

AUTHOR AND PRINTER

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AUTHOR AND PRINTER

BY

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*Formerly a the Cambridge University Press
England*

MADRAS

THE CHRISTIAN LITERATURE SOCIETY

1925

C L S PRESS MADRAS—1975

PREFACE

THE purpose of this book is I think sufficiently explained in the opening chapter. It remains to express my gratitude to those who have assisted me with frank criticisms and helpful suggestions. particular mention should be made of Professor F R Sell Mysore University M S H Thompson Esq B A I E S R James Esq and the Rev J Passmore without the kindly insistence of the last named this book might never have got beyond the notes stage.

I am also indebted to the Wesleyan Mission Press Mysore for the composite half tone blocks opposite page 48 and to the Addison Press Madras for the loan of the type on page 10.

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PART I

AN OPEN LETTER TO ALL WHO WRITE FOR THE PRESS

YOU must have often wondered why it is that books printed in India compare on the whole unfavourably with books printed abroad. It is true that there are a few printers who can claim with a certain amount of justice that their work is not inferior, but it will usually be found that such printers are Europeans or Indians who have been trained by Europeans; in either case the excellence of the work is due to European influence at first or second hand and in proportion as that influence decreases so the standard of printing (which is again a European standard) degenerates.

The cause of this is plain. The art of printing originated in Germany, but other countries, while indebted to Germany for the invention, soon developed styles of their own. At the present day even a novice can hardly fail to distinguish between the heavy, closely set German, the light, graceful French, the sober, somewhat formal English, and the free, bold American styles; each seems to reflect something of the national characteristics of the people among whom it has developed. Yet what has happened elsewhere has not yet happened in this country; here printing is still regarded as a foreign innovation; the Indian printer is content to follow the standards set by other countries; his best work is simply a copy, and he has made no attempt to develop a distinctively Indian style. India has achieved national expression in other arts, and

her noble literary heritage demands that she shall do it with printing also. It is a regrettable inconsistency that Indian men of letters should speak so proudly of their country's literature and yet be content to see it clothed in a foreign dress or as is usually the case a miserable, out of date imitation of it. Men are wanted who will take an interest in printing for its own sake and study it as a means of national self expression.

But until an Indian William Morris arrives what can be done? In this book I am not concerned with European printers in India and my remarks are not intended to apply to them. The future of printing in India lies by reason of their very numbers with Indian printers and the inspiration that will lead the way to higher things must come from you. The printer himself is eager to learn and clever with his fingers he can do almost any thing within the limits of his craft but he has little initiative. To help him effectively you must know something about the technique of printing and be able to tell what is good printing and what is bad.

In English work follow the best English and American models. A modification of them which will lead to the creation of an Indian style has still to be made and even after that it will have to be proved sound.¹

Let us now turn to the complaints that you make from time to time about the Indian printer.

What has been said above about the development of a distinctively Indian style of printing does not of course include purely mechanical details such as are discussed in the earlier part of this book. The only way this side of the work can be improved is by the establishment of technical schools.

You say that the proofs he sends you swarm with mistakes for which you can see no reason spelling and punctuation are marvels of misdirected ingenuity and throughout there is a total absence of style You spend many weary hours correcting these proofs and when they come back to you again many of your marks have not been attended to and often fresh errors have been made Again you correct and again unsatisfactory proofs are returned to you till at last out of sheer weariness the strike order is given Then when the book is published you receive an advance copy only to find glaring errors meeting you on almost every page and you sigh for the efficiency of a Western printing office and wonder why the Indian printer does not display a certain amount of intelligent co operation

But is it just to throw all the blame on the Indian workman? His Western brother has many advantages he begins with a sound elementary or secondary education he serves an apprenticeship of five or seven years under men who have thoroughly mastered the craft and often in addition undergoes specialized training in technical schools and he knows that he must reach a high standard or he will have little chance of obtaining employment afterwards in any good office His employers are also anxious for the sake of their own reputation that he should emerge from his apprenticeship a thoroughly qualified workman

The reverse is the case in India The standard of education among workmen is low most of them are literate only in their own vernaculars few have sufficient education to take an intelligent

interest in what they are doing. There is no apprenticeship system, there are no mastercraftsmen to teach and the learner picks up what knowledge he can. For the most part his employers are not printers themselves and run a press for the sake of what they can get out of it or as a necessary but tiresome adjunct to the business of publishing. In either case they know little and care little about the quality of the work that is being turned out. A boy may learn how to pick up type, impose a forme and put it on the machine, but his setting is full of errors, his imposing results in crooked pages and on the machine his type is either sticking through the paper or shows too faintly to be read. Except in very rare cases where there is a highly trained foreman able and willing to spare time for personal instruction, there is no one to show him the correct way to do these things. All this explains why the standard of printing is so low and it is likely to remain low unless there is a great change in the printer's outlook and methods.

