page, and the recording will be added to the site page. All that’s left is to click the blue “Update” icon, seen in the upper right corner of the page in the image below. See Figure 30 for an example of each of these.

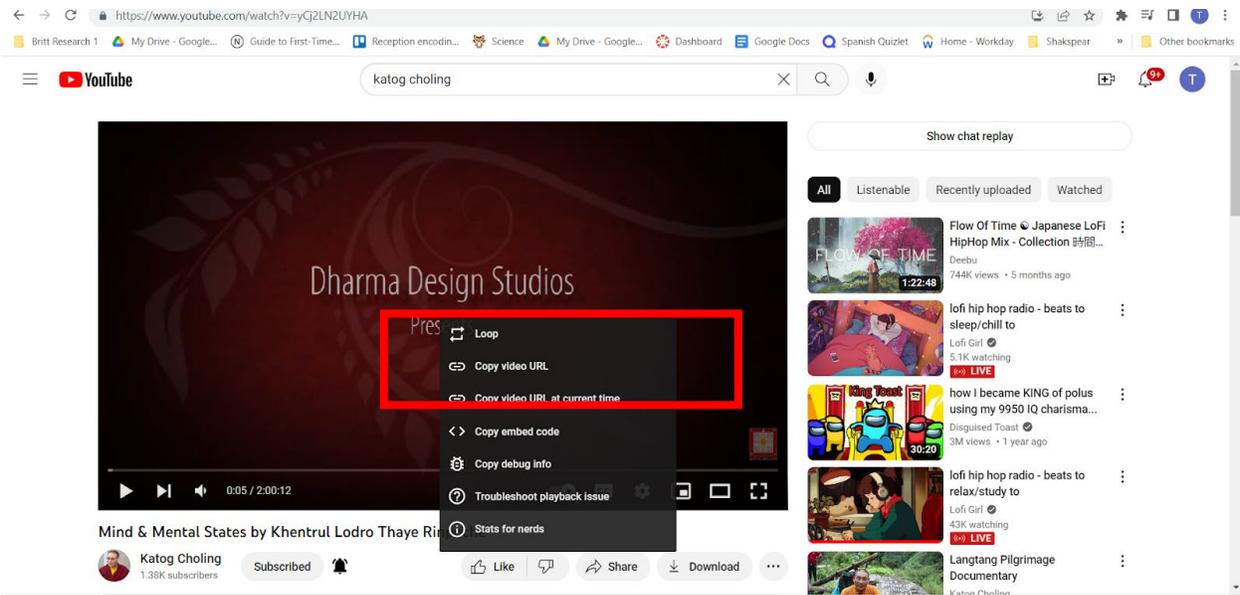


**Figure 31: Wordpress webpage Shortcode input and Updating**

## VIDEO LAYOUT

Like recordings, videos also require special formatting for adding to a page. Specifically, this section specifies how to format a Youtube video link for a site page.

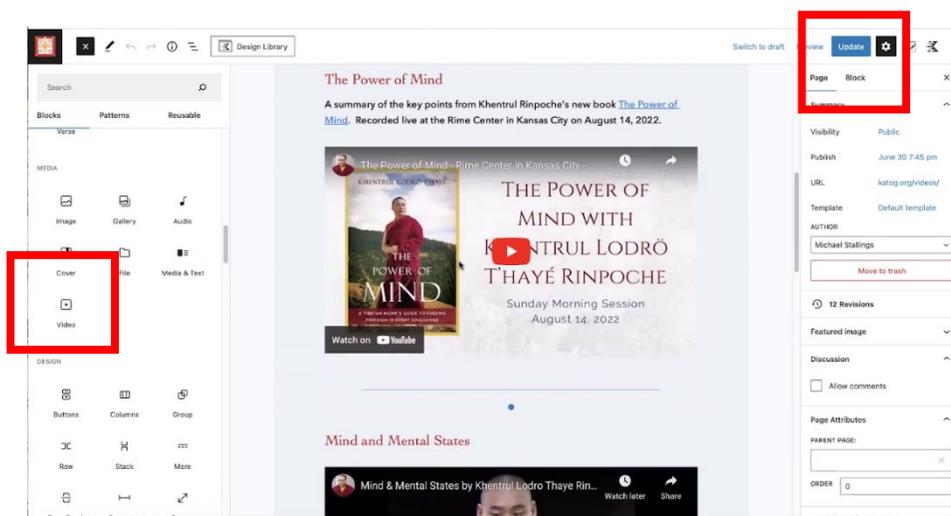
First find the Youtube video you would like to add to a page. Right click the video, and click “Copy video URL” from the menu that pops up, as shown in Figure 32.



**Figure 32:: YouTube URL copying**

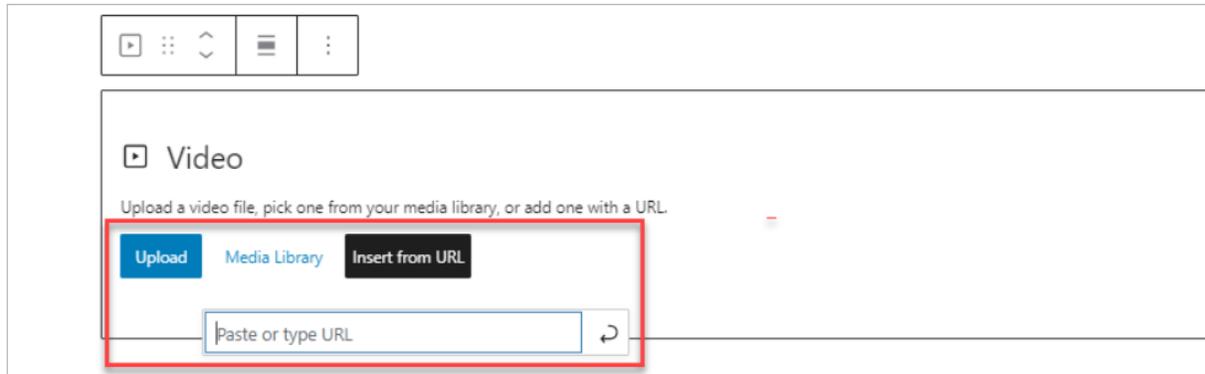
Now, navigate to the site page you would like to add the video to, and click “Edit Page” on the top navigation bar.

Click the blue square with the white plus in the upper-right corner, and scroll through the white menu that pops up on the left-hand side until you reach the Media section, shown in Figure 33.



**Figure 33: Wordpress webpage Video input and Updating**

Click the “Video” block from the menu. A block will appear in the page, shown in Figure 34.



**Figure 34: Wordpress YouTube URL input for Video element**

Click “Insert from URL” and paste the link copied from Youtube previously. Once you do this, update the page by clicking the blue “Update” icon in the upper right hand corner, as highlighted in Figure 33.

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## LMS LAYOUT

While not completed yet at this stage, Katog Choling is in the process of creating a Courses module for the site that would teach would-be practitioners Buddhist meditations and theory by means of a Learning Management System, or LMS, Plugin. Because this module and its plugin are still being incorporated into the site by site administrators, this section will primarily focus on the organizational elements of Courses, as the coding-specific portions of formatting aren’t for content writers at this point. This plugin, in particular, is still being incorporated into the site by programmers, and is complex enough that it is not advised that document writers format for anything code related; it incorporates several complex processes, like timing how much time is spent on each section and

refusing to let students progress without some amount of time spent on a section, sometimes even in terms of days. Like other parts of the site, all headers should be in “large” typography Cochin of Hex color #b6342d and all body text should be in “medium” typography Helvetica of Hex color #000000. See Figure 22 for an image of these options.

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## COURSE ORGANIZATIONAL ELEMENTS

Courses should be made up of two main sections: Course Introductions and Key Points. Each has its own important subsections.

### Course Introductions

Course Introductions are primarily made up of pages introducing concepts, most prominently—and crucially—via a required Course Introduction Vocabulary section. Appendix D serves as an example of one such section.

### VOCABULARY

---

Vocabulary sections are made up of a series of definitions. Each definition has a three-part header: the English, Tibetan, and Sanskrit translations for the vocab word, in that order. This header is then followed by discussion of the word, usually from a very linguistic perspective. That is, these definitions are very specific to linguistic parts of definitions (versus semantic), like the historic connotations or etymology specific to a Tibetan or Sanskrit word. As a result, sometimes (as in Appendix D) vocab definitions will be the same word in English, but through the

lens are multiple different Tibetan or Sanskrit words that are all translated as a single English term. In short, any vocabulary sections created should pay most attention to translation and to linguistic formations that combine to make the important, sometimes subtle dharmic distinctions, rather than being simply English vocabularies surrounding Buddhist concepts.

### Key Points

Key point sections should then make up the rest of a course module. These sections are formatted significantly differently than the Course Introduction pages. Instead of providing in-page text, these modules first introduce Resources, then Assignments, and finish with Daily Practice Instructions. Resources should simply list print materials required or recommended, sometimes with a link to a reading outside of the Course module page. Assignments, then, list in a given order specific passages for reading or recordings that need to be listened to; Assignments should always end with an outline of Daily Practice Instructions (the last and most detailed section) combined with instruction beyond the Daily Practice. After this last Assignment follows the Daily Practice Instructions, which has very specific parts.

### DAILY PRACTICE INSTRUCTIONS

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This section will always begin with a short paragraph on the specific meditation practice. Then, there will be outlines for practices for different times of the day: Beginning of the Day, During the Day, and Concluding the Day. The Beginning section

is a short paragraph describing a goal to set for the day, and the other two sections will combine bullet points that emphasize possible ways of carrying out that goal commitment. Finally, this portion of the module ends with Instructions for Formal Meditation; this section will review in bullet point-form the scheduling of formal meditation, then describe “How to Practice” the specific meditation focused on throughout the day in a paragraph form describing thought processes and concepts to focus on. Appendix F serves an example of one such section.

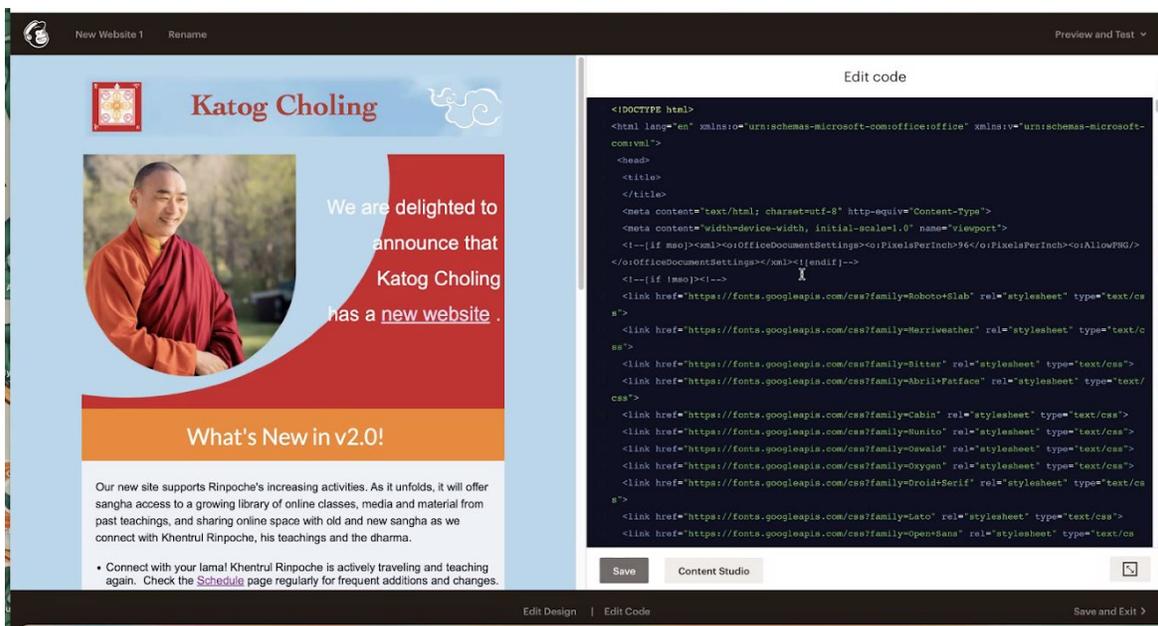
## MAILCHIMP LAYOUT

Other than the website, the other major online publication venue of Katog Choling is email. For this, MailChimp is the email software used for all emails outside informal correspondence between staff members. There are several reasons for this. MailChimp allows the creation of specific listservs for emailing, ensuring that the emails we send only get sent to the exact groups we want to receive our information. MailChimp also incorporates anti-spam software in the coding of its email, ensuring our emails don't become redundant or are misused.

Moreover, MailChimp, through “Campaigns,” allows scheduling of group emails, and, like Wordpress, can store media like images or illustrations that can be reused for multiple Campaigns. Like Wordpress, these Campaigns can be edited with word processing capabilities. However, unlike Wordpress, the way the emails process html input for these processing capabilities is significantly different. For this reason, all Campaigns must be created off of templates provided.

## EXAMPLE OF AN INCORRECTLY CODED CAMPAIGN

Figure 35 below shows an *incorrectly* formatted campaign; because the Campaign was originally created through HTML, and not using MailChimp’s word processing capabilities, editing this Campaign is overly difficult for noncoders. Moreover, the overlap of text elements and image elements increases the chance of the important text not loading correctly in the received email, such as if an email is overloaded by the resolution of the image due to a slow connection.



**Figure 35: MailChimp campaign with difficult HTML formatting**

# INDESIGN TUTORIAL & SKILLS

This section covers the basic knowledge needed to navigate Adobe InDesign.

InDesign is the premier choice for publication. It is being used for the *pujas* prayer booklets currently being developed, that is, the prayer booklets for “Practice of the Guru for Swift Bestowal of Blessings,” otherwise known as *Guru Sadhana*.

While only this one project uses InDesign, Katog Choling plans on using Adobe InDesign for future projects. For *pujas* projects such as this, there are six (6) relevant skills one needs to know:

- navigating InDesign windows like Panels, Tools, Workspaces, and the Control Panel;
- creating and measuring graphics;
- entering Tibetan script characters;
- managing paragraph and character styles;
- managing parent pages; and
- sharing files between authors or editors.

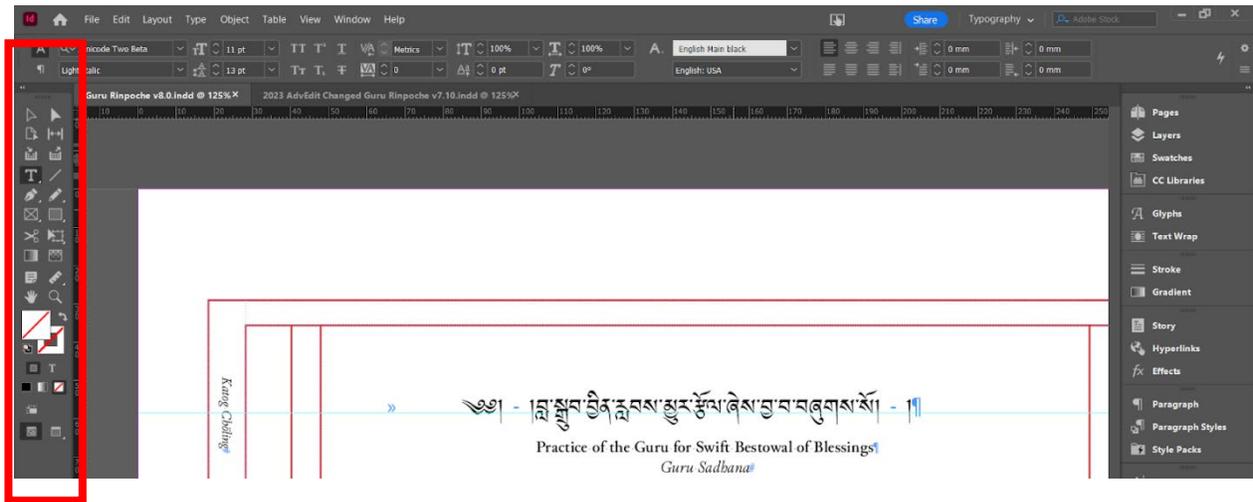
As a final note, a section has been included for where one can get more info for any questions on using InDesign.

## NAVIGATING INDESIGN WINDOWS

The first step in using InDesign is knowing how to display the many tools available in InDesign. Opening InDesign will load the default Workspace and automatically display windows such as the Toolbar or Panels; however, one should still know how to close and open each of these, because it is possible to accidentally close

one of them via a keyboard shortcut. The Toolbar displays all the Tools available to the user (such as the Selection Tool or the Type Tool), and the Panels display document information (such as Paragraph and Character Styles or Pages).

Workspaces manage the Toolbar and Panels, by applying preconfigured settings for what Tools and Panels are displayed. Finally, the Control Panel allows the editing of the application of Tools (such as allowing one to adjust the kinds of fonts the Type Tool applies). Figure 36, shown below, highlights the Toolbar (on the left), the Panels (on the right), the Workspaces (in the upper right), and the Control Panel (in the upper left).

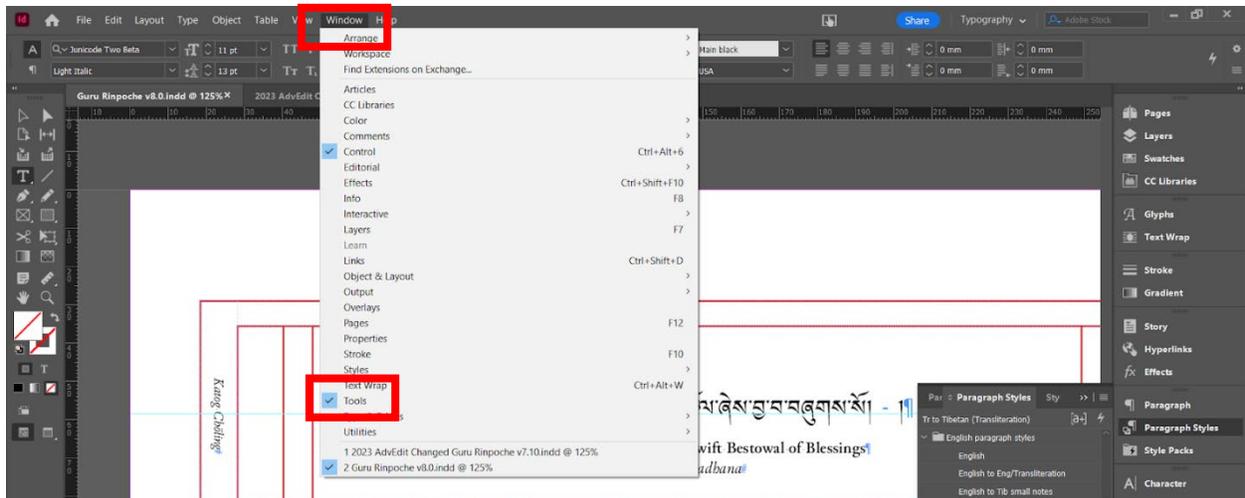


**Figure 36: Highlighted Toolbar**

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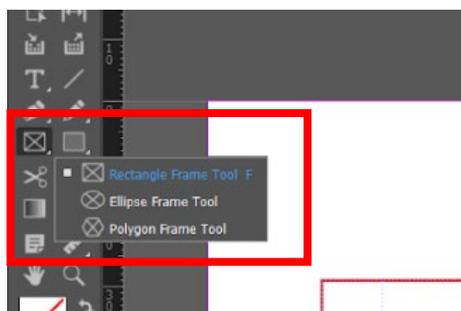
## TOOLBAR

The Toolbar contains all the Tools, with each Tool changing what the cursor can do. If the Toolbar is not visible, one can make it visible by clicking the Window menu and selecting Tools, so that a checkmark appears next to that option; Figure 37, below, highlights the Window menu and the Tools option.



**Figure 37: Highlighted Window and Tools Options**

Once visible, one can select any of the Tools icons to switch to that Tool. Hovering the cursor over a Tool icon will display the name of the Tool and its shortcut key, if there is one. Shortcut keys can be pressed to swap to that Tool quickly, and good shortcut keys to know about are the Selection Tool (shortcut key *V*), the Type Tool (shortcut key *T*), the Measure Tool (shortcut key *K*), and the Zoom Tool (shortcut key *Z*). Additionally, some Tools have multiple forms, indicated by the triangle in the lower right of their icon; right clicking this Tool will display other forms of the Tool. Figure 38, below, shows what this would look like with the Rectangle Frame Tool.



**Figure 38: Tool Forms**

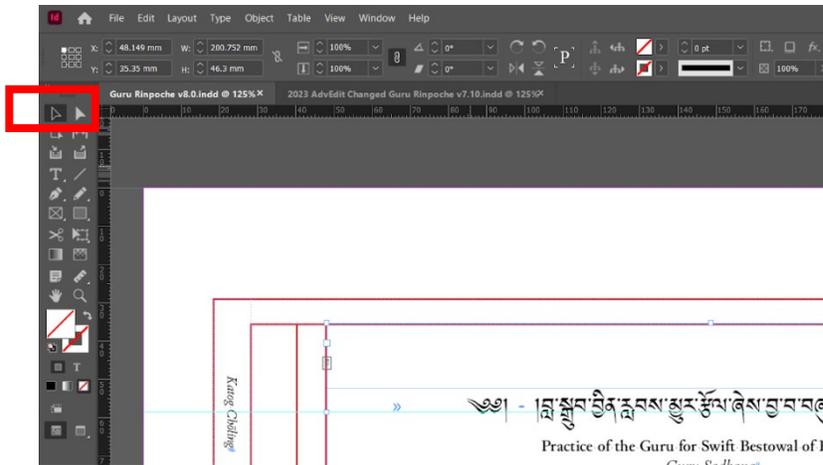
Most Tools' uses can be discovered simply by reading about them on the Adobe InDesign FAQ at <https://helpx.adobe.com/indesign/faq.html>. However, users will primarily only need to know how to use the following Tools:

- the Selection Tool,
- the Type Tool,
- the Rectangle Frame Tool,
- the Rectangle Tool,
- the Line Tool,
- the Measure Tool, and
- the Zoom Tool.

---

## SELECTION TOOL

The Selection Tool lets you select objects you have created, and its shortcut key is V. For example, double clicking text will allow you to open and add to that text. Similarly, double clicking shapes or lines will allow one to highlight and move or transform those objects. Double clicking an image or frame will also allow you to move or transform them. Figure 39 highlights the Selection Tool icon.



**Figure 39: Selection Tool**

---

## TYPE TOOL

The type Tool lets you create text boxes and manage textual qualities like Font Size, Leading, and Tracking, and its shortcut key is *T*. Font Size is what it sounds like: it controls the size of the text. Leading and Tracking control the amount of spacing between characters vertically and horizontally, respectively. The Type Tool's Control Panel (highlighted in Figure 22 below) allows changing various aspects of the text, such as its font family, justification, or indentation. Figure 40 also highlights the Type Tool icon.

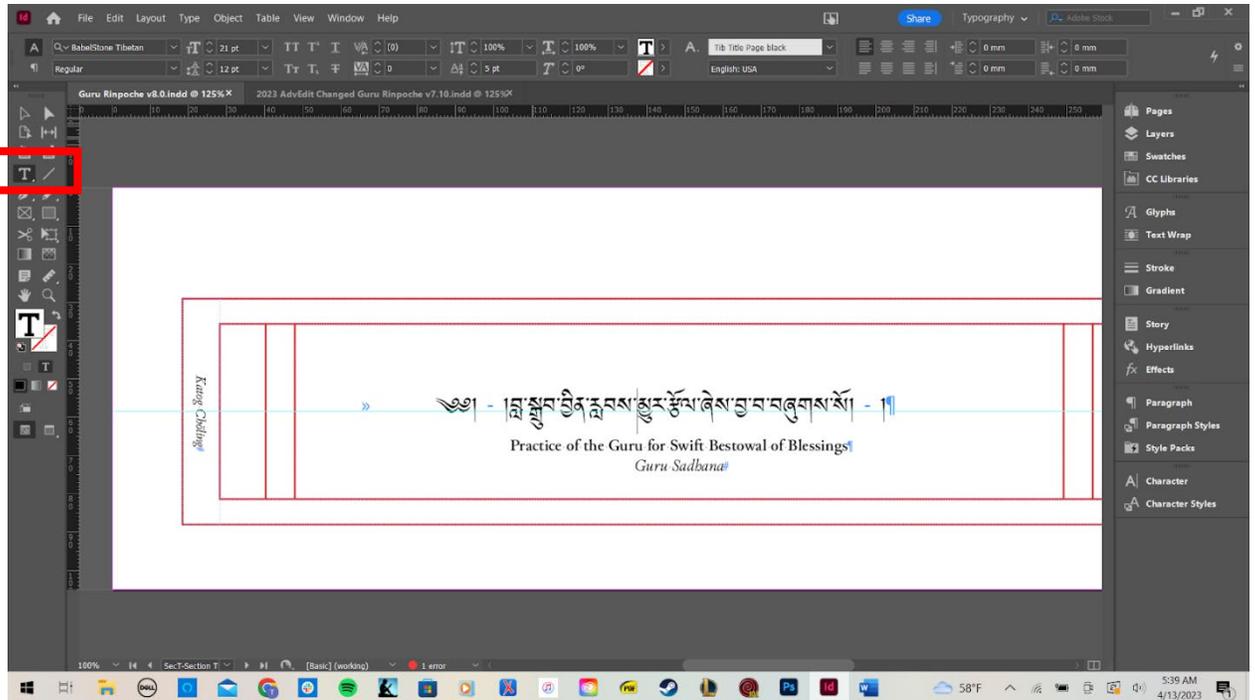
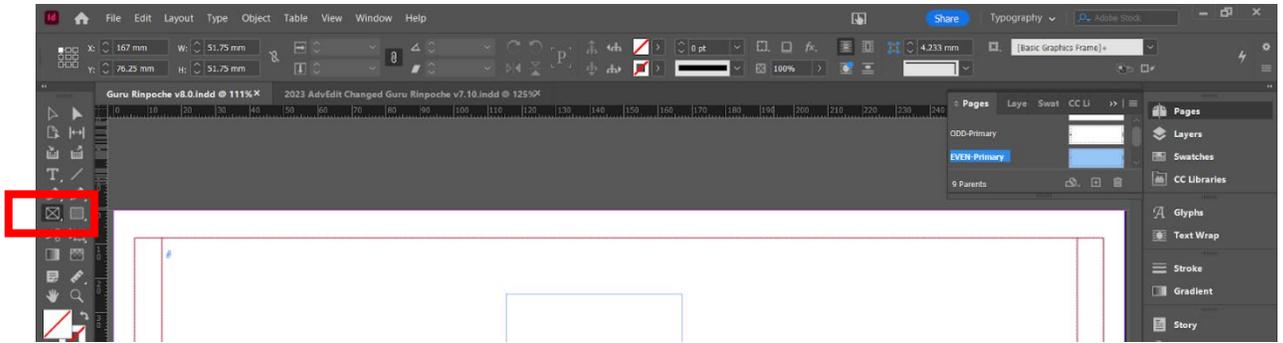


Figure 40: Type Tool

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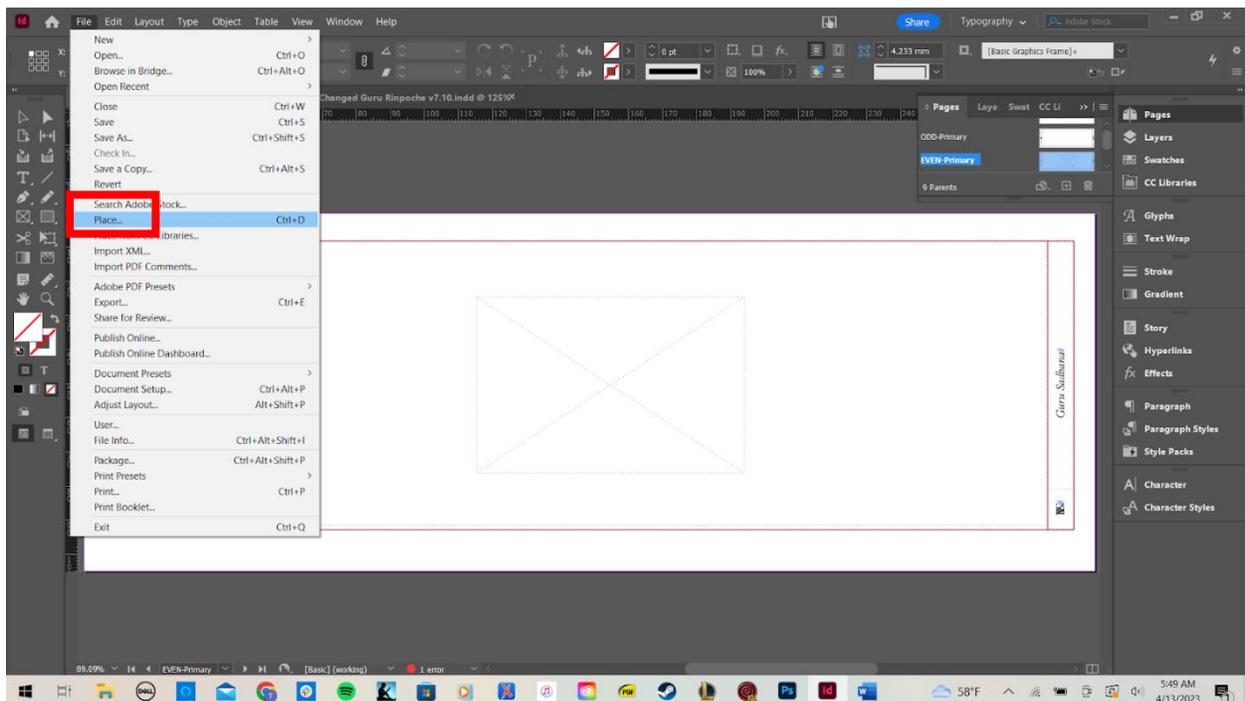
## RECTANGLE FRAME TOOL

The Rectangle Frame Tool lets you create rectangular frames for images, and its shortcut key is *F*. Dragging the Tool will form a rectangle, and holding shift while dragging this Tool will create an exact square. Width and height will also be displayed when creating either. The Control section can be used to change elements of the graphic, such as its outline color or fill color. Figure 41, below, highlights the Rectangle Frame Tool icon.



**Figure 41: Rectangle Frame Tool**

To place an image in a frame, click the File menu and select the Place option, then select your image from your computer’s files and left click the frame. The Place shortcut can also be used, by pressing *CTRL + D*. Figure 42, below, highlights the Place option in the File menu.

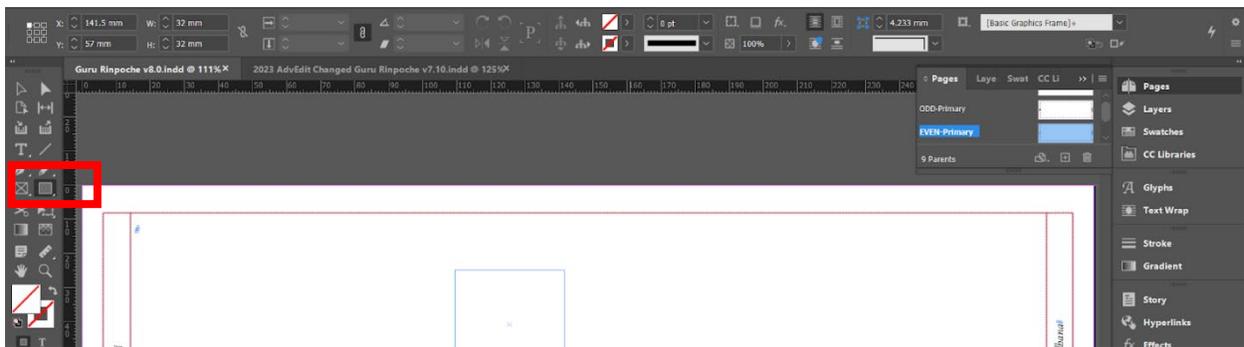


**Figure 42: Place Option under File Menu**

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## RECTANGLE TOOL

The Rectangle Frame Tool lets you create rectangular graphics, and its shortcut key is *M*. Dragging the Tool will form a rectangle, and holding shift while dragging this Tool will create an exact square. Width and height will also be displayed when creating either. The Control Panel can be used to change elements of the graphic, such as its outline color or fill color. Figure 43, below, highlights the Rectangle Tool icon.



**Figure 43: Rectangle Tool**

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## LINE TOOL

The Rectangle Frame Tool lets you create line graphics, and its shortcut key is *\*. Dragging the Tool will form a line, and holding shift while dragging this Tool will limit the line to being fully vertical or fully horizontal. Width and height will also be displayed when creating either. The Control section can be used to change elements of the graphic, such as its color or its thickness. Figure 44, below, highlights the Line Tool icon.

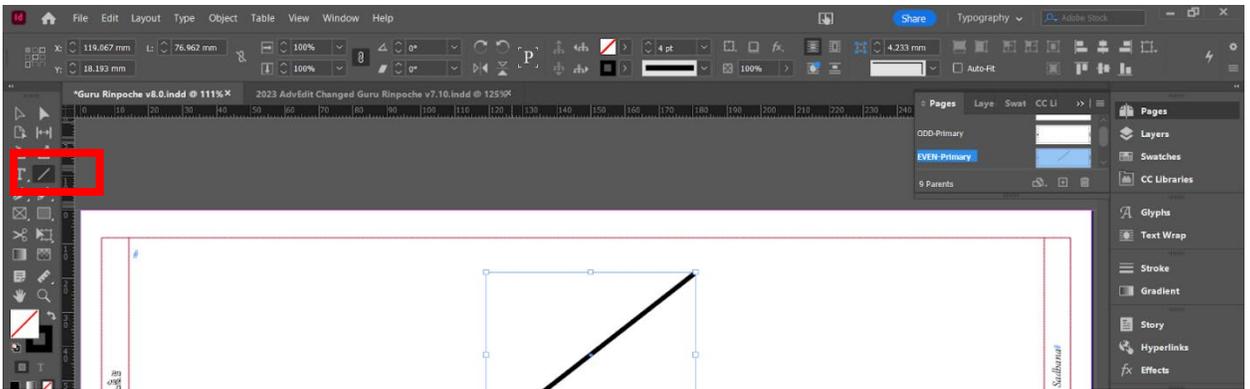


Figure 44: Line Tool

## MEASURE TOOL

The Measure Tool lets you measure distances between two points, and its shortcut key is *K*. Dragging the Tool will form a line, and holding shift while dragging this Tool will limit the line to being fully vertical or fully horizontal. The cursor can also lock on targets (such as the outlines of graphics) while dragging. After the line is created, it will display the Info box, showing the line's width and height. Figure 45, below, highlights the Measure Tool icon and the Info box.

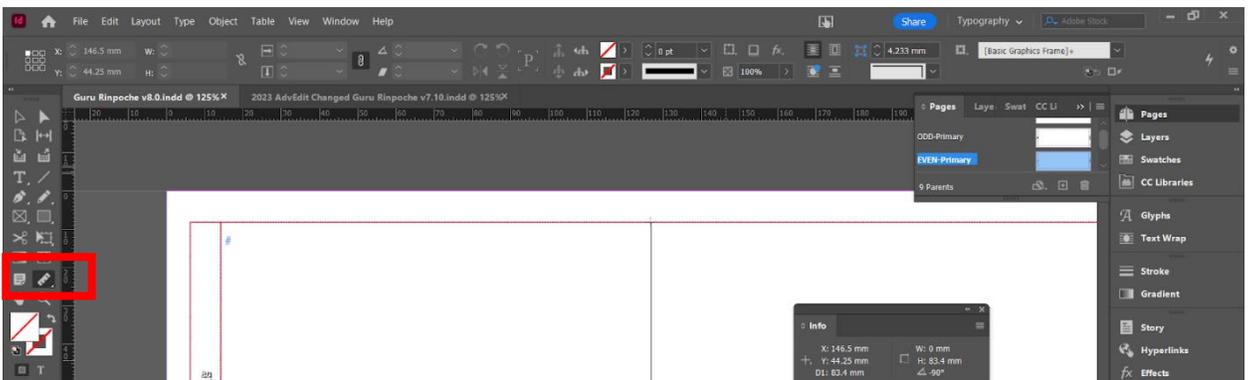


Figure 45: Measure Tool

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## ZOOM TOOL

The Zoom Tool lets you zoom in and out on a document, and its shortcut key is Z. While selected, clicking the Tool will zoom in, and holding alt while clicking this Tool will zoom out. Wherever this Tool is clicked, the zooming-in or zooming-out will be centered on that point. Alternatively, holding alt and rolling the mouse scroll wheel will also zoom in or out, allowing for zooming quickly while using other tools. Figure 46, below, highlights the Zoom Tool icon.

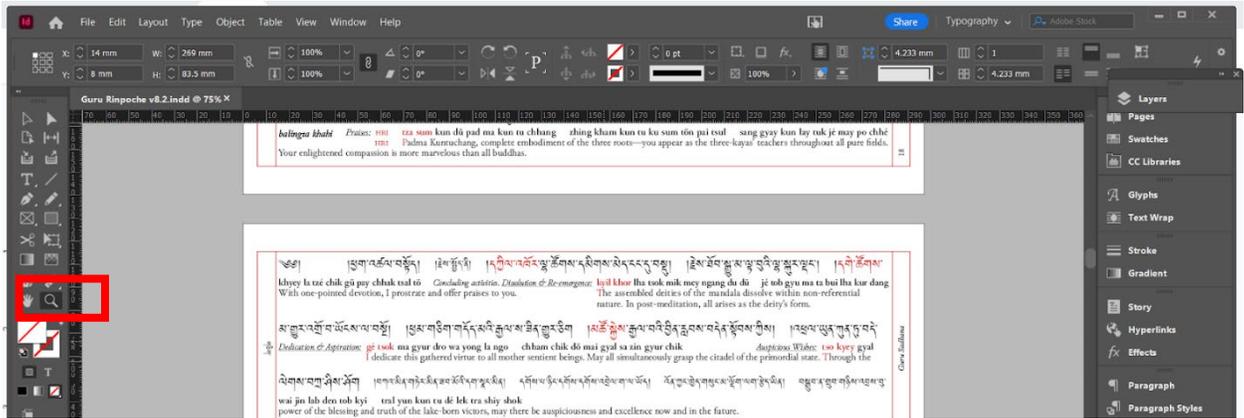


Figure 46: Zoom Tool

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## PANELS

The Panels section contains most other available windows, with each window containing different options and ways of interacting with the document's elements. If a window you need to access is not visible as a Panel, one can make it visible by clicking the Window menu *or* the Type menu and selecting it, so that a checkmark appears next to that option; Panels that need to be navigated by Katog Choling content editors are the following:

- Pages,
- Paragraph Styles,
- Character Styles, and
- Glyphs.

Figure 47, below, highlights the Page Panel option in the Window menu. Likewise, Figure 48, below, highlights the Glyphs, Character Styles, and Paragraph Styles Panel options in the Type menu.

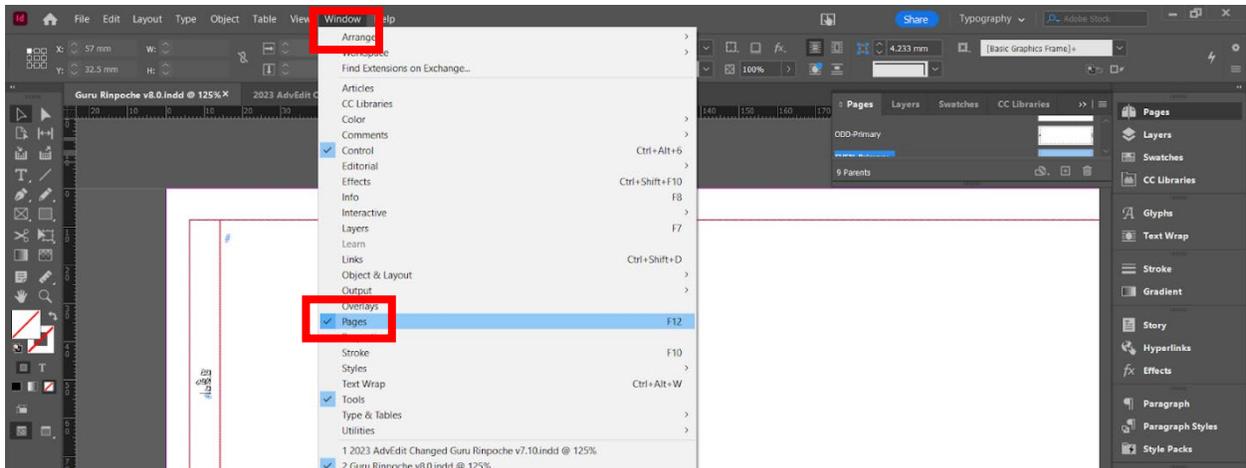


Figure 47: Pages Panel

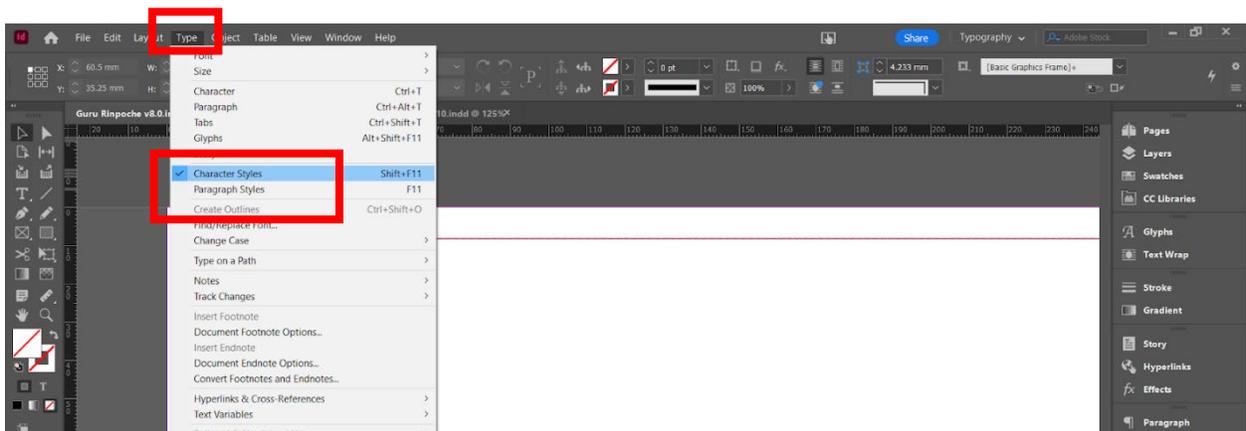


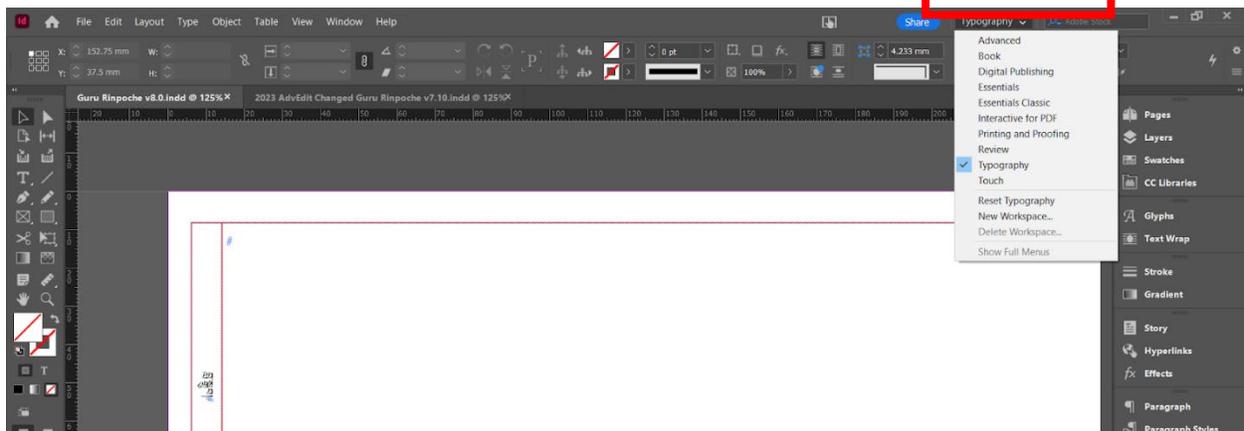
Figure 48: Character and Paragraph Styles Panels

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## WORKSPACES

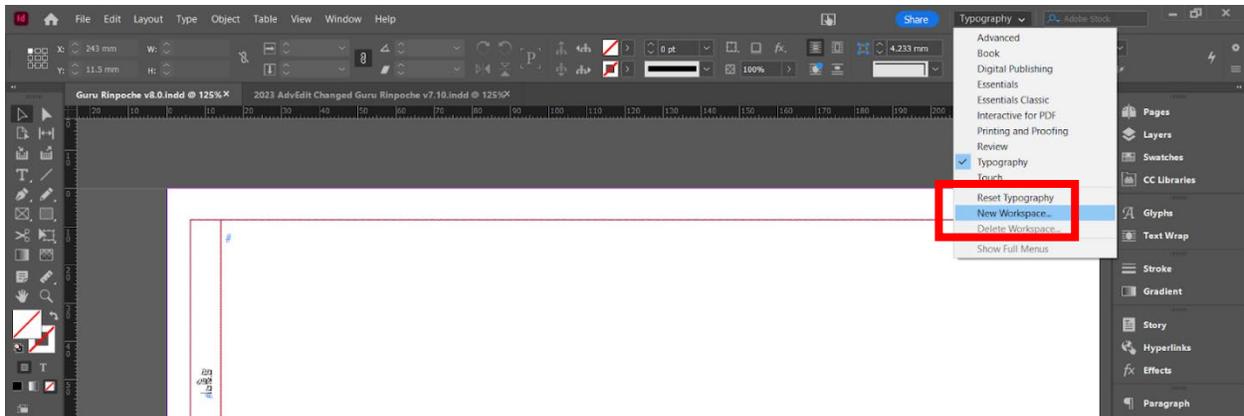
InDesign uses Workspaces as a way of managing default or customized settings for what sections to display, such as the Toolbar, the Control Panel, and Panels.