In the meantime you must take printers as they are, good, bad, indifferent. You will find the bad printer cheapest and the good printer most economical. Even if it is only a circular you are having printed, it is poor policy to save a few rupees on your bill only to have 90 out of every 100 thrown into the waste paper basket by the recipients. In the case of a book, appearance is of equal importance for it has to attract the attention of the buyer who will in most cases pass over the badly produced book as unworthy of inspection.

If a good printer is available go to him without hesitation. He will welcome your suggestions and cooperation provided they are intelligent. He is usually a conservative person more familiar with the limitations of his craft than with its possibilities. By general suggestions and judicious coaxing you may open his eyes to the latter but do not say "You must" or he with his knowledge of the former will counter with "I can't" and he won't. If you let him have his own way you will get good but uninspired printing but if you can interest him in your ideas and help him in carrying them out the result will be a piece of work that expresses your own individuality as well as being an example of good typography.

If you want the printer's best work do not pin him down to his original estimate. Let him know that you are willing to pay for the extra time and trouble that he takes and the alterations you want him to make. He estimates for work turned out according to the usual standard of his office and he cannot be expected to foresee and allow for ideas that may occur to you afterwards. So do not forget to let him know that you are willing to bear the extra cost when you are making suggestions or the limitations of his craft will meet you at every turn.

In India however, good printers are few and far between. It may be that you will have to rely upon a printer who may be classed as indifferent. In this case you will have to know not only what you want but also how it may be done. You must know when a thing is wrong and how it may be put right. If you can do this there is still the chance of a good piece of work being turned out.

In the following chapters I try to show something of the way in which printing is done and a few of its limitations and possibilities. The most effective way in which you can help the printer whether he be good or only indifferent is to prepare your manuscript as carefully as possible and you will avoid much trouble by close attention to this. You have yourself to thank for mistakes that occur through illegible writing, faulty punctuation, abbreviation of words that you wish spelt out, and bad arrangement of matter. The printer is not a thought reader and cannot be expected to know what you want unless you put it down clearly in your manuscript.

Then when you come to the correction of proofs follow the directions given in this book. It often happens that the reason why certain marks are not attended to is because the printer does not understand what they mean. He does or should understand a certain system of marking and it is simpler to follow the recognized way than to invent one of your own which while it may seem to you to have many advantages over the other will be to him meaningless.

The first part of this book is devoted to a brief description of printing and the technical terms that you need to know are explained. In addition to reading this you should take an early opportunity if you have not already done so of going to a good press and see for yourself the various processes of printing.

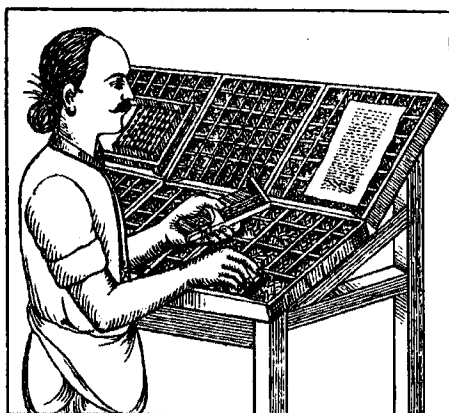
It may be added that this book deals chiefly with bookwork and young authors may avoid many pitfalls by paying special attention to the chapter on printing and publishing.

THE COMPOSING ROOM

THE first place to which the manuscript travels after leaving the manager's office is the composing (type-setting) room. Let us go along with it and see what happens.

The manuscript is accompanied by a paper of instructions which gives necessary guidance on various points, such as the size of the page, sizes and kinds of type to be used, any special instructions as to style, quality of paper, number of copies to be printed, kind of binding required, and so on. This slip goes through from department to department till the work is finished.

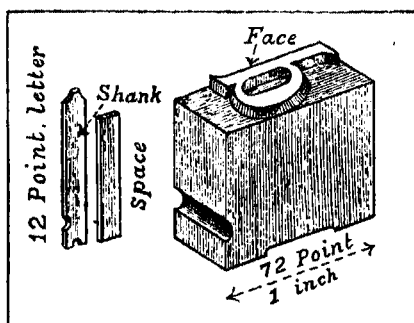
The foreman of the composing section receives the manuscript and gives out a number of folios¹ to several compositors. Each man works standing before a wooden frame, which supports two shallow oblong trays (cases) which are divided into a large number of little compartments ; each of these holds



a quantity of type-letters, and there is a separate compartment for each letter and symbol as well as for some pieces of lead known as spaces, and others larger called quads.