InDesign comes with default Workspaces; users can also create their own Workspaces, as a way of saving their settings. Figure 49 highlights the Workspaces menu, used for swapping between different Workspaces.



**Figure 49: Workspace Options**

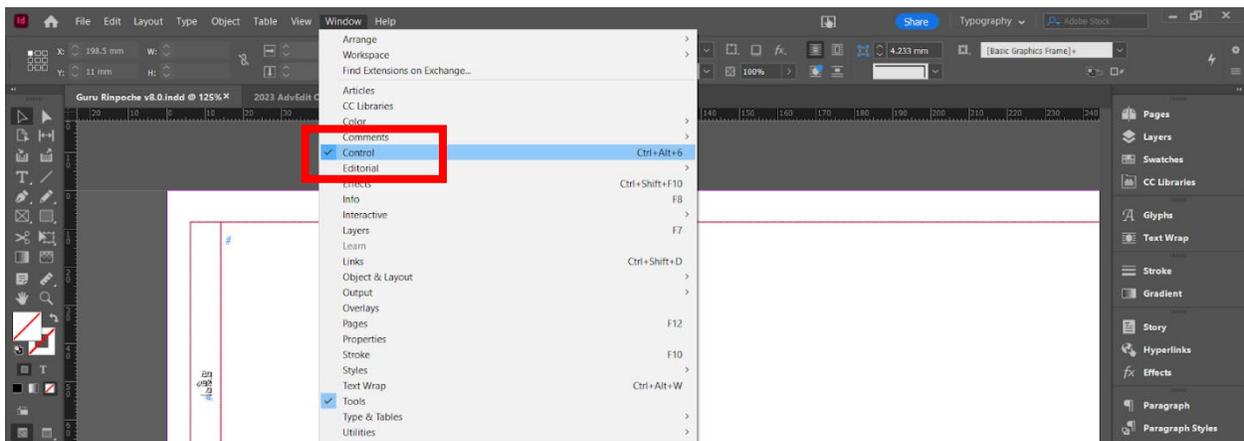
For Katog Choling’s purposes, the only Workspaces you will need to use are the Book and Typography Workspaces. However, if one would like to make their own Workspace, they should first customize their settings via the Window and Type menus, then open the Workspaces menu and select New Workspace, as pictured in Figure 50.



**Figure 50: Making a New Workspace**

## CONTROL PANEL

The Control Panel allows fine-tuning of a document's elements, given that element is selected by a Tool. If the Control Panel is not visible, one can make it visible by clicking the Window menu and selecting it, so that a checkmark appears next to its option. Figure 51, below, highlights the Window menu and its Control option.



**Figure 51: Control Panel Option in Windows Menu**

## CREATING GRAPHICS

Users need to know how to create simple graphics in InDesign, even though Katog Choling’s publications are made-up primarily of text such as prayer. This is because prayer booklets often use simple graphics (such as boxes or frames) to separate pagination from the rest of the text or to create boxes for text. In particular, users will use rectangles, lines, and measurements both to create such decoration and to ensure graphics are consistently spaced across parent pages. See the chapters titled “Rectangle Frame Tool,” “Rectangle Tool,” “Line Tool,” and “Measure Tool,” for close instructions on identifying these Tools and their basic use.

## ENTERING TEXT

Users need to know how to manage all manner of fonts, with the special cases of non-English fonts, specifically those for Tibetan script. Firstly, this means acquiring the Tibetan script and any non-default fonts used in our Buddhist *pujas* prayer booklets. Once your computer has these fonts downloaded, you should be able to enter Tibetan script, either by using a non-English keyboard configuration or by using the Glyphs Panel. Additionally, when entering text you should know how to manage tabs and the inset of text boxes.

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## DOWNLOADING FONTS

Fonts used in *pujas* prayer booklets can be acquired by asking Wyk Parish (<[wykananda@gmail.com](mailto:wykananda@gmail.com)>) for individual fonts for installation or by asking Caitlin Grussing (<[caitlin.arkens@katogcholing.com](mailto:caitlin.arkens@katogcholing.com)>) for a Package format version of the *pujas* being edited.

---

## ENTERING TIBETAN SCRIPT

In most cases, editors will not change the Tibetan script of a document, as the primary Translator/Editor Paloma Lopez Landry is in charge of such input.

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### USING GLYPHS

Even if an editor will not be changing the Tibetan script, they should at least know how to input *shayrings* or *ukhyuds*, in case there are stylistic errors, such as missing misplaced *shayrings* or missing *ukhyuds*. In the case that Tibetan script symbols need to be added, they can be added by opening the Glyphs Panel. Once open, if the Tibetan script font is already selected, then the Unicode number for the character can be input to search for the character. Figure 52, below, highlights such an example. In particular, users will want to know the hexadecimal Unicode for *shayrings* (0F0D) and for *ukhyuds* (made up of two characters, with codes 0F04 and 0F05).

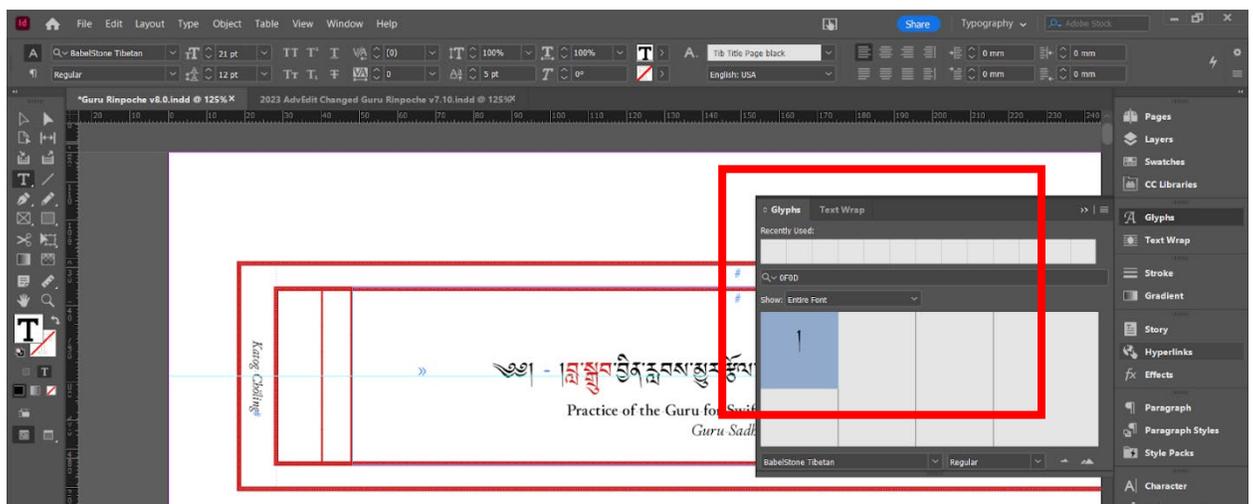


Figure 52: Glyphs Options

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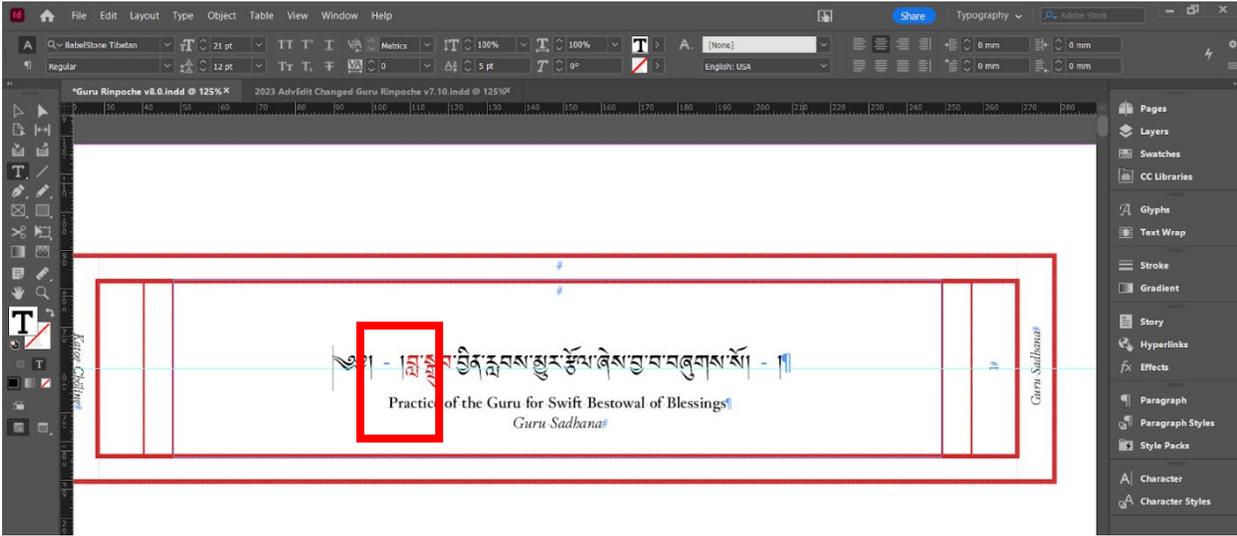
## USING UNICOD

Another way to create Tibetan script symbols is by directly inputting hexadecimal Unicode; however, this method can only be done in Word or Google Docs and then be pasted back into InDesign. This is only recommended if several script characters are being input into a text box. This method takes two steps. First, the Unicode hexadecimal number should be typed out; then, the user should press *CTRL + X*. If done correctly, the number typed should be transformed into the symbol.

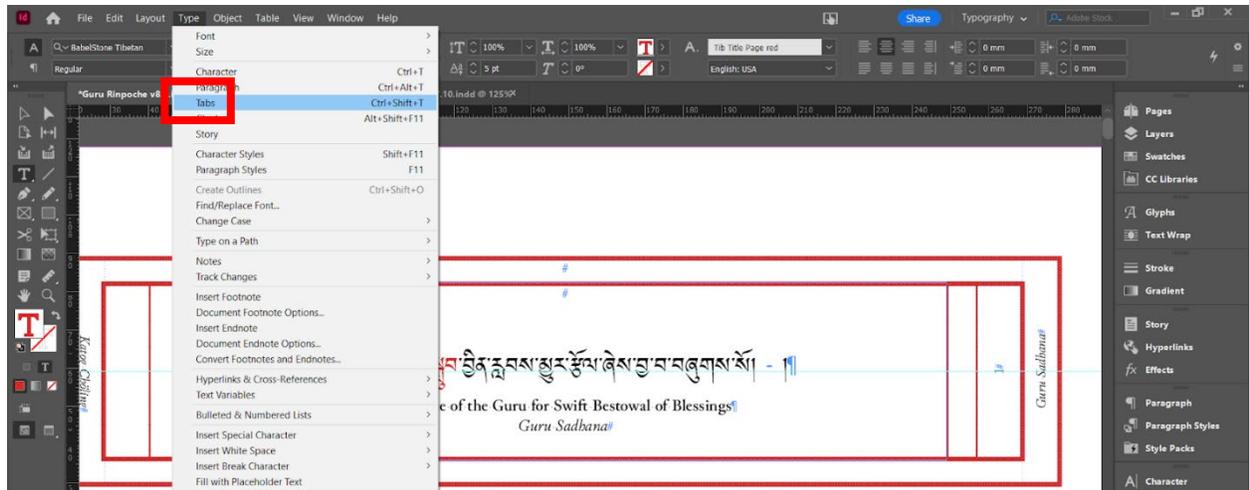
---

### USING TABS

When centering Tibetan script over English text, often the two fonts won't fully center over each other. Figure 53, below, shows an example of this. Instead, tabs should be used to line up the two fonts exactly. This is done by highlighting the font, clicking the Type menu, and selecting the Tabs option, shown in Figure 54 below; the shortcut for Tabs can also be used by pressing *CTRL + SHIFT + T*.

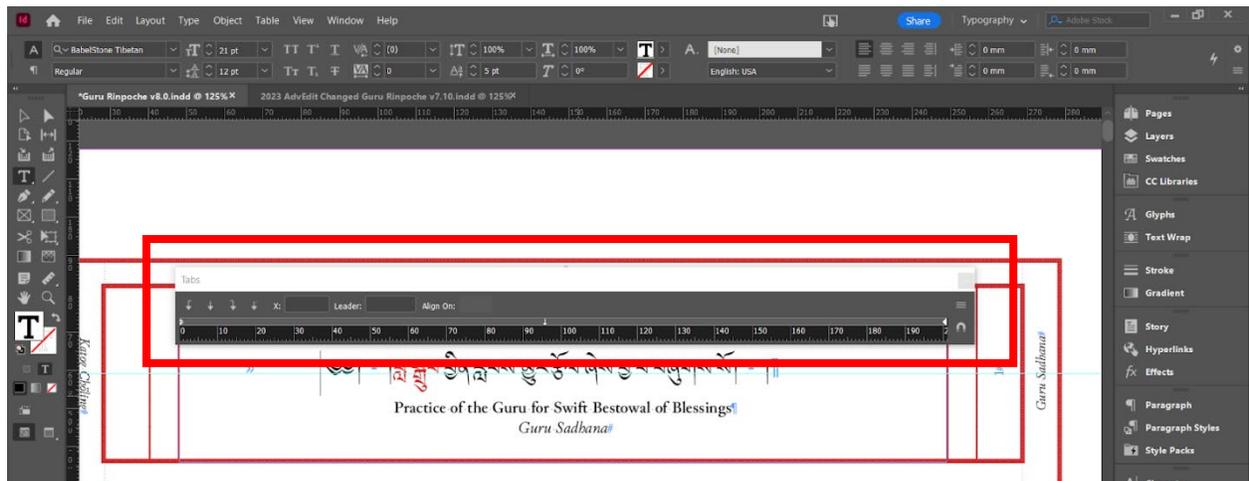


**Figure 53: Problems in Centering**



**Figure 54: Accessing Tabs**

Once selected, the Tabs bar should appear. From here, any point on the Tabs ruler can be selected to create that Tab, and the justification (e.g. left-justified, right-justified, or center-justified) can be chosen from the icons in the upper left section of the Tabs bar. Figure 55, below, highlights this fix to centering via Tabs.



**Figure 55: Tabs Bar**

## MANAGING STYLES

Users will need to know how to create, apply, and edit Paragraph and Character Styles. Each of these have their own Panel, and each can be used to edit the formatting of text. Of special note is the interaction between Paragraph Styles and Character Styles. Highlighting text and then clicking a premade Paragraph Style or Character Style will change the text that formatting; however, highlighting text and then clicking Character Style acts as an *override*. Paragraph Styles include font choices, but applying a Character Style will then change any highlighted fonts; when that text is highlighted and Paragraph Style Panel opened, a + sign will display next to the Paragraph Style, indicating it has been changed in this instance. Moreover, if a Character Style is applied and then a Paragraph Style applied, textual elements of the Character Style will remain, such as the text's color. Similarly, an override of a Character Style can be done by highlighting text and changing its qualities in the Control Panel or Character Panel (a separate panel from the Character Styles Panel); like with an override of a Paragraph Style, a + sign will appear next to that Character Style if that text is highlighted, indicating the override.

---

### PARAGRAPH STYLES

Paragraph Styles are used to make formatting of elements such as Tracking, Leading, font size, typeface, and font color consistent across a document. Namely, if a Paragraph Style is applied to multiple sections of a text, editing that Paragraph Style will change the formatting in all instances across the text. In particular, Paragraph Styles have three (3) main elements: applying and editing; creating and organizing; and navigating settings within a style.

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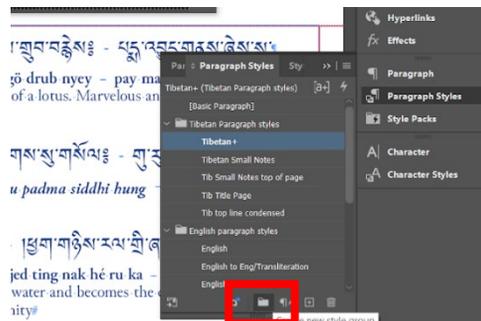
## APPLYING AND EDITING STYLES

Opening the Paragraph Styles Panel will display all created Paragraph Styles; left clicking a Style will apply it to any text or paragraphs highlighted, and right clicking it will give the option of editing the style.

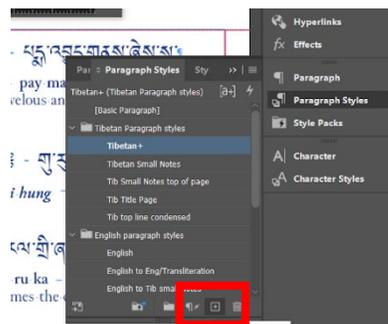
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## CREATING AND ORGANIZING STYLES

Once the Paragraph Styles Panel is opened, the icons in the lower right-hand corner of its window can be used to set new Paragraph Styles or to create folders for organizing them. Figures 56 and 57, below, highlight the two icons used for these processes.



**Figure 56: Creating a Style Folder**



**Figure 57: Creating a New Style**

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## NAVIGATING SETTINGS

If a Paragraph Style is created or edited, the Paragraph Styles Options window will open. Each section of this window will dictate different formatting for the Paragraph Style. Katog Choling’s styles primarily use the first four (4) sections: General, Basic Character Formats, Advanced Character Formats, and Indents and Spacing.

## General

This section allows one to set the style to be based upon another existing style. **Note that if a Style is edited, any Styles that are based upon it will also be changed** (e.g. settings like sizing or spacing will be changed). Figure 58, below, shows this Paragraph Styles Option section.

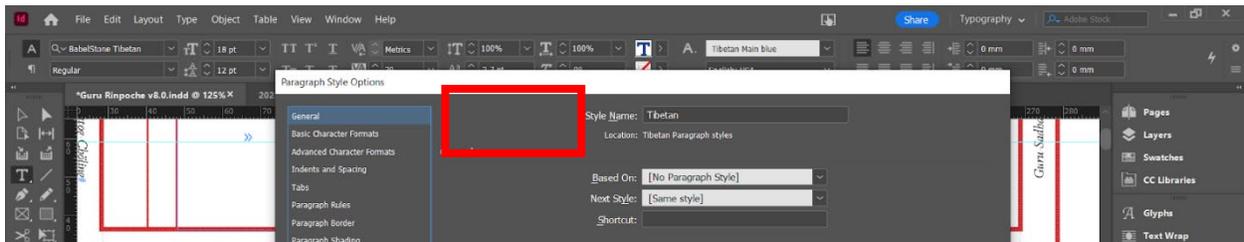
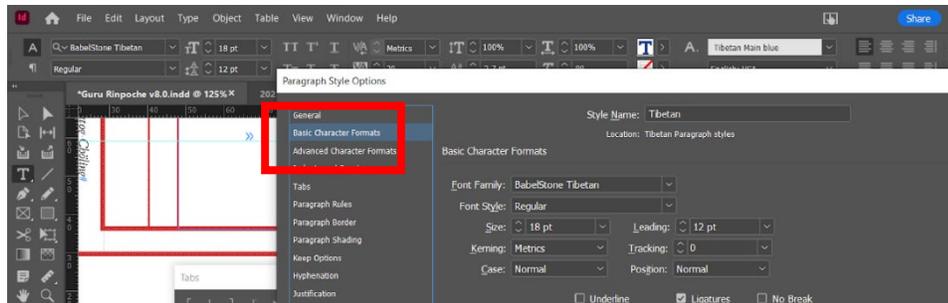


Figure 58: Paragraph Styles General

## Basic Character Formats

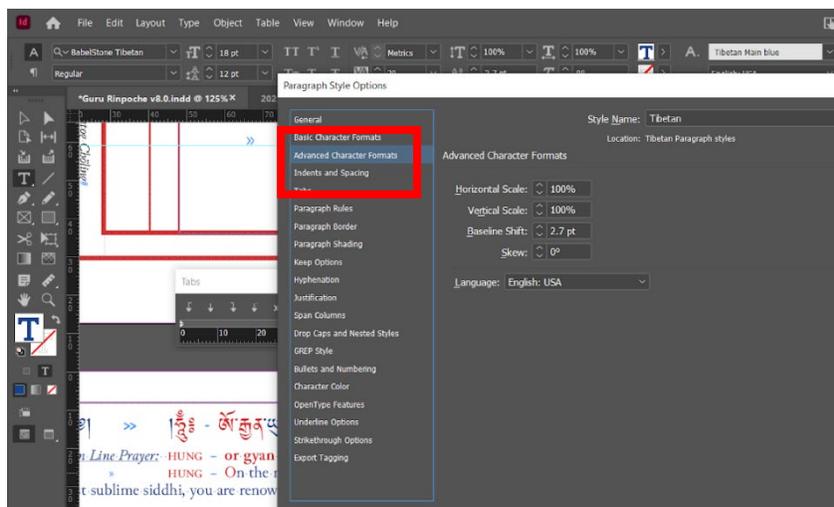
This section allows one to set the style’s basic format: the family, font style, size, leading, kerning, tracking, and other such formatting. Figure 59, below, shows this Paragraph Styles Option section.



**Figure 59: Paragraph Styles Basic Character Formats**

### Advanced Character Formats

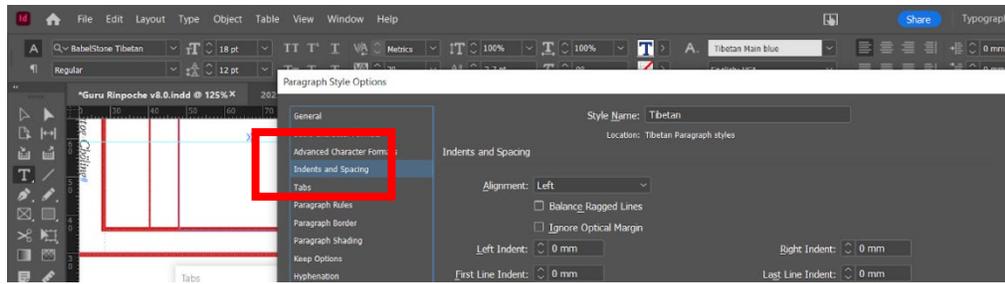
This section allows one to set the style’s advanced format: the horizontal and vertical scale, baseline shift, and skew. Figure 60, below, shows this Paragraph Styles Option section.



**Figure 60: Paragraph Styles Advanced Character Formats**

### Indents and Spacing

This section allows one to set the style’s indentation and spacing: alignment, indents, and spacing before or after the paragraph. Figure 61, below, shows this Paragraph Styles Option section.



**Figure 61: Paragraph Styles Indents and Spacing**

---

## CHARACTER STYLES

Character Styles are used to make formatting of elements such as Tracking, Leading, font size, typeface, and font color consistent across a document. Namely, if a Character Style is applied to multiple sections of a text, editing that Character Style will change the formatting in all instances across the text. In particular, Character Styles have three (3) main elements: applying and editing; creating and organizing; and navigating settings within a style.

---

### APPLYING AND EDITING STYLES

Opening the Character Styles Panel will display all created Character Styles; left clicking a Style will apply it to any text or paragraphs highlighted, and right clicking it will give the option of editing the style.

---

### CREATING AND ORGANIZING STYLES

Once the Paragraph Styles Panel is opened, the icons in the lower right hand corner of its window can be used to set new Character Styles or to create folders for organizing them. Figures 62 and 63, below, highlight the two icons used for these processes.

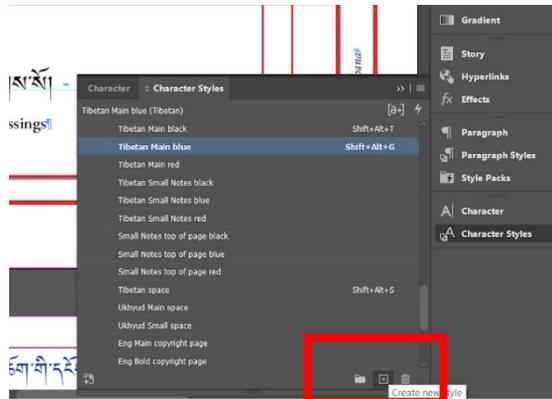


Figure 62: Creating a Character Style

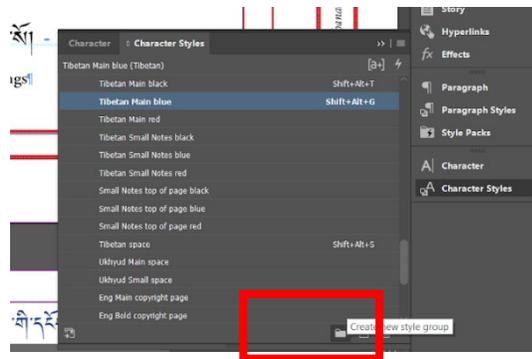


Figure 63: Creating a Character Style Folder

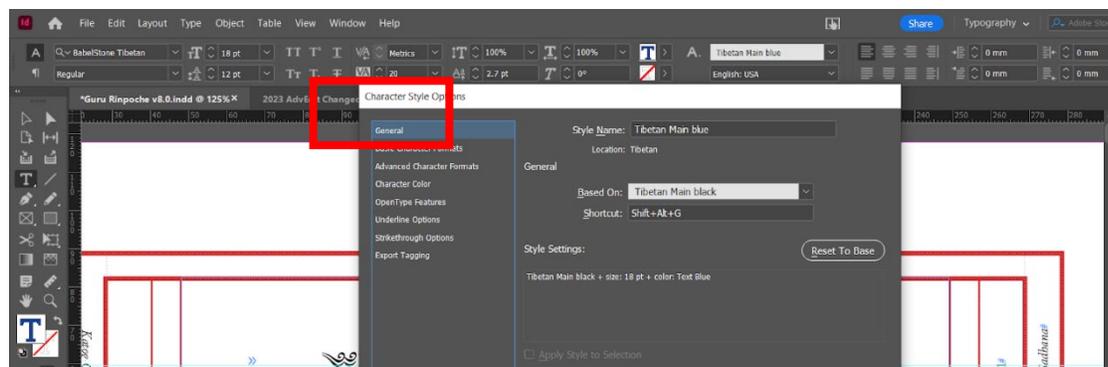
## NAVIGATING SETTINGS

If a Character Style is created or edited, the Character Styles Options window will open. Each section of this window will dictate different formatting for the Character Style. Katog Choling’s styles primarily use the first four (4) sections: General, Basic Character Formats, Advanced Character Formats, and Character Color.

### General

This section allows one to set the style to be based upon another existing style. **Note that if a Style is edited, any Styles that are based upon it will also be changed** (e.g. settings like sizing or spacing will

be changed). Figure 64, below, shows this Character Styles Option section.

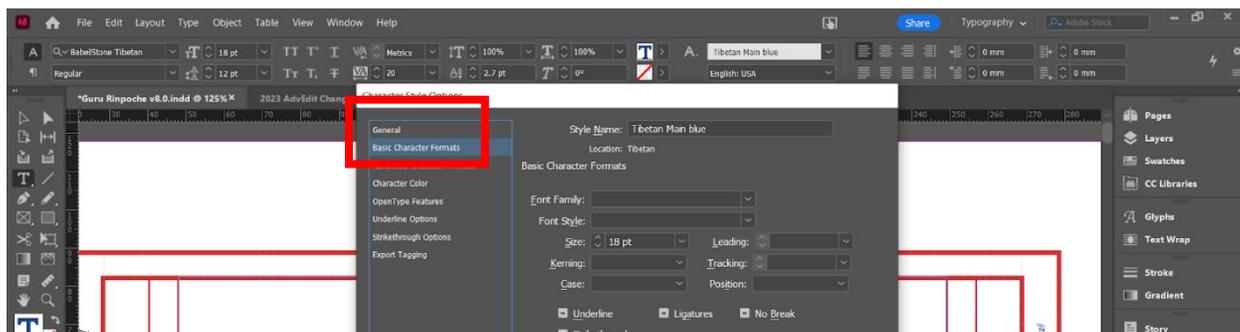


**Figure 64: Character Styles General**

### Basic Character Formats

This section allows one to set the style's basic format: the family, font style, size, leading, kerning, tracking, and other such formatting.

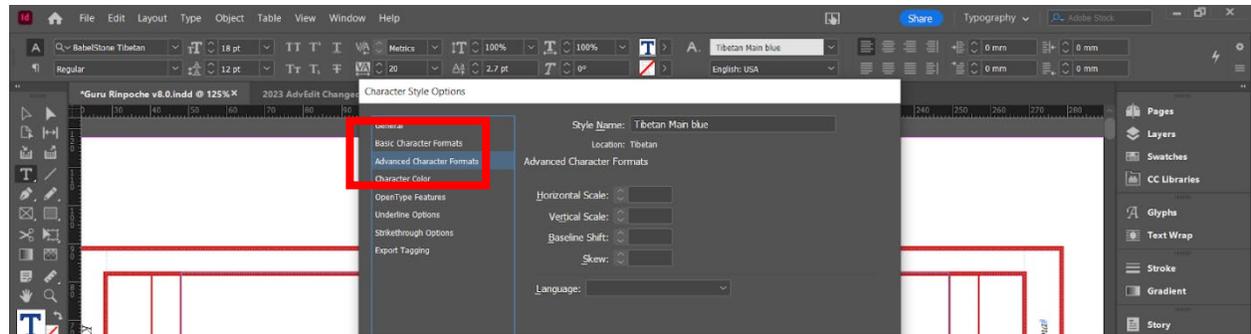
Figure 65, below, shows this Character Styles Option section.



**Figure 65: Character Styles Basic Character Formats**

### Advanced Character Formats

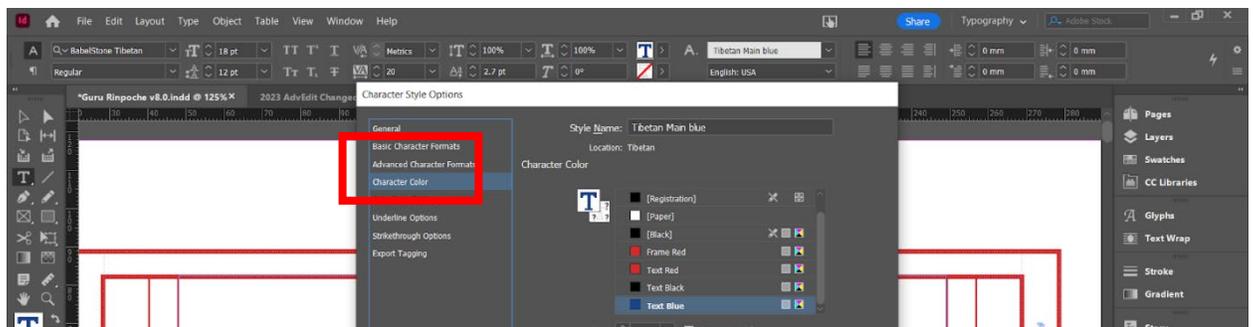
This section allows one to set the style's advanced format: the horizontal and vertical scale, baseline shift, and skew. Figure 66, below, shows this Character Styles Option section.



**Figure 66: Character Styles Advanced Character Formats**

### Character Color

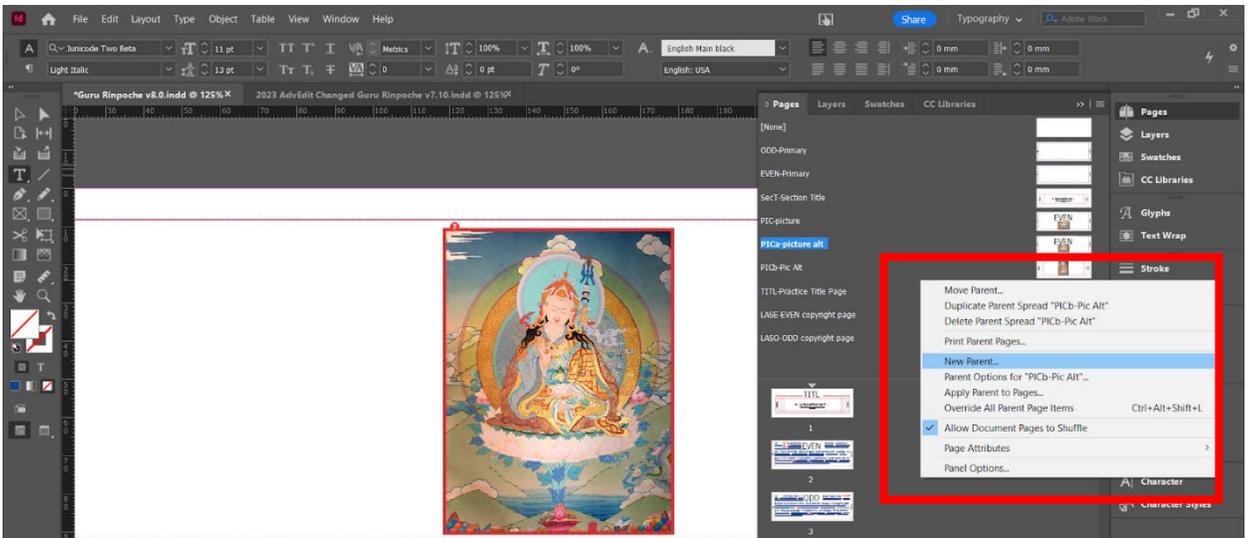
This section allows one to set the style’s text color. Figure 67, below, shows this Character Styles Option section.



**Figure 67: Character Styles Character Color**

## DISPLAYING AND CREATING PARENT PAGES

Parent pages (previously known as parent Pages) are used to make formatting of elements such page layout and pagination consistent across a document. Namely, if a Parent Page is applied to multiple pages (or “spreads”) of a text, editing that Parent Page will change the formatting in all instances across the layout. Parent Pages can be created by opening the Pages panel and right-clicking the upper section of the window, as Figure 68 highlights.



**Figure 68: Creating a New Parent Page**

Figure 69 highlights the icon for creating a new page; clicking this icon will create a page, either as a new parent if a parent page (a page in the upper section) is highlighted or as a new spread if a spread (a page in the lower section) is highlighted. In the latter case, the new spread will be a duplicate of the highlighted spread. Right clicking either a spread or parent page will show options for duplication, editing, and moving pages around.

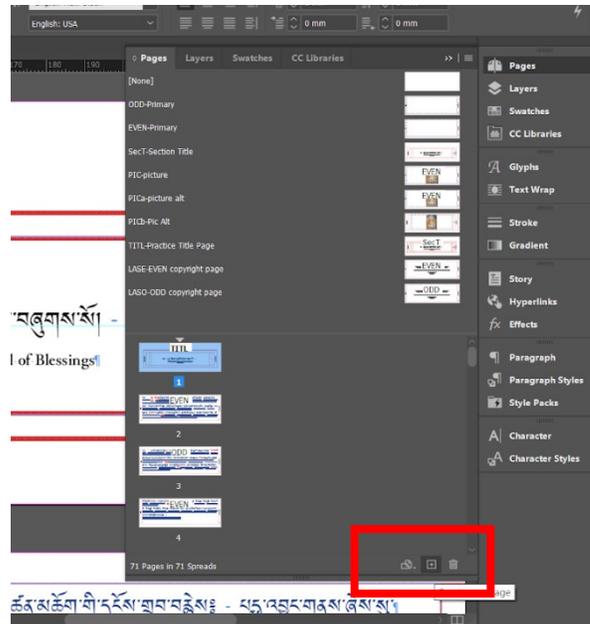


Figure 69: Icon for New Parent Page

## MANAGING MULTIPLE AUTHORS

Like with any publication project, users must be aware of how to manage multiple editors and authors. For Katog Choling, this means not only noting revisions, but also means managing the non-English and non-default fonts involved in projects. Anytime a new writer or editor is brought onto the project, they should be sent either a Package format of the document or sent all the fonts contained in the project.

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### SENDING PACKAGE FORMAT

To send a Package form of the document, click the File menu and select the Package option; you can also use the shortcut *CTRL + ALT + SHIFT + P*. From the window that appears, click Package and send the document; this should send to the recipient a PDF version, a InDesign file, all special fonts, and all linked images.

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## DOWNLOADING & SENDING FONTS

Fonts used in *pujas* prayer booklets can also be acquired by asking Wyk Parish (<[wykananda@gmail.com](mailto:wykananda@gmail.com)>) for individual fonts for installation, or can be sent by other members who have downloaded them once before. Once received by a new editor or author, each font file can be double clicked and the Install button clicked on the resulting window. Figure 70 highlights this window and the Install button.



**Figure 70: Installing Fonts**

## FURTHER QUESTIONS

As a final note, new InDesign users can contact Caitlin Grussing (<[caitlin.arkens@katogcholing.com](mailto:caitlin.arkens@katogcholing.com)>) or Wyk Parish (<[wykananda@gmail.com](mailto:wykananda@gmail.com)>) with further questions on InDesign, or can browse online Adobe InDesign tutorials at <https://helpx.adobe.com/indesign/faq.html>.

# PUJAS PRAYER BOOKLETS

This section covers the InDesign formatting of *pujas* practice prayer booklets. More specifically, this formatting is based upon the *Practice of the Guru for Swift Bestowal of Blessings* or *Guru Sadhana* practice developed from 2022 through 2023. While currently only this one project uses InDesign, Katog Choling plans on using Adobe InDesign for future projects. For *pujas* projects such as this, there are two (2) main kinds of formatting: Style Formatting (e.g. Character and Paragraph Styles) and Parent Page Layouts.

## STYLE FORMATTING

InDesign Style formatting — not meaning style in the sense of word choice, but rather the specific Style's that apply preset character formats — is divided into two kinds: Paragraph Styles and Character Styles.

---

### PARAGRAPH STYLES

Paragraph Styles are used to make formatting of elements such as Tracking, Leading, font size, typeface, and font color consistent across a document. Due to the content of *pujas*, these come to three (3) neat categories:

- paragraphs for Tibetan script,
- for English translation, and
- for romanization/transliteration.

**Note that while these Styles denote the intended content of within a line of text, they have their exceptions.** In general, Tibetan script paragraphs will only have Tibetan characters, but for transliteration and English translation

paragraphs, it may be more mixed. For example, an English translation Paragraph Style might include content that is transliteration, and vice versa. Often, instances such as this appear when there are space constraints on a page.

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## TIBETAN SCRIPT PARAGRAPH FORMATS

This section outlines the specific Tibetan Paragraph Styles contained in *Guru Sadhana*, titled as the following:

- “Tibetan,”
- “Tibetan Small Notes,”
- “Tib Small Notes top of page,”
- “Tib Title Page,” and
- “Tib top line condensed.”

Note that, for Tibetan paragraphs, the given Style implies the content, and generally there are three (3) different kinds of content:

- Main text of practice,
- Small notes on practice, and
- Title page text.

However, “Tib top line condensed” does not relate to content, but rather is applied for unique formatting on pages with space constraints and unique vertical formatting.

### “Tibetan”

This Paragraph Style is applied generally as the base style for all Tibetan script. Note that, for Tibetan paragraphs, the given Style

implies the content, and in this case, the “Tibetan” Paragraph Style implies that it is the main prayer, as compared to Tibetan script for small notes or title pages.

Basic Character Format settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 18 points, with
- leading 12 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 2.7 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 2 mm space after.

Tabs settings should be the following:

- A left-justified tab at 29.633 mm.

All other settings should be default.

“Tibetan Small Notes”

This Paragraph Style is applied generally as the base paragraph style used when a Tibetan paragraph is exclusively small notes. If a paragraph is a mix of small notes and larger main script, then the "Tibetan" paragraph style is used.

Basic Character Format settings should be the following:

BabelStone Tibetan font family,

- regular style,
- size 14 points, and
- leading 20 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 2 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before and 0 mm after.

Tabs settings should be the following:

- A left-justified tab at 29.633 mm.

All other settings should be default.

**"Tib Small Notes top of page"**

Similar to “Tibetan Small Notes,” this Paragraph Style is applied generally as the base paragraph style for when the top line of a Tibetan paragraph is exclusively small notes. It is based upon “Tibetan Small Notes.”

Basic Character Format settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 14 points, and
- leading 20 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 2.1 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 1 mm space after.

Tabs settings should be the following:

- A left-justified tab at 29.633 mm.

All other settings should be default.

“Tib Title Page”

This Paragraph Style is applied as the style specifically for Tibetan script on title pages. It is based upon “Tibetan.”

Basic Character Format settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 21 points, and
- leading 12 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 5 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 4 mm space after.

Tabs settings should be the following:

- A center-justified tab at 95.7 mm.

All other settings should be default.

“Tib top line condensed”

This Paragraph Style is applied as the style specifically for when the Tibetan script at the top of a page is condensed vertically. It is based

upon “Tibetan.” In other words, this paragraph style is used to get more script on the page, top to bottom. **This paragraph style cannot be used with some Tibetan characters** (e.g the OM character), because such syllables are taller and will rise too far up the page. When using this style, check to make sure that no text goes above the inset of the text box.

Basic Character Format settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 18 points, and
- leading 12 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 4.7 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 1.2 mm space after.

Tabs settings should be the following:

- A center-justified tab at 29.633 mm.

All other settings should be default.

---

## ENGLISH TRANSLATION PARAGRAPH FORMATS

This section outlines the specific English translation Paragraph Styles contained in *Guru Sadhana*, titled as the following:

- “English,”
- “English to Eng/Transliteration,”
- “English to Tib small notes,”
- “Eng Title Page,”
- “EngSub Title Page,”
- “Endnote Body,” and
- “Endnote header.”

Note that, for English translation paragraphs, the given Style implies **both** the content **and sometimes** what follows. Generally, there are three (3) considerations:

- if the text is followed by Tibetan, by transliteration, or by small notes of any language;
- if the text is part of a title page; and
- if the text is part of an Endnote.

“English”

“English to Eng/Transliteration”

“English to Tib small notes”

“Eng Title Page”

“EngSub Title Page”

“Endnote Body”

“Endnote header”

This Paragraph Style is applied as the style specifically for the title of an endnote. It is based upon “Eng Title Page.”

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- semibold style,
- size 12 points, and
- leading 12 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift -3 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 1 mm space after.

All other settings should be default.

---

## TRANSLITERATION PARAGRAPH FORMATS

This section outlines the specific Paragraph Styles for transliteration lines contained in *Guru Sadhana*, titled as the following:

- “Transliteration,”
- “Tr to Tr,”
- “Tr to Tibetan,” and
- “Tr to Tib + sm notes.”

Note that, for transliteration paragraphs, the given Style implies **both** the content **and always** what follows. Generally there are four (4) considerations: if the text is followed by

- English translation,
- more transliteration,
- Tibetan script, and
- Tibetan script and small notes.

#### “Transliteration”

This Paragraph Style is generally applied for transliteration lines.

Note that, in comparison to “Tr to Tibetan,” this Style is used for a transliteration paragraph when an English translation paragraph directly follows it.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- bold style,
- size 11 points, and

- leading 13 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 0 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before and space after.

All other settings should be default.

#### “Tr to Tibetan”

This Paragraph Style is applied for a transliteration paragraph when a Tibetan paragraph follows it.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- light italic style,
- size 11 points, and
- leading 13 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 0 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 2.5 mm space after.

All other settings should be default.

#### “Tr to Tr”

This Paragraph Style is applied for a transliteration paragraph when another transliteration paragraph follows it. It is based upon “Tr to Tibetan.”

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- light italic style,
- size 11 points, and
- leading 13 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 0 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and

- 2.5 mm space after.

All other settings should be default.

#### “Tr to Tib + sm notes”

This Paragraph Style is applied for a transliteration paragraph when a Tibetan paragraph with both larger main script and small notes follows it. It is based upon “Tr to Tibetan.”

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- light italic style,
- size 11 points, and
- leading 13 points.

Advanced Character Formats should be the following:

- 100% horizontal and vertical scale,
- baseline shift 0 points, and
- 0 degrees skew.

Indents and Spacing settings should be the following:

- 0 mm in left, right, and first line indents,
- 0 mm space before, and
- 6.58 mm space after.

All other settings should be default.

---

## CHARACTER STYLES

Character Styles are used to make formatting of elements such as Tracking, Leading, font size, typeface, and font color consistent across a document. The Character Style used **denotes its content and context**, or, more specifically, **both the content of its characters and its (paragraph) usage**. For example, the “Tibetan Main black” and “Tibetan Small Notes black” Character Styles denote the main prayer in Tibetan and the small notes of instruction in Tibetan, respectively, and their names also further imply that they are part of a **paragraph of Tibetan**. However, a more complicated example would be “Eng/Tr Mantra black”: characters which use this Style indicate **mantra content** that is **on a paragraph spanning or connecting** an English translation paragraph and a transliteration paragraph. See chapter “Eng/Tr Mantra black” for an example. Due to possible **paragraphs** for characters, there are six (6) categories of Character Styles:

- pagination paragraph characters,
- English translation paragraph characters,
- combined translation/transliteration paragraph characters,
- transliteration paragraph characters,
- Tibetan script paragraph characters, and
- title page characters.