¹ Pages of manuscript.

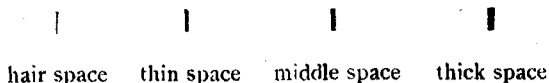
A type-letter is a rectangular piece of metal (chiefly lead) about the height of an English shilling.



As will be seen from the sketch, the letter is cast in relief on the top of the stem (shank). You will also notice that it is cast in reverse; and this brings us to an important point

that must be remembered, namely, that everything prepared for letterpress printing is in reverse: the face of the type, its arrangement, the arrangement of the pages, everything up to the final result on the printed sheet. A complete set of types is called a *fount*, and in bookwork it contains capitals, small capitals, small letters, figures, accented letters, punctuation marks, etc. The small letters occupy the lower case, and are accordingly called 'lower-case' letters. The capitals and small capitals are in the top, or 'upper', case.

Along with the letters in the lower case there are several compartments for blank pieces of type-metal considerably lower than the types; these are called spaces, and, as their name denotes, are for the purpose of inserting between words to give a white space. They are of varying thicknesses:



In addition to the spaces there are larger pieces of type-metal for making larger spaces such as occur at the beginning and end of a paragraph ; these are called quadrats ('quads').

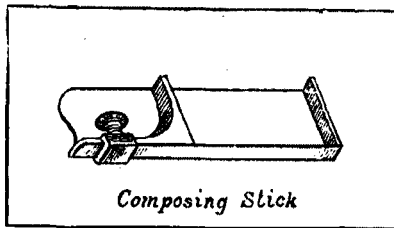


em quad em quad two-em quad three-em quad four-em quad

The *em* is the square of the depth of the type, and is the printer's standard of measurement.

Types are classified into various sizes according to the depth of the shank. Modern English type is cast on what is known as the point system, an inch being divided into seventy-two parts and each part being reckoned as one point. The next page shows the various sizes of types usually found in books.

The compositor, after receiving instructions from the foreman as to what the width of the lines is to be, proceeds to set up his composing stick to the width required. The composing stick (see illustration) is a small metal tray with a movable slide. The width of the lines is always measured in twelve-point ems. Let us suppose in this case the mea-



Composing Stick

sure is twenty ems. The compositor takes from a twelve-point case quads to the measure of twenty ems and carefully adjusts the slide of the stick to this length. The compositor is now ready to commence setting up the type.

6 p o t or Non l

11 point or Small Pica

8 p t r Br v r

12 point or Pica

10 point or Long Primer

14 point or English

18 point or Great Primer

24 point or 2-line Pica

30 pt. or 5-line Nonp.

36 pt. or 3-line Pica

42 pt. or 7-l. Non.

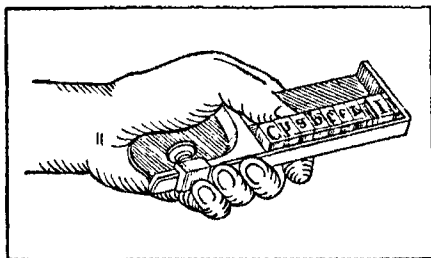
48 pt. or 4-line Pica

60 pt. or 5-line Pica

Let us suppose that the first three lines of the manuscript are as follows

There are a few things better managed
in Ireland than in England and one of them
is the starting of important railway trains

The compositor takes the stick in his left hand
and picks the required letters and spaces out of their

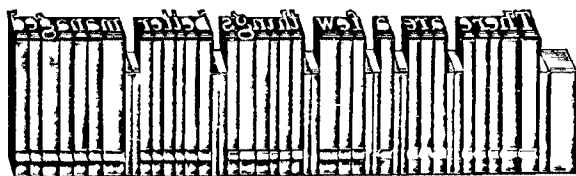


compartments
with the fore
finger and
thumb of his
right hand
For ease and
quickness a
thin smooth

strip of brass a setting rule is used to allow the left thumb to slide each letter or space easily into position. The types in the cases are heaped up in the compartments so it is necessary that he should know the position of every character by heart. From the illustration of type letters (p 12) you will notice a notch (nick) in the front towards the bottom of the shank. Without these nicks the compositor would have to examine each letter and see that it was the right way round before inserting in the stick but with their help the trained compositor picks up each type in such a way that it is inserted in the stick the right way round without examination of the face. He begins the paragraph with a white space and to make it he takes an em and an en quad and puts them in the side of the stick nearest him. This white space is called the indentation and the depth varies

according to the width of the line the general rule is up to eighteen ems one em only from nineteen to twenty five ems one and a half ems over twenty five ems two ems