Put another way, the **folder under which a Character Style** determines what **context in which it is used**, while the **specific name** determines what **content it reflects**. For example, “English Sanskrit black” indicates characters on a line of English translation that contain transliteration of Sanskrit; similarly, the “Eng/Tr

Repeat Note black” indicates English notes on repetition that are on a paragraph which connects both transliteration and English translation.

---

## PAGINATION PARAGRAPHS’ CHARACTER FORMATS

This section outlines the specific Character Styles for pagination contained in *Guru Sadhana*, titled as the following:

- “Header”

and

- “Page numbers.”

### “Header”

This Character Style is applied for English characters in the header on the column on the right side of each page.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- italic style, and
- size 10 points.

All other settings should be default.

### “Page numbers”

This Character Style is applied for the numeric page numbers in the header on the column on the right side of each page. It is based upon “English Main black.”

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- regular style, and
- size 10 points.

All other settings should be default.

---

## ENGLISH TRANSLATION PARAGRAPHS' CHARACTER FORMATS

This section outlines the specific English translation Character Styles contained in *Guru Sadhana*, titled as the following:

- “English Main black,” “English Main blue,” and “English Main red,”
- “English Sanskrit black,” “English Sanskrit blue,” and “English Sanskrit red,”
- “English Repeat notes black,” and “English Repeat Notes blue,”
- “English Mantra black,” “English Mantra blue,” and “English Mantra red,” and
- “Eng space after intro syllables,” “English space around mantras,” and “English space around repeat notes.”

**Note** that the Styles within this folder of Styles are **for characters that end up on a line of English translation**. For instance, “English Sanskrit black” and its variations denote characters of transliterations of Sanskrit that are on the same line as English translation. Similarly, “English Mantra black” and its variations denote characters of mantra transliteration that are on the same line as English translation. **In other words, not all Styles under this designation are English content.**

“English Main black”

This Character Style is applied for the bulk of English translation; more specifically, this black text is used for the root text and sadhana sequence that accompanies it.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- regular style, and
- size 12 points.

All other settings should be default.

#### “English Main blue”

This Character Style is applied for the bulk of English translation; more specifically, this blue text is used for auxiliary prayers, as compared to the black text which is used for root text and sadhana sequences. It is based on “English Main black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “English Main red”

This Character Style is applied for some English translation; however, this red text is only used on the first **letter** of the English that begins a section. It is based on “English Main black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

#### “English Sanskrit black”

This Character Style is applied specifically for transliteration of Sanskrit.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- regular style,
- size 12 points, and
- small caps case.

All other settings should be default.

#### “English Sanskrit blue”

This Character Style is applied specifically for transliteration of Sanskrit. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on “English Sanskrit black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “English Sanskrit red”

This Character Style is applied specifically for some transliteration of Sanskrit; however, this red text is only used on the **introductory syllables** of transliteration that begin a section. It is based on “English Sanskrit black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

#### “English Repeat Notes black”

This Character Style is applied specifically for repeat notes on translation in English. It is based upon “Small Notes black.” Figure FIGUREXXX shows an example.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- italic style,
- size 11 points, and
- normal case.

All other settings should be default.

#### “English Repeat Notes blue”

This Character Style is applied specifically for repeat notes on translation in English. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on “English small notes black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “English Mantra black”

This Character Style is applied specifically for transliteration of mantras. It is based on “English Sanskrit black.” **Note that this style is only used if there are space constraints.** For mantras, typically the “Eng/Tr Mantra black” (or blue) character style is used, which has a baseline shift. However, if there are space constraints, then the mantra is placed on both the English and transliteration lines — in

that instance, this character style is used on the English line. Figure FIGUREXXX shows an example.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- regular style,
- size 12 points, and
- small caps case.

All other settings should be default.

#### “English Mantra blue”

This Character Style is applied specifically for transliteration of mantras. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “English Mantra black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12). See “English Mantra black” for specifications on the unique instance in which this would be used (but as an alternative to the black version). Figure FIGUREXXX shows an example.

#### “Eng space after intro syllables”

This Character Style is applied specifically for enlarging the space between transliteration syllables that start a line and those words that follow. **This Character Style should only be used as a single space.** It is identical to “Tr space.” Figure FIGUREXXX shows an

example.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- regular style,
- size 12.1 points, and
- normal case.

Advanced Character Formats settings should be the following:

- 550% horizontal scale.

All other settings should be default.

“English space around mantras”

This Character Style is applied specifically for enlarging the space around transliteration of mantras. It is based upon “English Main black.” **This Character Style should only be used as a single space.**

Add sentence here about multi-purpose use. It is based on “English Main black.”

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- condensed medium style,
- size 10.5 points, and
- all caps case.

Advanced Character Formats should be the following:

- 300% horizontal scale.

All other settings should be default.

#### “English space around repeat notes”

This Character Style is applied specifically for enlarging the space around English instructions on repeating mantras. It is based on “English space around mantras.” **This Character Style should only be used as a single space.** Note that English instructions typically appear on the transliteration line (i.e. an “Eng/Tr” line) with baseline shift. **However**, the “English” in this particular character style denotes that in this instance the repeat notes are on an “English translation” line. Figure FIGUREXXX shows an example.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- condensed medium style,
- size 10.5 points, and
- all caps case.

Advanced Character Formats should be the following:

- 550% horizontal scale.

All other settings should be default.

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## ENG/TRANSLITERATION PARAGRAPHS’ CHARACTER FORMATS

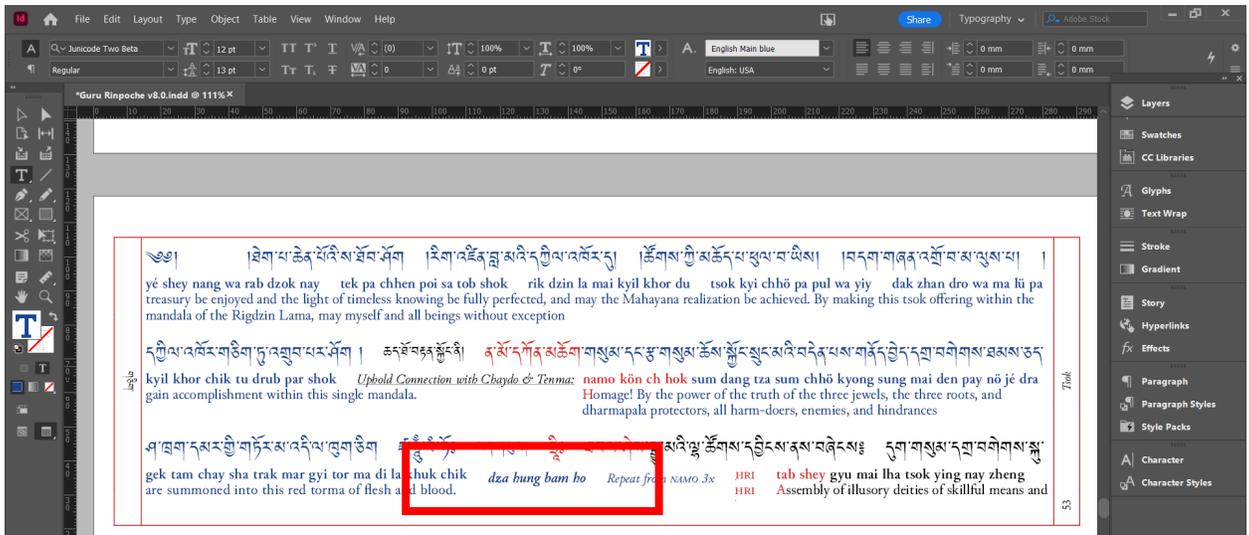
This section outlines the specific Character Styles contained in *Guru*

*Sadhana* for characters in paragraphs that span or connect **both** an English

translation paragraph and a transliteration paragraph. These are titled as the following:

- “Eng/Tr Mantra black,” “Eng/Tr Mantra blue,” and “Eng/Tr Mantra red,”
- “Eng/Tr Repeat Note black,” and “Eng/Tr Repeat Note blue,”
- “Eng/Tr Small Notes black,” “Eng/Tr Small Notes blue,” and “Eng/Tr Small Notes red.”

**Note** that the Styles within this folder of Styles are **for characters that span both lines of English translation and lines of transliteration.** For instance, “Eng/Tr Mantra black” and its variations denote characters of mantra transliterations that line up with **both** paragraphs of English translation and paragraphs of transliteration. Figure 71 shows an example. Due to this unique characteristic of spanning two paragraphs, **all characters should be transliteration or English.**



**Figure 71: Sample Eng/Tr Character Style**

### “Eng/Tr Mantra black”

This Character Style is applied specifically for transliteration of main text mantras which span or connect **both** a paragraph of English translation and a paragraph of transliteration. The black text color indicates the mantra is part of the root text or a sadhana sequence that accompanies it. It is based upon “Mantra black.”

Basic Character Formats settings should be the following:

- Junicode Two Katog font family,
- bold style, and
- size 12.3 points.

Advanced Character Formats settings should be the following:

- baseline shift -3 points.

All other settings should be default.

Figure 72 shows an example.

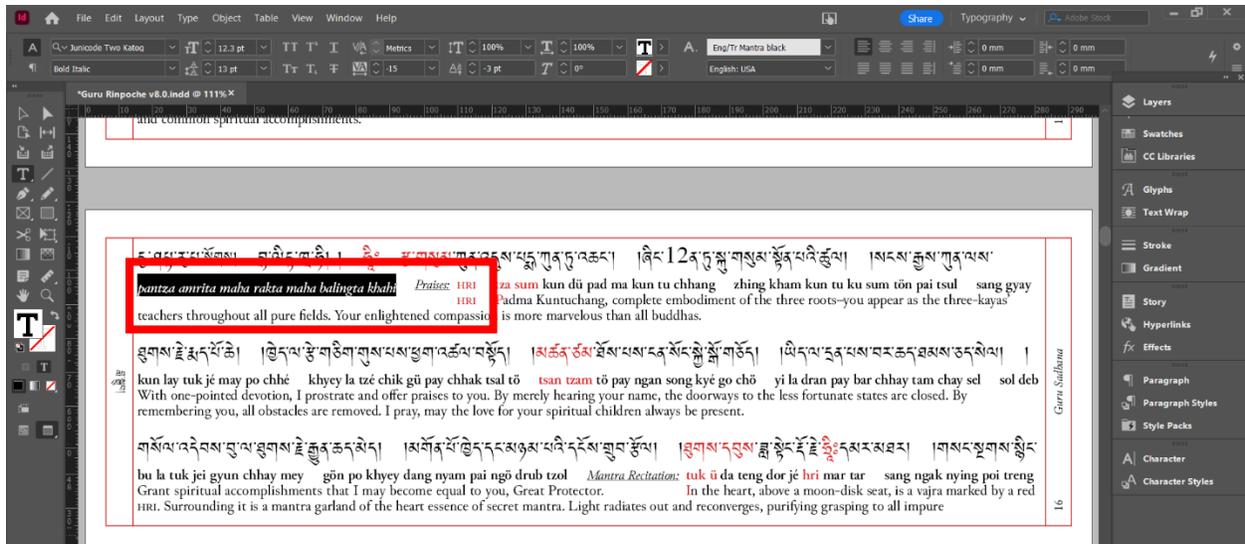


Figure 72: Example "Eng/Tr Mantra black"

"Eng/Tr Mantra blue"

This Character Style is applied specifically for transliteration of auxiliary prayer mantras which span or connect **both** a paragraph of English translation and a paragraph of transliteration. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice's text. It is based on and used similarly to "Eng/Tr Mantra black," with the only difference being the change of the text color to "Text Blue" (or CMYK 98,81,4,12). See "Eng/Tr Mantra black" for specifications on the unique instance in which this would be used (but as an alternative to the black version). Figure 73 shows an example.



### “Eng/Tr Repeat Note black”

This Character Style is applied specifically for notes on repetition of prayers mantras which span or connect **both** a paragraph of English translation and a paragraph of transliteration; the black text color indicates the notes are part of the root text or a sadhana sequence that accompanies it. It is based upon “Small Notes black.”

Basic Character Formats settings should be the following:

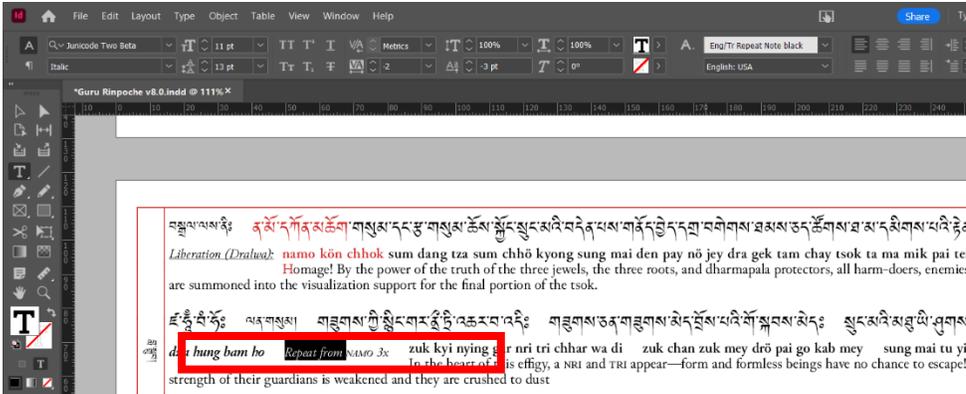
- Junicode Two Beta font family,
- italic style, and
- size 11 points.

Advanced Character Formats settings should be the following:

- baseline shift -3 points.

All other settings should be default.

Figure 75 shows an example.



**Figure 75: Example "Eng/Tr Repeat Note black"**

**"Eng/Tr Repeat Note blue"**

This Character Style is applied specifically for notes on repetition of prayers or mantras which span or connect **both** a paragraph of English translation and a paragraph of transliteration. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Eng/Tr Repeat Note black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

**"Eng/Tr Small Notes Mantra black"**

This Character Style is applied for mantra transliteration that shows up or is referenced in small instructional notes which span or connect **both** a paragraph of English translation and a paragraph of transliteration; more specifically, this black text is used for the root text and sadhana sequence that accompanies it. It is based upon “Small Notes Mantra black.”

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- italic style,
- size 11 points,
- small caps case.

Advanced Character Formats settings should be the following:

- baseline shift -3 points.

All other settings should be default.

Figure 76 shows an example.

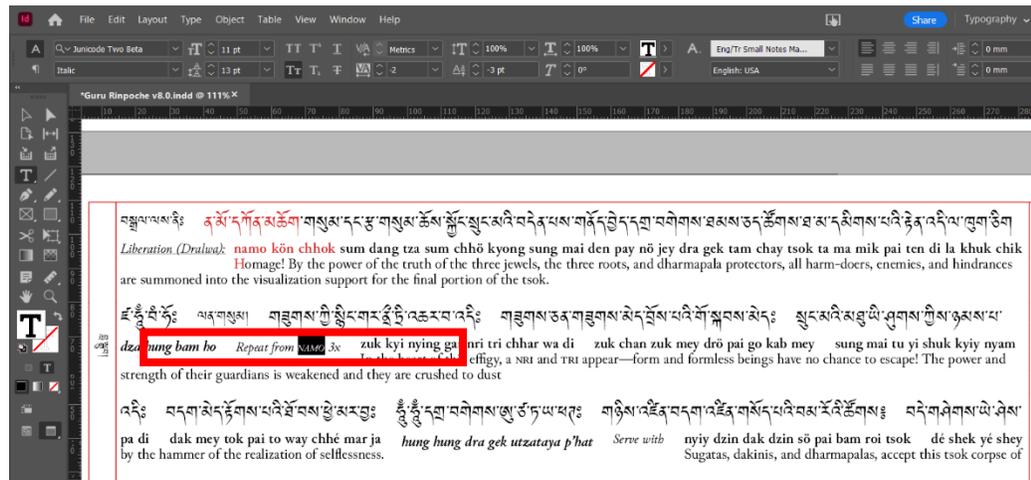


Figure 76: Example "Eng/Tr Small Notes Mantra black"

“Eng/Tr Small Notes Mantra blue”

This Character Style is applied for mantra transliteration that shows up or is referenced in small instructional notes which span or connect **both** a paragraph of English translation and a paragraph of transliteration. Generally, blue text indicates auxiliary prayers,

although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Eng/Tr Small Notes Mantra black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Eng/Tr Small Notes Mantra red”

This Character Style is applied for mantra transliteration that shows up or is referenced in small instructional notes which span or connect **both** a paragraph of English translation and a paragraph of transliteration; however, this red text is only to be used if the **introductory syllables** of such text also **begins a section**. It is based on “Eng/Tr Small Notes Mantra black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

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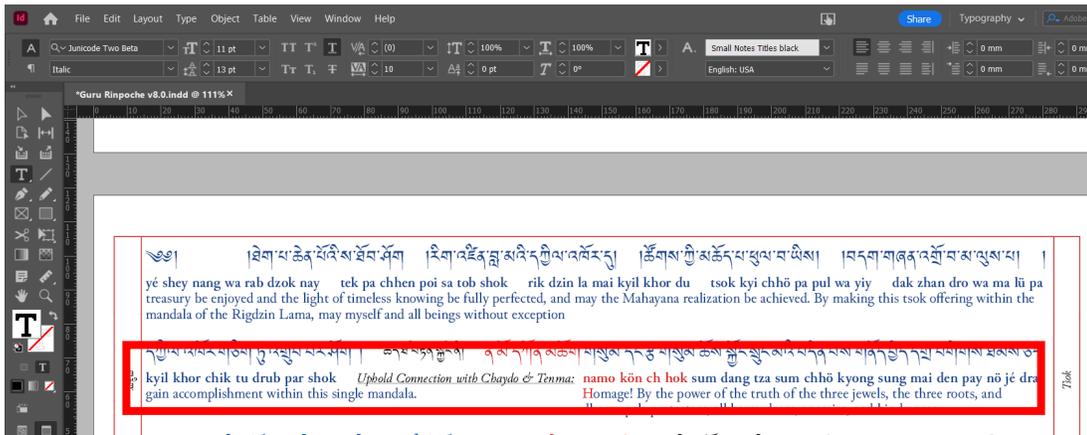
## TRANSLITERATION PARAGRAPHS’ CHARACTER FORMATS

This section outlines the specific Character Styles contained in *Guru Sadhana* for characters on transliteration lines or in transliteration paragraphs. These are titled as the following:

- “Tr Main black,” “Tr Main blue,” and “Tr Main red,”
- “Small Notes black,” and “Small Notes blue,”
- “Small Notes Titles black,” and “Small Notes Titles blue,”
- “Repeat Note black,” and “Repeat Note blue,”
- “Small Notes Mantra black,” “Small Notes Mantra blue,” and “Small Notes Mantra red,”
- “Mantra black,” “Mantra blue,” and “Mantra red,”

- “Tr Intro black,” “Tr Intro blue,” and “Tr Intro red,” and
- “Tr space.”

**Note** that the Styles within this folder of Styles are **for characters that end up on a line of transliteration**. For instance, “Small Notes Titles black” and its variations denote characters of **English translation** of prayer titles that are *alongside* and on a transliteration line. Due to this unique instance, **some characters will be actual transliteration while others may be English translation**. Figure 77 shows an example.



**Figure 77: Example Transliteration Line**

**“Tr Main black”**

This Character Style is applied for the bulk of transliteration; more specifically, this black text is used for transliteration of the root text or a sadhana sequence that accompanies it.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- bold style,

- size 12.1 points, and
- normal case.

All other settings should be default.

#### “Tr Main blue”

This Character Style is applied specifically for the bulk of transliteration. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Tr Main black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Tr Main red”

This Character Style is applied specifically for some transliteration; however, this red text is only used on the **introductory syllables** of a transliteration that begins a section. It is based on “Tr Main black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

#### “Small Notes black”

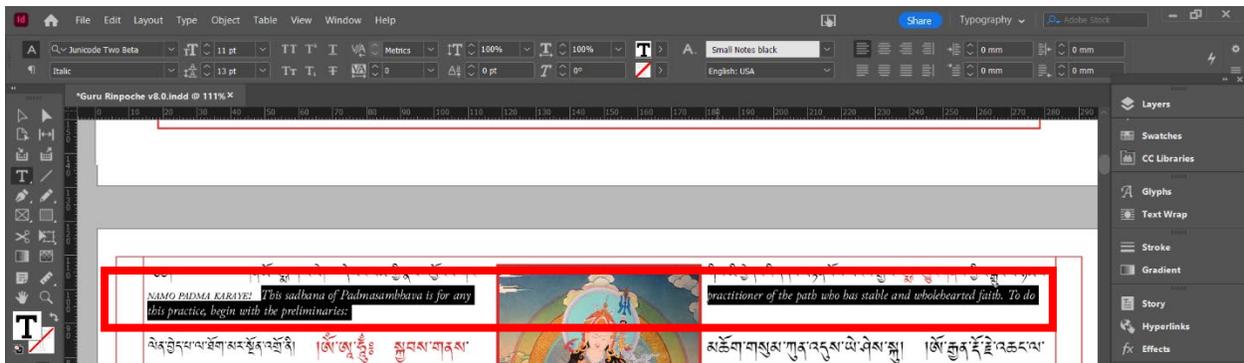
This Character Style is applied for small instructional notes of a practice that **appear on or where a transliteration line would normally be** (such as under a line of Tibetan). More specifically, this black text is used for instructions or notes on the root text or a sadhana sequence that accompanies it.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- italic style,
- size 11 points, and
- normal case.

All other settings should be default.

Figure 78 shows an example.



**Figure 78: Example Small Notes Transliteration Line**

#### “Small Notes blue”

This Character Style is applied specifically for small instructional notes of a practice that **appear on or where a transliteration line would normally be** (such as under a line of Tibetan). Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Small Notes black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Small Notes Titles black”

This Character Style is applied specifically for titles in small notes that **appear on or where a transliteration line would normally be** (such as under a line of Tibetan); more specifically, this black text is used for titles in the root text or a sadhana sequence that accompanies it. It is based upon “Small Notes black.”

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- italic style,
- size 11 points,
- normal case, and
- underlined.

All other settings should be default.

#### “Small Notes Titles blue”

This Character Style is applied specifically for titles in small notes that **appear on or where a transliteration line would normally be** (such as under a line of Tibetan). Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Small Notes Titles black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Repeat Note black”

This Character Style is applied specifically for notes on repetition that **appear on or where a transliteration line would normally be** (such

as under a line of Tibetan); more specifically, this black text is used for the root text or a sadhana sequence that accompanies it. It is based upon “Small Notes black.”

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- italic style,
- size 11 points, and
- normal case.

All other settings should be default.

#### “Repeat Note blue”

This Character Style is applied specifically for notes on repetition that **appear on or where a transliteration line would normally be** (such as under a line of Tibetan). Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Repeat Note black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Small Notes Mantra black”

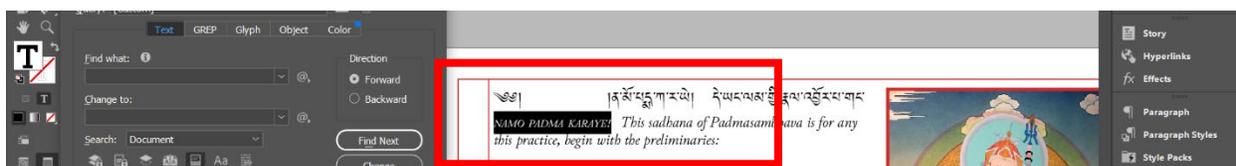
This Character Style is applied for **mantra transliteration** that is **mentioned in a small note** which **appears on or where a transliteration line would normally be** (such as under a line of Tibetan). More specifically, this black text is used for the root text or a sadhana sequence that accompanies it.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- italic style,
- size 11 points, and
- small caps case.

All other settings should be default.

Figure 79 shows an example.



**Figure 79: Example Small Notes Mantra on Transliteration Line**

#### “Small Notes Mantra blue”

This Character Style is applied specifically for **mantra transliteration** that is **mentioned in a small note** which **appears on or where a transliteration line would normally be** (such as under a line of Tibetan). Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Small Notes Mantra black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Small Notes Mantra red”

This Character Style is applied specifically for **mantra transliteration** that is **mentioned in a small note** which **appears on or where a transliteration line would normally be** (such as under a line of Tibetan). However, red text indicates the beginning of a section, and is only used on the **introductory syllables** of transliteration beginning a section. Otherwise, it is based on and used similarly to “Small Notes Mantra black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8). This instance is rare, due to small notes often not beginning sections.

#### “Mantra black”

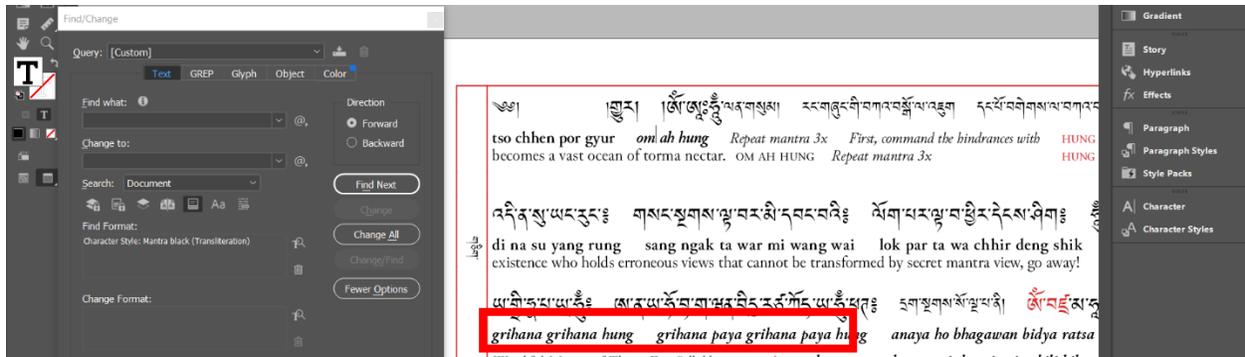
This Character Style is applied for **mantra transliteration** that **appears on or where a transliteration line would normally be** (such as under a line of Tibetan). Note that this is the most common kind of mantra transliteration, alongside the blue variant. This black text is used for the root text or a sadhana sequence that accompanies it. It is based upon “Tr Main black.”

Basic Character Formats settings should be the following:

- Junicode Two Katog font family,
- bold italic style,
- size 12.3 points, and
- normal case.

All other settings should be default.

Figure 80 shows an example.



**Figure 80: Example "Mantra black" on Transliteration Line**

**"Mantra blue"**

This Character Style is applied specifically for **mantra transliteration** that **appears on or where a transliteration line would normally be** (such as under a line of Tibetan). Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice's text. It is based on and used similarly to "Mantra black," with the only difference being the change of the text color to "Text Blue" (or CMYK 98,81,4,12).

**"Mantra red"**

This Character Style is applied specifically for **mantra transliteration** that **appears on or where a transliteration line would normally be** (such as under a line of Tibetan); however, this red text is only used on the **introductory syllables** of transliteration that begin a section. It is based on "Mantra black," with the only difference being the change of the text color to "Text Red" (or CMYK 2,96,92,8).

**"Tr space"**

This Character Style is applied specifically for enlarging the space between phrases of transliteration. It is based on “Tr Main blue.” **This Character Style should only be used as a single space.** Its shortcut should be designated as *Shift + Alt + A*.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- regular style,
- size 12.1 points, and
- normal case.

Advanced Character Formats should be the following:

- 550% horizontal scale.

All other settings should be default.

“Tr Intro black”

This Character Style is **primarily developmental**, meaning it serves as the basis for “Tr Intro red” and nothing else; **it is not applied to any text within the *Guru Sadhana* pujas.** It is based upon “English Sanskrit black.”

Basic Character Formats settings should be the following:

- Junicode Two Katog font family,
- regular style,
- size 12 points, and
- small caps case.

All other settings should be default.

#### “Tr Intro red”

This Character Style is applied specifically for the transliteration syllables which begin a section; this red text indicates that such text **begins a section**. It is based on “Tr Intro black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

---

## TIBETAN PARAGRAPHS’ CHARACTER FORMATS

This section outlines the specific Character Styles contained in *Guru Sadhana* for characters in paragraphs that span or connect **both** an English translation paragraph and a transliteration paragraph. These are titled as the following:

- “Tibetan Main black,” “Tibetan Main blue,” and “Tibetan Main red,”
- “Tibetan Small Notes black,” “Tibetan Small Notes blue,” and “Tibetan Small Notes red,”
- “Small Notes top of page black,” “Small Notes top of page blue,” and “Small Notes top of page red,”
- “Tibetan space,” “Ukhyud Main space,” and “Ukhyud Small space,” and
- “Eng Main copyright,” and “Eng Bold copyright.”

**Note** that the Styles within this folder of Styles are **for characters used on lines of Tibetan. All characters should be Tibetan script.**

#### “Tibetan Main black”

This Character Style is applied for the bulk of Tibetan script; more specifically, this black text is used for the root text or a sadhana sequence that accompanies it.

Basic Character Formats settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 18 points,
- leading 12 points,
- tracking 20 points,
- small caps case.

Advanced Character Formats settings should be the following:

- 100% horizontal and vertical scale,
- baseline shift 2.7 points,
- 0 degrees skew.

All other settings should be default.

#### **“Tibetan Main blue”**

This Character Style is applied for the bulk of Tibetan script.

Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Tibetan Main black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

### “Tibetan Main red”

This Character Style is applied specifically for the Tibetan script which begins a section; this red text is only used on the **introductory words** in Tibetan script that begin a section. It is based on “Tibetan Main black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

### “Tibetan Small Notes black”

This Character Style is applied specifically for small instructional notes in Tibetan on the practice. More specifically, this black text is used for the root text or a sadhana sequence that accompanies it. It is based upon “Tibetan Main black.”

Basic Character Formats settings should be the following:

- BabelStone Tibetan font family,
- regular style, and
- size 14 points.

Advanced Character Formats settings should be the following:

- baseline shift 4.5 points.

All other settings should be default.

### “Tibetan Small Notes blue”

This Character Style is applied specifically for small instructional notes in Tibetan on the practice. Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used

for a main practice’s text. It is based on and used similarly to “Tibetan Small Notes black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Tibetan Small Notes red”

This Character Style is applied specifically for small instructional notes in Tibetan on the practice **which begin a section**; this red text is only used on the **introductory words** in Tibetan that begin a section. It is based on “Tibetan Small Notes black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

#### “Small Notes top of page black”

This Character Style is applied specifically for when a line of Tibetan at the top of a page is **exclusively small notes** on instruction. More specifically, this black text is used for the root text or a sadhana sequence that accompanies it.

Basic Character Formats settings should be the following:

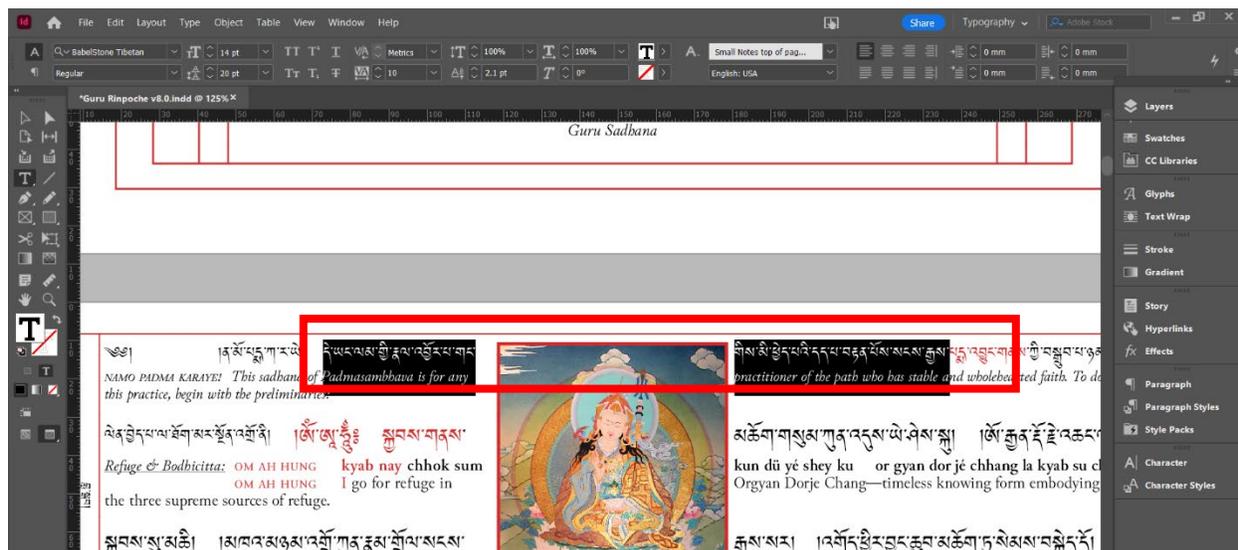
- BabelStone Tibetan font family,
- regular style, and
- size 14 points.

Advanced Character Formats settings should be the following:

- baseline shift 2.1 points.

All other settings should be default.

Figure 81 shows an example.



**Figure 81: Example Small Notes Tibetan at Top of Page**

“Small Notes top of page blue”

This Character Style is applied specifically for when a line of Tibetan at the top of a page is **exclusively small notes** on instruction.

Generally, blue text indicates auxiliary prayers, although in some instances this Style might be used for a main practice’s text. It is based on and used similarly to “Small Notes top of page black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

“Small Notes top of page red”

This Character Style is applied specifically for when a line of Tibetan at the top of a page is **exclusively small notes** on instruction; more specifically, this red text is used only for (and to indicate) the **introductory syllables** of Tibetan notes that begin a section. It is

based on “Small Notes top of page black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

### “Tibetan space”

This Character Style is applied specifically for enlarging the space between phrases of Tibetan script. **This Character Style should only be used as a single space.** Its shortcut should be designated as *Shift + Alt + S*.

Basic Character Format settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 18 points,
- leading 12 points,
- tracking 20 points,
- small caps case.

Advanced Character Formats settings should be the following:

- 300% horizontal scale, and
- baseline shift 2.7 points.

All other settings should be default.

### “Ukhyud Main space”

This Character Style is applied specifically for enlarging the space between the *ukhyud* symbol beginning a section and the Tibetan

script that follows **for normal Tibetan script** (e.g. not small notes Tibetan). **This Character Style should only be used as a single space.**

Basic Character Format settings should be the following:

- size 18 points.

Advanced Character Formats settings should be the following:

- 200% horizontal scale.

All other settings should be default.

#### “Ukhyud Small space”

This Character Style is applied specifically for enlarging the space between the *ukhyud* symbol beginning a section and the Tibetan script that follows **for small notes in Tibetan script** (e.g. not the main text in Tibetan). **This Character Style should only be used as a single space.**

Basic Character Format settings should be the following:

- BabelStone Tibetan font family,
- regular style,
- size 14 points, and
- leading 12 points.

Advanced Character Formats settings should be the following:

- 200% horizontal scale, and
- Baseline shift 4 points.

All other settings should be default.

#### “Eng Main copyright page”

This Character Style is applied specifically for the main English text on the copyright page. It is based on “English Main black.”

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- regular style,
- size 12 points, and
- leading 16 points.

All other settings should be default.

#### “Eng Bold copyright page”

This Character Style is applied specifically for the main English text on the copyright page. It is based on “Eng Main copyright page.”

Generally, this will be the Style for the copyright line itself and the publisher’s name.

Basic Character Format settings should be the following:

- Junicode Two Beta font family,
- bold style,
- size 12 points, and
- leading 16 points.

All other settings should be default.

---

## TITLE PAGE CHARACTER FORMATS

This section outlines title page characters, specifically Character Styles contained in *Guru Sadhana*, titled as the following:

- “Eng Title Page black,” and “Eng Title Page blue,”
- “Eng Sub Title Page black,” and “Eng Sub Title Page blue,”
- “Tib Title Page black,” “Tib Title Page blue,” and “Tib Title Page red.”

For these Styles, they are divided into English titles, English subtitles, and Tibetan titles. Colors denote whether the title is the main practice or an auxiliary prayer.

### “Eng Title Page black”

This Character Style is applied for the main title’s English translation.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- bold style, and
- size 12 points.

All other settings should be default.

### “Eng Title Page blue”

This Character Style is applied specifically for the main title’s English translation. Generally, blue text indicates auxiliary prayers, and in this instance is usually used for titles other than the main practice title. It is based on and used similarly to “Eng Title Page black,” with

the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Eng Sub Title Page black”

This Character Style is applied for a practice’s English translation subtitle.

Basic Character Formats settings should be the following:

- Junicode Two Beta font family,
- italic style, and
- size 12 points.

All other settings should be default.

#### “Eng Sub Title Page blue”

This Character Style is applied for a practice’s English translation subtitle. Generally, blue text indicates auxiliary prayers, and in this instance is usually used for titles other than the main practice title. It is based on and used similarly to “Eng Sub Title Page black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Tib Title Page black”

This Character Style is applied for a practice’s Tibetan main title.

Basic Character Formats settings should be the following:

- BabelStone Tibetan font family,

- regular style, and
- size 21 points.

All other settings should be default.

#### “Tib Title Page blue”

This Character Style is applied for a practice’s Tibetan main title.

Generally, blue text indicates auxiliary prayers, and in this instance is usually used for titles other than the main practice title. It is based on and used similarly to “Tib Title Page black,” with the only difference being the change of the text color to “Text Blue” (or CMYK 98,81,4,12).

#### “Tib Title Page red”

This Character Style is applied specifically for the **introductory words** of a practice’s Tibetan title; this red text is only used on the **introductory words** of Tibetan script that begin a title. It is based on “Tib Title Page black,” with the only difference being the change of the text color to “Text Red” (or CMYK 2,96,92,8).

## PARENT PAGE LAYOUTS

In InDesign, the designer can create parent templates that they apply into individual pages of the text; this means that, if the designer wanted to change the formatting of, say, all pages with odd pagination, all the designer would have to do is change the formatting of the parent template, changing thus the formatting of all applications of that template. With the example of *Guru Sadhana*, there are specific parent templates, outlined below:

- the body pages of ODD-Primary and EVEN-Primary,
- the title pages of Sect-Section Title and TITL-Practice Title Page, and
- the copyright pages of LASE-EVEN copyright page, LASO-ODD copyright page.

**Note that all pages of *pujas* should have a width of 297 mm and a height of 105 mm.**

---

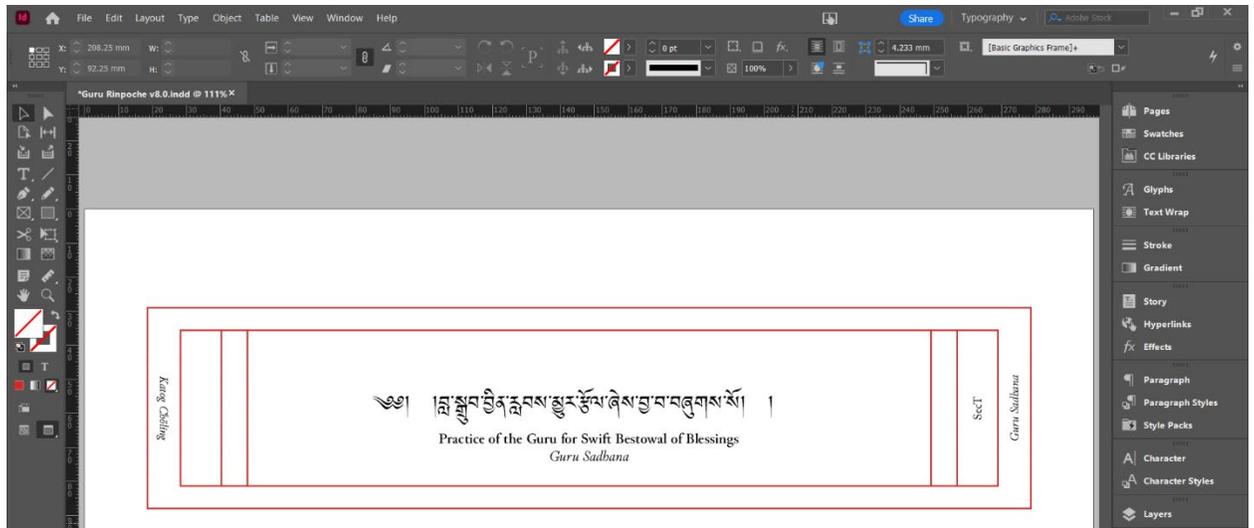
## TITLE PAGES

The parent pages specified below are to be used for title pages—either for the overall practice or subsections.

---

### SECT-SECTION TITLE

This parent page has two (2) primary parts: text boxes and decorative outlines. **Note that the “TITLE-Practice Title Page” parent page is based upon this parent page; if parent pages are being built from scratch, recreate this parent page first.** Figure 82 shows an image of what this parent page should look like.



**Figure 82: Section Title Page**

### Text Boxes

The center text box for the full title and subtitles should have the following values in the Control Panel:

- X value of 48.149 mm,
- Y value of 35.35 mm,
- Width of 200.752 mm, and
- Height of 46.3 mm.

In Text Frame Options, the following should be the settings:

- 17 mm Top inset spacing,
- 0 mm for left, right, and bottom inset spacing.

The pagination text box should have the following values in the Control Panel:

- X value of 256.571 mm,
- Y value of 81.65 mm,
- Width of 46.3 mm, and

- Height of 12.55 mm,
- 90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required.

So that the page will show the correct page number, this text box should have the Marker Special Character titled *Current Page Number* inserted.

### Decorative Graphics

The first, outermost decorative border should have the following values in the Control Panel:

- X value of 17.883 mm,
- Y value of 28.383 mm,
- Width of 261.235 mm, and
- Height of 60.235 mm,
- 3.5 points thickness,
- outline color of “Frame Red,” or CMYK 2,96,92,8, and
- no text wrap.

The second, inner-most decorative border should have the following values in the Control Panel:

- X value of 27.597 mm,
- Y value of 34.997 mm,
- Width of 241.806 mm,
- Height of 47.006 mm,

- 3.5 points thickness,
- outline color of “Frame Red,” or CMYK 2,96,92,8, and
- no text wrap.

Additionally, 4 decorative lines will divide the innermost box, with the following values in the Control Panel:

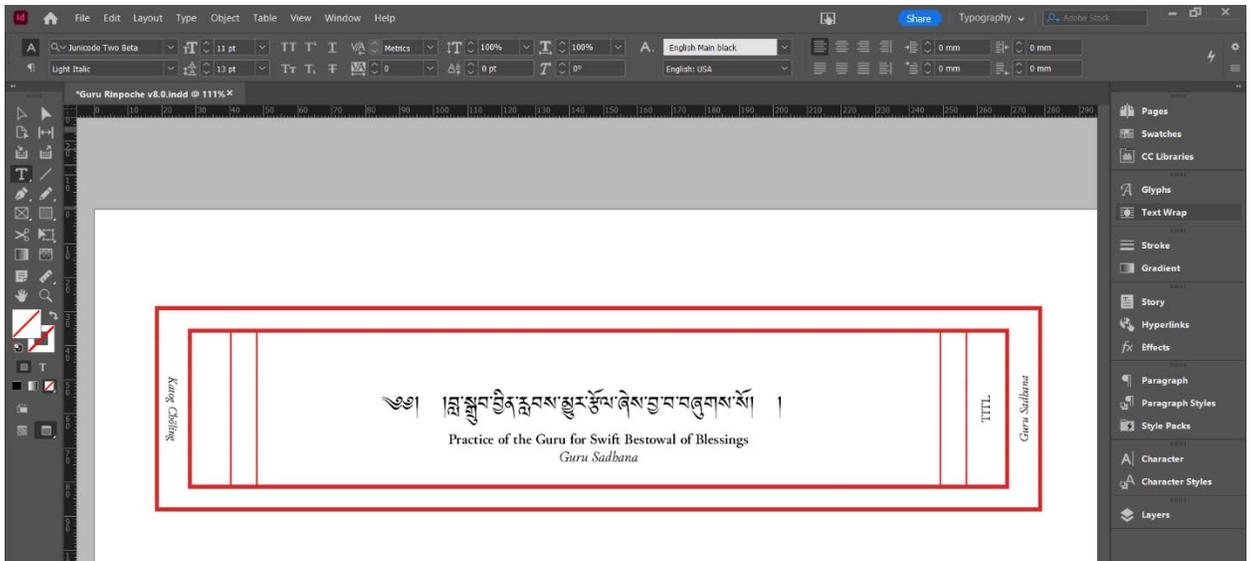
- X value of 40.176 mm, Y value of 35.35 mm, length value of 46.3 mm, and thickness of 0.5 points;
- X value of 47.796 mm, Y value of 35.35 mm, length value of 46.3 mm, and thickness of 0.5 points;
- X value of 249.077 mm, Y value of 35.35 mm, length value of 46.3 mm, and thickness of 0.5 points; and
- X value of 256.697 mm, Y value of 35.35 mm, length value of 46.3 mm, and thickness of 0.5 points;

---

## TITL-PRACTICE TITLE PAGE

This parent page has two (2) primary parts: text boxes and decorative outlines. **Note that this parent page is based upon the “SecT-Section Title” parent page and contains elements which carry over from it and cannot be edited or changed; if parent pages are being built from scratch, recreate the SecT-Section Title parent page first.**

Figure 83 shows an image of what this parent page should look like.