The compositor now sets up the letters. There *thick space* are *thick space* a *thick space* few *thick space* things—and so on till he has almost filled up his line in the stick. If he finds that there is not room enough for the last one or two letters of a word he takes out several of the thick spaces and substitutes middle spaces for them thus decreasing the space between the words and allowing more room at the end of the line. On the other hand if he nearly fills a line and the next word is a long one he takes out some of the thick spaces and substitutes a combined middle and thin space to increase the spacing between the words or if this is not enough he may substitute en quads for the middle and thin spaces. However it is done his object is to drive out the line to the full width of the stick and this accomplished he can commence the second line

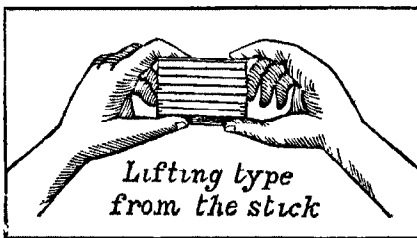


The spacing between the words of a line should be equal very often lazy compositors will not take the trouble to make it so and I have seen lines that begin with thick spaces between words and end with em quads which are three times the

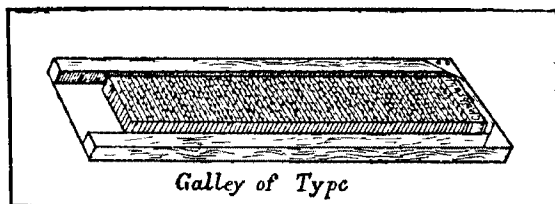
thickness Such inequality should be corrected in the proof

When the compositor arrives at the end of a paragraph the remainder of the space in the last line is filled out

with quads of any convenient size When the stick itself is full the lines of type are lifted out and placed on a

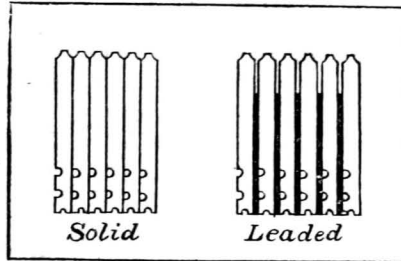


much larger shallow tray called a galley The process of setting up in the stick continues until the part of the manuscript that has been given to the compositor is all finished The type on the galley is then secured in position and the whole taken to a proofing press On this a proof is taken known from its form as a galley or slip proof This is taken to the press corrector (the reader)



who compares the proof with the copy and marks any errors that he may see A clean proof is then taken and forwarded to the author for his corrections

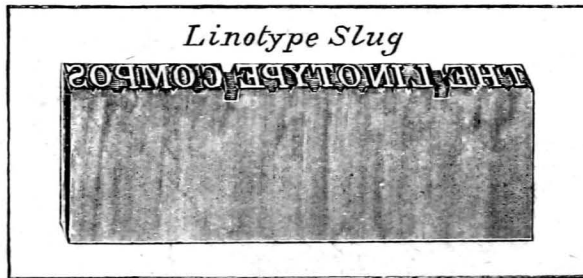
To give extra space between lines, strips of metal called leads are inserted. The type so spaced is called 'leaded' type, and when the lines of type are close up to each other (as in this paragraph) they are called 'solid.'



MACHINE COMPOSITION

In newspaper offices and large presses in cities where the cost of labour is high, hand-composition has been largely displaced by composing machines, such as the Linotype (line o' type). The Linotype is not a type-setting machine in the strict sense of the word, but produces type-matter cast ready for use. It contains a number of small brass matrices which, by means of finger-keys like those of a type-writer, are selected and arranged in a row with intervening spaces. This line of matrices is then presented to a mould so that the line o' type or slug may be cast from the matrices at one operation.

As will be seen from the illustration, the slug is a solid piece of metal, and consequently any correction or alteration means the resetting of the line.



THE CORRECTING OF GALLEY PROOFS

THE galley proof is sent to the author along with the manuscript for the purpose of comparison. If it is general descriptive matter the easiest way of correcting the proof is to get someone to read the manuscript aloud slowly and evenly while you follow along the lines with a pen. Take all long words syllable by syllable thus: con cil i a tion. It is wonderfully easy to pass over a misprint such as concilation if it receives but a cursory glance.

When proofreading ignore your subject matter keep your mind fixed on spelling and punctuation. If your mind is taken up with the subject matter in nine cases out of ten you will pass over a mistake in spelling you will see the word as it ought to be and not as it is.