**Figure 83: Practice Title Page**

### Text Boxes

The center text box for the full title and subtitles should have the following values in the Control Panel:

- X value of 48.149 mm,
- Y value of 35.35 mm,
- Width of 200.752 mm, and
- Height of 46.3 mm.

In Text Frame Options, the following should be the settings:

- 17 mm Top inset spacing,
- 0 mm for left, right, and bottom inset spacing.

The text box for the pagination, which will have vertical text on the right hand of the page, should have the following values in the Control Panel:

- X value of 257 mm,
- Y value of 80.8 mm,

- Width of 44.6 mm,
- Height of 11.2 mm, and
- 90 degrees rotation angle.

Additionally, it should contain a Marker Special Character titled *Current Page Number*.

The English title text box should have the following values in the Control Panel:

- X value of 283 mm,
- Y value of 93 mm,
- Width of 85 mm, and
- Height of 8 mm,
- 90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required for the English title text box.

The Tibetan title text box should have the following values in the Control Panel:

- X value of 14 mm,
- Y value of 8 mm,
- Width of 85 mm, and
- Height of 8 mm,
- -90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required.

The text box for the main text's title, centered on the page, should have the following values in the Control Panel:

- X value of 27.597 mm,
- Y value of 34.997 mm,
- Width of 241.806 mm, and
- Height of 47.006 mm,
- 3.5 points thickness,
- outline color of "Frame Red," or CMYK 2,96,92,8,

#### Decorative Graphics

The decorative graphics should be exactly the same as on the SecT-Section Title parent page.

---

## BODY PAGES

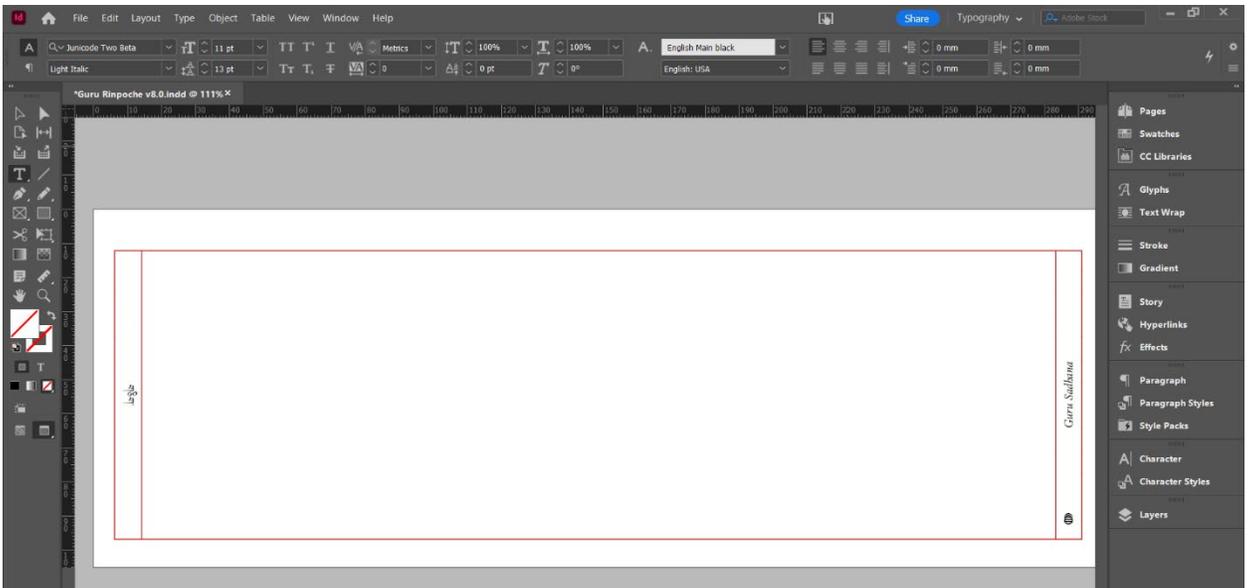
The parent pages specified below are to be used for body pages—either for the odd or even pages.

---

### ODD-PRIMARY

This parent page has two (2) parts: text boxes and decorative graphics.

Figure 84 shows this parent page.



**Figure 84: Odd Body Page**

### Text Boxes

There should be four text boxes for this parent page: the pagination, the title in English, the title in Tibetan, and the main body text.

The pagination text box should have the following values in the Control Panel:

- X value of 283 mm,
- Y value of 96.661 mm,
- Width of 11.661 mm, and
- Height of 8 mm,
- 90 degrees rotation angle,
- 0 points thickness, and
- No outline color.

Additionally, its Text Frame Options should be the following:

- 0 mm Top and Bottom inset spacing, and

- 4 mm Left and Right inset spacing.

So that the page will show the correct page number, this text box should have the Marker Special Character titled *Current Page Number*.

The English title text box should have the following values in the Control Panel:

- X value of 283 mm,
- Y value of 97 mm,
- Width of 85 mm, and
- Height of 8 mm,
- 90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required.

The Tibetan title text box should have the following values in the Control Panel:

- X value of 14 mm,
- Y value of 12 mm,
- Width of 85 mm, and
- Height of 8 mm,
- -90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required.

The body text box should have the following values in the Control Panel:

- X value of 14 mm,
- Y value of 12 mm,
- Width of 269 mm, and
- Height of 83.5 mm,
- 0 degrees rotation angle,
- 0 points thickness, and
- no outline color.

### Decorative Graphics

There should be two graphics for this parent page: an outline of the text, and a set of lines dividing that outline.

The rectangle outline should have the following values in the Control Panel:

- X value of 6 mm,
- Y value of 12 mm,
- Width of 285 mm, and
- Height of 85 mm,
- 0 degrees rotation angle,
- 1 points thickness, and
- outline color of “Frame Red,” or CMYK 2,96,92,8.

The set of lines should have the following values in the Control Panel:

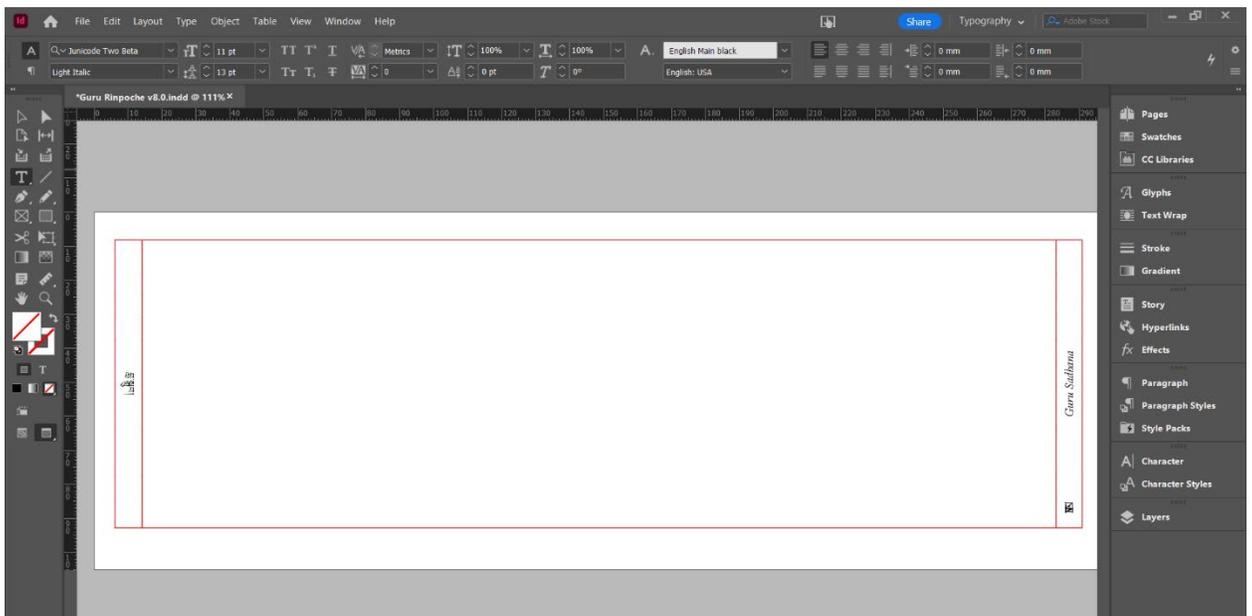
- X value of 283 mm, Y value of 12.12 mm, length of 84.78 mm, 1 point thickness, and outline of “Frame Red,” or CMYK 2,96,92,8, and
- X value of 14 mm, Y value of 12.1 mm, length of 84.8 mm, 1 point thickness, and outline of “Frame Red,” or CMYK 2,96,92,8.

---

## EVEN-PRIMARY

This parent page has two (2) parts: text boxes and decorative graphics.

Figure 85 shows this parent page.



**Figure 85: Even Body Page**

### Text Boxes

There should be four text boxes for this parent page: the pagination, the title in English, the title in Tibetan, and the main body text.

The pagination text box should have the following values in the Control Panel:

- X value of 283 mm,
- Y value of 96.661 mm,
- Width of 11.661 mm, and
- Height of 8 mm,
- 90 degrees rotation angle,
- 0 points thickness, and
- No outline color.

Additionally, its Text Frame Options should be the following:

- 0 mm Top and Bottom inset spacing, and
- 4 mm Left and Right inset spacing.

So that the page will show the correct page number, this text box should have the Marker Special Character titled *Current Page Number*.

The English title text box should have the following values in the Control Panel:

- X value of 283 mm,
- Y value of 93 mm,
- Width of 85 mm, and
- Height of 8 mm,
- 90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required.

The Tibetan title text box should have the following values in the Control Panel:

- X value of 14 mm,
- Y value of 8 mm,
- Width of 85 mm, and
- Height of 8 mm,
- -90 degrees rotation angle,
- 0 points thickness, and
- no outline color.

No additional changes for inset spacing are required.

The body text box should have the following values in the Control Panel:

- X value of 14 mm,
- Y value of 8 mm,
- Width of 269 mm, and
- Height of 83.5 mm,
- 0 degrees rotation angle,
- 0 points thickness, and
- no outline color.

### Decorative Graphics

There should be two graphics for this parent page: an outline of the text, and a set of lines dividing that outline.

The rectangle outline should have the following values in the Control Panel:

- X value of 6 mm,
- Y value of 8 mm,

- Width of 285 mm, and
- Height of 85 mm,
- 0 degrees rotation angle,
- 1 points thickness, and
- outline color of “Frame Red,” or CMYK 2,96,92,8.

The set of lines should have the following values in the Control Panel:

- X value of 283 mm, Y value of 8.14 mm, length of 84.7 mm, 1 point thickness, and outline color of “Frame Red,” or CMYK 2,96,92,8, and
- X value of 14 mm, Y value of 8.1 mm, length of 84.8 mm, 1 point thickness, and outline color of “Frame Red,” or CMYK 2,96,92,8.

---

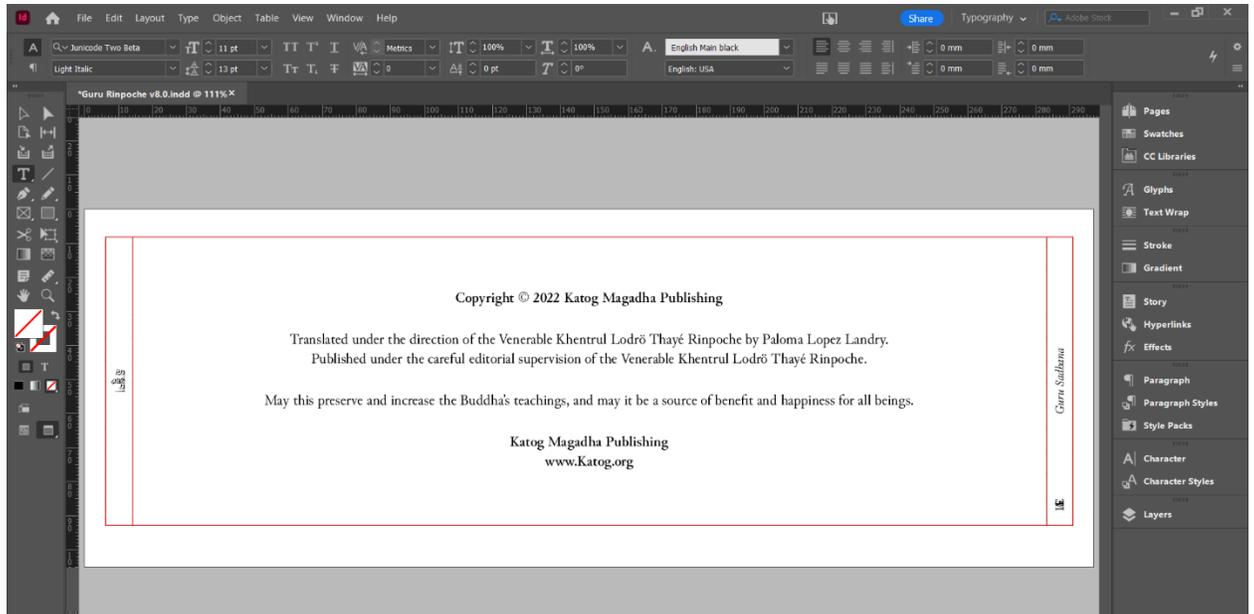
## COPYRIGHT PAGES

These parent pages should make up the last page of a *pujas* project. Note that they are nearly identical to even or odd body pages; creating a copyright page simply means duplicating the even or odd body parent page and applying the copyright information as shown below.

---

### LASE-EVEN COPYRIGHT PAGE

This parent page should be identical to the even body parent page; however, the center page should have Katog Choling’s copyright text. Figure 86 shows Katog Choling’s copyright text. To format the text correctly, the English Paragraph Style should be applied, and then the “Eng Main copyright page” and “Eng Bold copyright page” Character Styles should be applied to the proper text.



**Figure 86: Even Copyright Page**

---

## LASE-ODD COPYRIGHT PAGE

This parent page should be identical to the odd body parent page; however, the center page should have Katog Choling’s copyright text. Figure 87 shows Katog Choling’s copyright text. To format the text correctly, the English Paragraph Style should be applied, and then the “Eng Main copyright page” and “Eng Bold copyright page” Character Styles should be applied to the proper text.

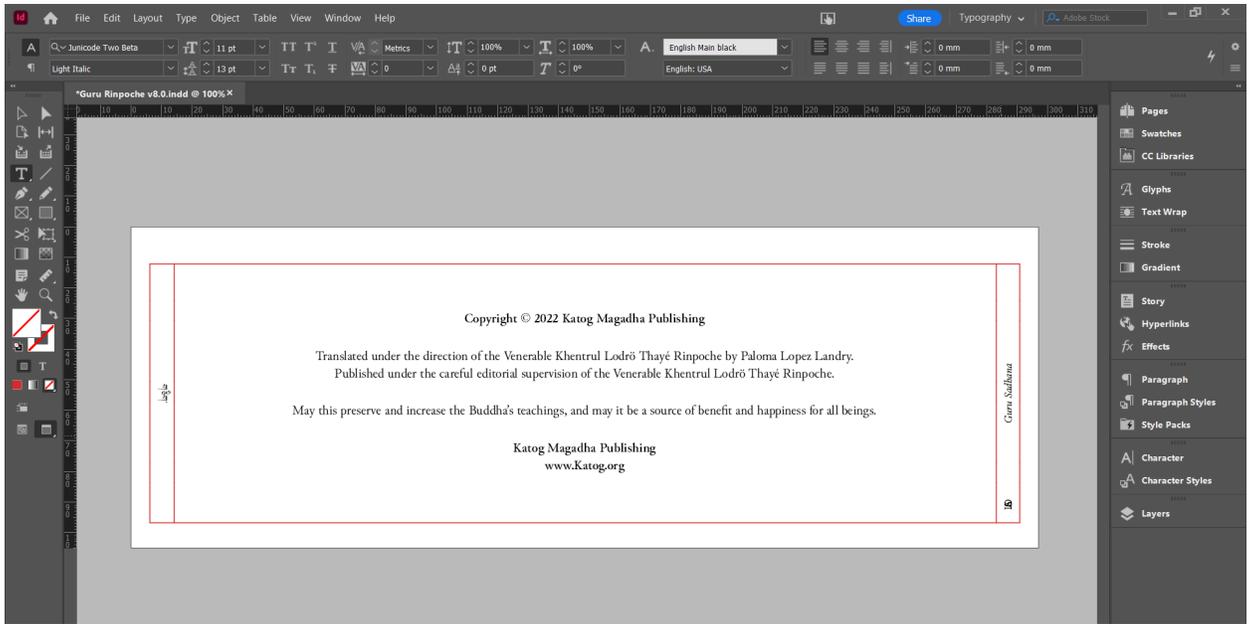
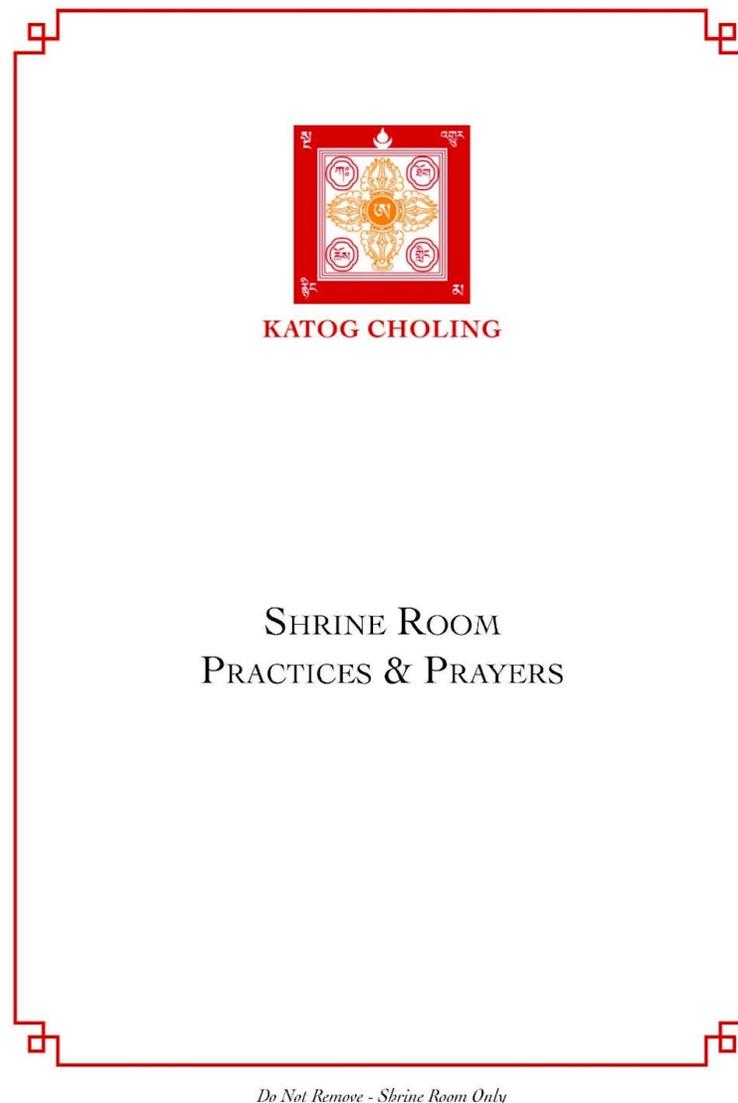


Figure 87: Odd Copyright Page

# APPENDIX A –

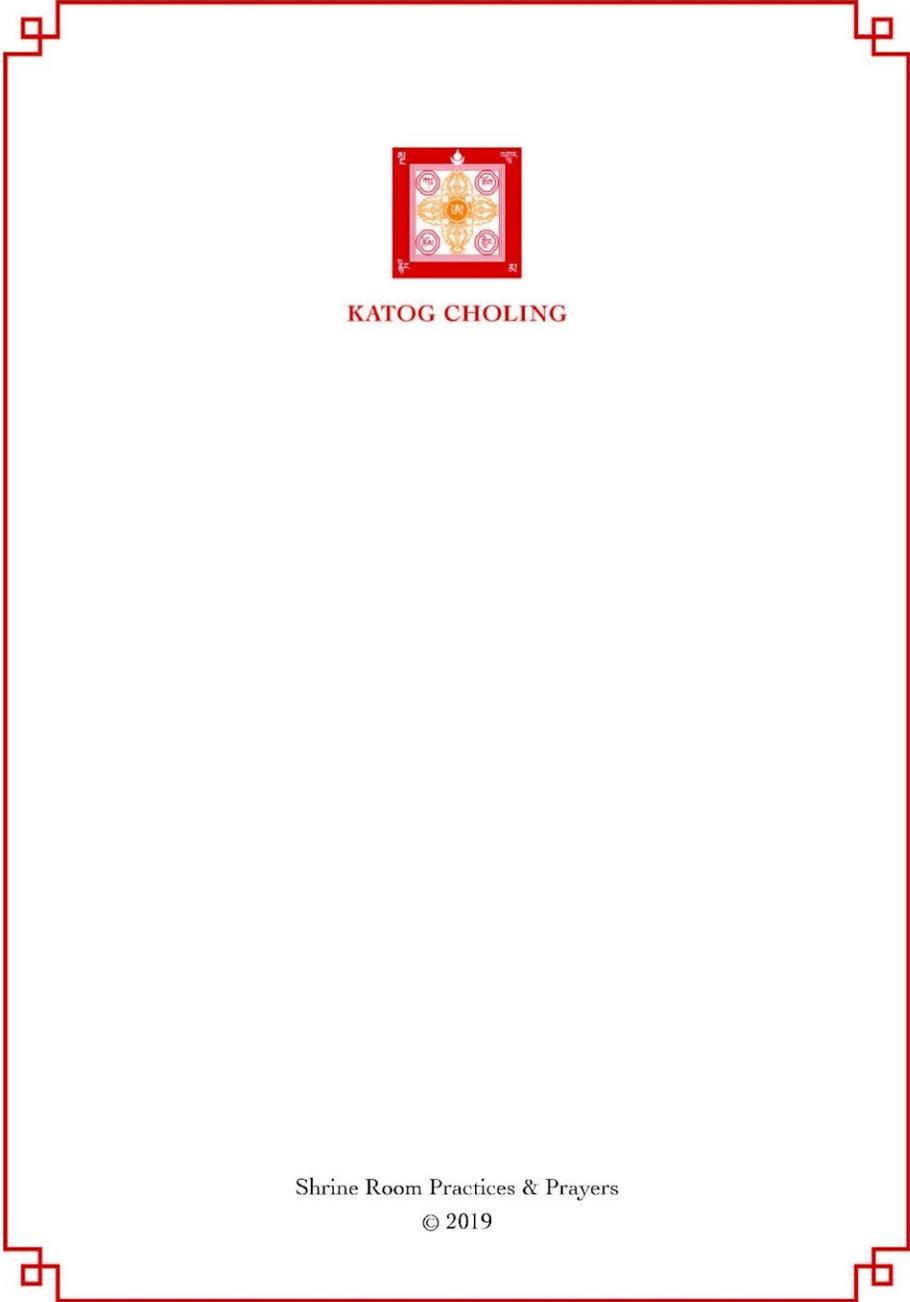
## SHRINE BOOK FRONT AND BACK COVERS

See Figure 88, below, for an example of the front cover for the Katog Ri'throd shrine room booklet.



**Figure 88: Shrine Room book full front cover**

See Figure 89, below, for an example of the back cover for the Katog Ri'throd shrine room booklet.



*Do Not Remove - Shrine Room Only*

**Figure 89: Shrine Room book full back cover**

## APPENDIX B – STYLE SHEET

### A

all-pervasive (compound adjective)

animal realm (compound noun)

Atisha (proper noun)

Avalokiteshvara (proper noun)

### B

*bardo* (noun)

*bodhichitta* (noun)

*bodhicitta* (noun)

*buddha* (adjective)

*buddha* (noun)

Buddha Shakyamuni (proper noun)

buddhahood (noun)

### C

calm abiding (compound noun, i.e. *shamatha*)

calm abiding (compound noun)

*cha-tralwa* (compound noun)

charnel grounds (compound noun)

checkmark (noun, no hyphen)

Chekawa Yeshe Dorje (proper noun)

Chenrezig (proper noun)

Chey-ngawa (proper noun)

Chey-ngawa (proper noun)

*chötrey* (adjective)

circumambulation (noun)

clear luminosity (compound noun, i.e. *ösel*)

clear luminosity (compound noun)

conditioned existence (compound noun, i.e. *samsara*)

cross-legged (compound noun)

Cultural Revolution (proper noun)

cyclic existence (compound noun, i.e. *samsara*)

**D**

*dag-dzin* (noun)

*dakini* (noun)

demigod (compound noun)

determination to find freedom  
(compound noun, i.e. *ngey jung*)

*dharma* (adjective)

*dharma* (noun)

*dharmakaya* (noun)

Dharmakirti (proper noun)

Dharmaraksita (proper noun)

disturbing emotion (compound noun,  
i.e. *klesha*)

*don-dam* (compound noun)

*dray-bu* (noun)

driving into one (verb phrase)

Dromtönpa Gyalway Jungnay (proper  
noun)

**E**

Ebenezer Scrooge (proper noun)

emptiness (noun)

empty nature (compound noun)

essence-less (compound adjective)

ever-constant (compound adjective)

**F**

“Finding Joy No Matter What Occurs”  
(proper noun)

**G**

god realm (compound noun)

god-realm (compound adjective)

ground roasted barley flour  
(compound noun, i.e. *tsampa*)

Guru Rinpoche (proper noun)

GYA TSO (transliteration)

Gyalse Ngluchu Togme Zangpo  
(proper noun)

## **H**

harm-doers (compound noun)

Heart Sutra (proper noun)

hell realm (compound noun, i.e. *naraka*)

His Holiness (proper compound adjective)

Hundred Syllable Mantra (proper noun)

hungry ghost realms (compound noun, i.e. *preta*)

## **I**

in-breath (compound noun)

interdependent origination (compound noun)

## **J**

Jamyang Khyentse Wangpo (proper noun)

Jigmé Lingpa (proper noun)

Jigmé Phuntsok Rinpoche (proper noun)

*jong* (verb)

Jowo Je Palden Atisha (proper noun)

## **K**

Kadam (proper adjective)

Kadampa (proper noun)

kadampas (proper noun)

Kagyü (proper adjective)

Kagyur (proper noun)

*karma* (noun)

karmic (adjective)

Katok Moksa Tulku (proper noun)

*kaya* (noun)

Khentrul Lodrö T'hayé (proper noun)

*klesha* (noun)

Kongtrul (proper noun)

Kongtrul Yonten Gyamtso (proper noun)

*kun-dzob* (compound noun)

## **L**

Lama (proper noun)

Lama Nangdro (proper noun)

Land of Snows (proper noun)

Larung Gar (proper noun)

legless (compound adjective)

life force (compound noun)

*lojong* (proper adjective)

Lojong (proper noun)

long-standing (compound adjective)

Longchen Nyingtik Ngondro (proper noun)

Longchen Nyingtik Ngondro (proper noun)

Longchen Rabjam (proper noun)

Longchenpa (proper noun)

loving-kindness (compound noun)

## **M**

Madhyamaka (proper noun)

*maha* (noun)

Mahayana (proper adjective)

Maitreya (proper noun)

*mandala* (noun)

*mantra* (noun)

Mantrayana (proper noun)

Middle Way (proper noun, i.e.

Madhyamika)

Milarepa (proper noun)

mind training (compound noun, i.e. lojong)

*mudra* (noun)

## **N**

Nagarjuna (proper noun)

Nalanda University (proper noun)

nanoseconds (compound noun)

*naraka* (noun)

*ngey-jung* (noun)

Ngluchu Togmey (proper noun)

*ngondro* (noun)

*nirmanakaya* (noun)

nonhuman (compound adjective)

nonhuman (compound noun)

nothingness (compound noun)

*nying-jey* (compound exclamation)

Nyingma (proper adjective)

## **O**

one-pointed (compound adjective)

*ösel* (noun)

other-centered (compound noun)

## **P**

Padmasambhava (proper noun)

*pandita* (noun)

Paramita (proper noun)

*parinirvana* (noun)

Patrul Rinpoche (proper noun)

Patrul Rinpoche Do-kah (proper noun)

*phowa* (noun)

Power of Mind (proper noun)

*prajna* (noun)

Prajnaparamita (proper adjective)

*pratimoksha* precepts (compound noun)

“Preliminary Practices of the Heart Drop Essence” (proper noun)

*preta* (noun)

profound insight (compound noun, i.e. *vipashyana*)

profound insight meditation (compound noun, i.e. *vipashyana*)

## **Q**

Quanyin (proper noun)

## R

relative truth (compound noun, i.e. *kun-dzob*)

root guru (compound noun)

## S

*samadhi* (noun)

*samaya* (adjective)

*samaya* (noun)

*sambhogakaya* (noun)

*samsara* (noun)

*sangha* (noun)

Sanskrit (proper adjective)

Sanskrit (proper noun)

Sarma (proper noun)

self-centeredness (compound noun)

self-cherishing (compound adjective)

self-cherishing (compound gerund noun)

self-clinging (compound noun, i.e. *dag-dzin*)

self-congratulatory (compound adjective)

self-evaluation

self-liberating (compound adjective)

*selwa* (noun)

Serlingpa (proper noun)

“Seven Key Points of Mind Training” (proper noun)

Shamatha (proper noun)

Shambhala Publications (proper noun)

Shantideva (proper noun)

*shedra* (noun)

short-term (compound adjective)

*shunyata* (noun)

*siddha* (noun)

Six Perfections (proper noun)

skull cup (compound noun)

sky burial (noun)

skyscrapers (compound noun)

so-called (compound adjective)

springboard (compound noun)

*stupa* (noun)

*sutra* (noun)

*svabhavikakaya* (noun)

## **T**

*tantra* (noun)

Tara (proper noun)

Thirty-Seven Practices of a  
Bodhisattva (proper noun)

Three Jewels (plural proper noun)

three jewels (proper noun)

three poisons (proper noun)

threefold (compound adjective)

Thupten Tsering (proper noun)

timeless knowing (compound noun)

*tonglen* (noun)

*torma* (noun)

transference of consciousness  
(compound noun, i.e. *phowa*)

Treasury of Oral Instructions (proper  
noun)

Trilogy of Finding Comfort and Ease,  
The (proper noun)

*tsha-tsha* (noun)

*tsampa* (noun)

*tulku* (noun)

## **U**

ultimate truth (compound noun, i.e.  
*don-dam*)

Ultimate Truth (proper noun)

*umdze* (noun)

## **V**

Vikramashila University (proper noun)

*vipashyana* (proper noun)

Way of a Bodhisattva, The (proper noun)

well-being (compound noun)

Words of My Perfect Teacher (proper noun)

## **X**

## **Y**

YA TSAN (transliteration)

*yana* (noun)

*yoga* (noun)

*yogi* (noun)

## **Z**

Zahor (proper noun)

*zhung-zangpo* (compound noun)

## **Abbreviations**

ca. (circa)

i.e. (*id est*)

## **Numbers**

### **Dates:**

as a range:

1730–1798

ca. 1040–1123

as a specific day:

September 11, 2001

as a single year:

2006

plural years over 999:

2,500 years

as a year in cultural context:

in the Western calendar

year 982

*Age:*

spelled out:

When I was seventeen  
years old

*Numeral form:*

when part of the book's  
structure:

part 1  
appendix 1  
(see page 54)

when part of a list

*3. Always keep a joyful  
mind.*

*Spelled out*

when amount of basic noun:

thirty minutes a day  
twenty-four hours of  
change

***Capitalization***

All words of chapters

capitalized

*except if they refer to specific  
files or options in a document*

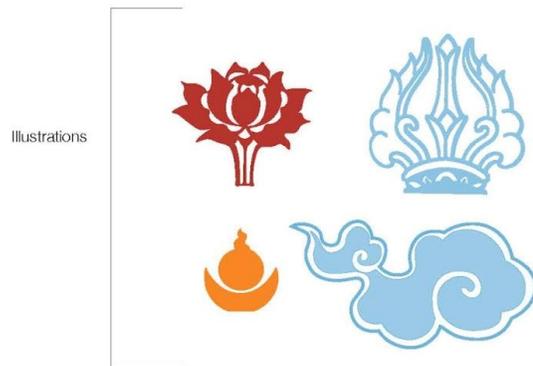
# APPENDIX C – LAYOUT OF BASE WEBSITE LOGOS AND ILLUSTRATIONS

Figure 90 shows the two versions of the current main logo, used on the website.

Figure 91 below shows the various illustrations used as part of the website’s footer and header, with the Hex color numbers listed.



**Figure 90: Katog Choling logos left- and right-justified**



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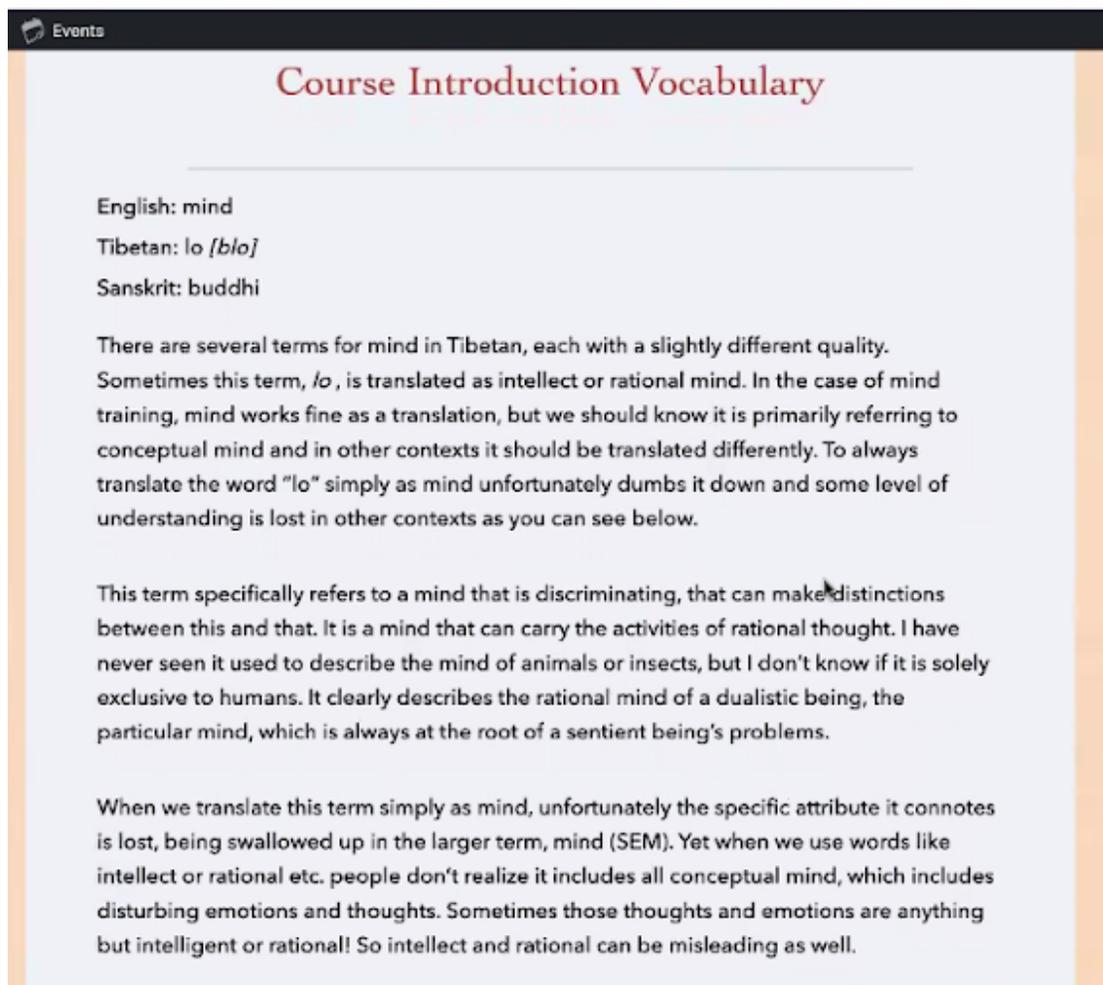
Serif Typeface: **Cochin**  
Sans Serif Typeface: **Helvetica**



**Figure 91: Katog Choling website illustrations and colors**

## APPENDIX D – SAMPLE COURSE VOCABULARY

Figures 92, 93, 94, and 95 show the beginning of an example of a vocabulary section in a Course Introduction page on the website.



Events

### Course Introduction Vocabulary

---

English: mind  
Tibetan: lo [blo]  
Sanskrit: buddhi

There are several terms for mind in Tibetan, each with a slightly different quality. Sometimes this term, *lo*, is translated as intellect or rational mind. In the case of mind training, mind works fine as a translation, but we should know it is primarily referring to conceptual mind and in other contexts it should be translated differently. To always translate the word “lo” simply as mind unfortunately dumbs it down and some level of understanding is lost in other contexts as you can see below.

This term specifically refers to a mind that is discriminating, that can make distinctions between this and that. It is a mind that can carry the activities of rational thought. I have never seen it used to describe the mind of animals or insects, but I don't know if it is solely exclusive to humans. It clearly describes the rational mind of a dualistic being, the particular mind, which is always at the root of a sentient being's problems.

When we translate this term simply as mind, unfortunately the specific attribute it connotes is lost, being swallowed up in the larger term, mind (SEM). Yet when we use words like intellect or rational etc. people don't realize it includes all conceptual mind, which includes disturbing emotions and thoughts. Sometimes those thoughts and emotions are anything but intelligent or rational! So intellect and rational can be misleading as well.

Figure 92: Example 1 of Katog Choling online Course Vocabulary

Events

It can have both positive and negative connotations. For instance, Khenrül Rinpoche's name is Lodrö T'hayé. The *LO* is this word. In this case it is saying he has infinite intelligence, intellect, or wisdom (ability to accurately discriminate and understand). But, in the ultimate wisdom teachings, often times when this term is used it may have a pejorative sense because it is indicating one functioning from *la*/ mind, which means they are in a dualistic state.

*It is important to understand that when you hear a term there is a conceptual basis behind it, and likewise it may have different meanings according to context. Most non-Tibetan speaking practitioners make the mistake of assuming they understand what is being said because they have the English conceptual framework of the terms/words used. However, without knowing the root term in Tibetan and/or Sanskrit and how it may have different connotations in different contexts, it can easily be misunderstood.*

Furthermore, the different schools such as Gelug, have a different concept for this term and so use it differently than the Kagyu and Nyingma traditions. If you were reading their texts then you would need to know what their concept is to understand accurately.

**Figure 93: Example 2 of Katog Choling online Course Vocabulary**

English: mind  
Tibetan: sem [sems]  
Sanskrit: citta

Generally, this refers to the entire mind. It includes all eight collections of consciousness. It is often defined as: That which is conscious and aware (as in what knows objects versus, the non-sentient world which is not conscious aware, such as the inanimate world and flora). Here is a more specific description from the Illuminator - Tib. to Engl Dictionary:

1. "Mind". Translation of the Sanskrit "citta". This term is one of three terms from the Indian tradition which refer to the overall fact of mind. The madhyamaka prasangika teachings of the Gelugpa tradition state that the terms ཡིད (yid -- most commonly translated as conceptual mind), རྣམ་ཤེས་ (namshey -- most commonly translated as consciousness), and མཚན་མོ་ (sem - the term used here and always translated as mind) are equivalent when referring to the basic fact of "a knower". However, each is a specific term with a specific meaning.
1. The Sanskrit "manas", ཡིད (yid/conceptual mind), refers more to the ability to think, it is the idea of "the thinking mind".
2. The Sanskrit "vijñāna" རྣམ་ཤེས་ (namshey/consciousness) refers more to the sense of being aware, that there is something which knows / perceives, simply speaking.
3. The Sanskrit "citta" མཚན་མོ་ (sems/mind) refers more to the complex apparatus which contains all of the perceiving, thinking, and associated apparatus that goes with the general sense of the English word "mind". It has the sense of "the whole cognitive apparatus of dualistic mind" and is closest of all the other terms to the general sense of the English word "mind".

Figure 94: Example 3 of Katog Choling online Course Vocabulary

English: sentient being

Tibetan: sem-chan [*sems can*]

The term sentient being is literally the words "having/ *chan* mind/ *sem*" in Tibetan. So wherever you see the word sentient beings, you can think, "those who have mind." Which then means, those who are conscious and perceive/are aware of objects. Mind, being the term *SEM*, which is the whole mind, all consciousnesses, thoughts, emotions, perceptions etc. Since this word, *SEM*/mind, is defined as being conscious and aware, the word sentient is a pretty good translation. Sentient is defined in the dictionary as: able to perceive or feel things. So, to say one has mind is by extension to say that they are conscious and aware, which means they are able to perceive or feel things, they are a sentient being.

English: training

Tibetan: jong [ *sbyong* ]

This active verb has two meanings: 1. To train, to study, or to learn. 2. To refine, to purify, to clear away, etc. in the sense of working at the removal of faults. In the case of *lojong*, it seems to mean both. We are training our mind, which means that we are refining away and removing our faults.

The premise of this is fourfold:

1. The basis for this training/refinement: *Jang-zhi* in Tibetan.

Figure 95: Example 4 of Katog Choling online Course Vocabulary

## APPENDIX E – SAMPLE COURSE KEY POINTS

Figures 96, 97, 98, 99, 100, and 102 an example of the different sections under the Daily Practice Instructions section of a Course Key Points page on the website.

### Daily Practice Instructions

Integrating informal practice into our daily lives will be our focus for the next eight months. In this context, informal practice means bringing to mind a concept and integrating that understanding into your immediate experience. Formal meditation means sitting down and doing a specific meditation practice on the topic.

Use the following instructions as your practice guide:

ACCORDION

### Beginning of the Day



Set an alarm, reminder, or note next to your bed reminding you that the practice for the day is the contemplation of this precious human life. Then, make a vow to remember the value of being human all day long long no matter what occurs. In this way, respond to everything that happens during the day in relation to how you value this precious life.

Figure 96: Example 1 of Katog Choling online Course Key Points

## During the Day



### Keep setting commitments:

- Before starting your morning routine, make a vow to yourself that you won't forget the value of this human life.
- Before getting in the car and driving somewhere, commit to remembering this every few minutes during the drive.
- Before starting work, commit to remembering the value of this life in relation to whatever comes up during work.
- Before going to a party or social event, commit to remembering the value of this life before walking in the door.
- Most importantly, commit to remembering precious human life before meeting a person or situation that might be challenging for you.

**Figure 97: Example 2 of Katog Choling online Course Key Points**

*How to practice this in difficult situations (adversity):* If people or events upset you, pause and refresh your perspective. Consider how exquisite it is to have this brief human life within the extent of conditioned existence and the vast scope of experiences of all beings. Remember that now you have *this* life. Reflect on how rare it is to be human. Ask yourself whether getting upset and reacting with negative emotions is worth it? At the time of death, how will you feel about your behavior? Will these actions produce positive future experiences? What will their likely result be? Consider again this brief life as a human being during which you have the potential to gain ultimate freedom from suffering. Do you want to waste it in anger, in negative thoughts and actions? Resolve to choose actions that you won't regret at the end of your life.

*To practice this in positive situations:* Reflect upon this precious human life in positive moments as well. Ensure that when good things happen you create the causes and conditions for more good things to happen. Do this by engaging in positive actions while you have the power of choice. Having choices and being discerning is unique to being human. If you are already engaging in positive actions, rejoice and commit to continuing to do so.

**Figure 98: Example 3 of Katog Choling online Course Key Points**

## Concluding the Day



### Nightly Routine:

1. Reflect on how you did today:
  - Did you integrate the perspective of the preciousness of your life into everything you did?
  - Did recalling the value of your human life change your perspective or actions?
2. In recalling the moments that you forgot to practice, generate regret and resolve to do better. You might imagine yourself in that same situation and envision yourself remembering this practice.
3. Where you succeeded in practice, rejoice, then dedicate the merit and make aspirations.

**Figure 99: Example 4 of Katog Choling online Course Key Points**

## Instructions for Formal Meditation



### Schedule:

- If you are able to, sit for 5-20 minutes each day.
- If you already have a daily meditation practice, you can add this contemplative meditation to it.
- Alternately, you could do it as a separate practice at a quiet time of day or evening.

### How to Practice:

Begin by establishing your motivation. Pause for a moment and think that you are going to contemplate the value of this life in order to free beings from suffering and bring them to genuine happiness.

Review the eight freedoms and ten advantages of precious human birth as you sit using the book, *The Power of Mind*. This is a contemplative meditation. Read a point, reflect on its meaning and apply your understanding to your experience. For example, regarding the eight states that have no leisure to practice, examine how each of those states is a barrier to finding true freedom from suffering. Consider that anyone born in these circumstances is subject to unfavorable conditions and cannot practice, then allow yourself to feel compassion for them. Finally, acknowledge that you are free from those states. You may come to recognize what a great relief it is to have a human body, with all the opportunities for practice it gives you.

Figure 100: Example 5 of Katog Choling online Course Key Points

For the ten advantages, go through each and reflect on how they are present or not present in your life. See how they enable you to have the ability to seek a spiritual path to find freedom from suffering. After contemplating each, rejoice in your good fortune.

At the end, think about how rare it is to have all these causes and conditions. Then make a personal commitment to make use of this precious opportunity of human life.

Conclude with short dedications and aspirations.

**Figure 101: Example 6 of Katog Choling online Course Key Points**