When this work of comparison is finished you can read through the proof again with a mind free for your subject and make whatever alterations are necessary. Do not forget that such alterations are chargeable items and the cost of making them will have to be borne either by you or the publishers. There have been many heated arguments between printers and their customers as to what constitutes a chargeable correction the following seem to be the generally accepted principles.

I All departures from the manuscript that appear in the proof—misspelling faulty punctuation omission insertion or alteration of words—are

printer's errors and are not chargeable to the customer

2 All purely typographical errors such as broken letters wrong found letters faults of spacing etc are also not chargeable to the customer

3 Corrections and alterations in the proof that represent a departure from copy are liable to be charged for by the printer to the customer

These rules apply more particularly to cases where an estimate for printing has been given by the printer the more his estimate is cut the more will he insist on a rigid application of the third rule

In any case if you have alterations to make get them made in the galley proof especially if they involve rearrangement of paragraphs or by the addition or deletion of words the overrunning of a number of lines Such alterations if left to the page proof stage are bound to be difficult and take far longer time to do When corrections and alterations are very heavy the printer may be asked to supply a second galley proof

There should be no delay on the part of the author in reading and returning the proofs Printing offices except those which have typesetting machines have only a limited stock of type to spare for your job and until the part you are reading is printed off and the type returned to the cases he cannot proceed with your work

In the galley proof no attention will have been paid to proper spacing out of chapters and sections this will be attended to when the proof is returned

When correcting make the marginal note opposite to the mark in the text and on the margin nearest to that mark. A line should be placed after each marginal correction to distinguish it from others near by. Where two or more mistakes occur in a line write them in the same order as they occur in the text. The marks that are given below have been divided into five groups for easy reference.

A DELETIONS INSERTIONS SUBSTITUTIONS AND TRANSPOSITIONS

To take out (delete) Cross out in text write *Ø* or *del* in margin

To insert Put */* in text write desired insertion in margin. If the insertion is a lengthy one draw a ring round it carrying the line to the point of insertion.

To substitute Cross out in text write correct letter or word in margin

To transpose Indicate by means of a line or in more difficult cases by numbering the words the proper order in the text write *trs* in the margin

Example

Printing ~~now~~ has been defined ~~to~~ be
the art or practice of impressing ^{on}
paper cloth or canvas. This is a rather
definition wide for it would include
embossing ₍₃₎ ⁽¹⁾ ₍₂₎ ⁽²⁾ ₍₁₎ stamping, etc

Corrected Version

Printing has been defined to be the act art or practice of impressing letters characters or figures on paper cloth or other material This is a rather wide definition for it would include coining stamping embossing etc

B PUNCTUATION

To insert punctuation mark Put \wedge in text write desired mark in margin

To substitute one kind of mark for another Cross out in text write desired mark in margin

Example

Printing \wedge according to one writer at least \wedge has been defined thus \wedge It is the act art or practice of impressing letters \wedge characters or figures on paper cloth or other material \wedge This is a wide defini \wedge tion \wedge it would include such things as stamping or embossing \wedge perhaps even \wedge coining \wedge Can we then accept it as a perfect definition \wedge Emphatically No \wedge

Distinguish carefully between the following symbols) and , — and

Corrected Version

Printing (according to one writer at least) has been defined thus. It is the act or practice of impressing letters, characters or figures on paper, cloth or other material. This is a wide definition—it would include such things as stamping or embossing, perhaps even coining. Can we then accept it as a perfect definition? Emphatically No!

C CHANGING FORMS OF LETTERS

To change roman to italic Underline in text write *ital* in margin

To change italic to roman Underline in text write *rom* in margin

To change roman lower case (small letters) into capitals, small capitals or italic Underline (three lines for caps, two lines for small caps, one line for italic) in text and write what is required in the margin

To change caps or small caps into lower case Underline in text and put *lc* in margin

To change into black type Draw wavy line underneath in text write *black* (or name of type if known) in margin

To underline Underline in text write *underline* in margin

Example

s caps/ Printing has been defined to be the act
ital/ital/ art or practice of IMPRESSING letters
underline characters or figures on paper cloth or
other material this is a wide definition,

ital/
lc/
underline/
cap/ *black/*

Corrected Version

PRINTING has been defined to be the *act* or *practice* of impressing letters characters or figures on paper cloth or other material This is a wide definition

D ALTERATIONS IN SPACING

To indent first word of paragraph Put \wedge in text write \square or $\square\square$ (double space) in margin

To make new paragraph Put a mark $[$ in front of first word write *new par* in margin

To run two paragraphs into one Connect first and last words with a line \sim in the text write *run on* in the margin

To indent a whole paragraph Draw a line opposite the lines and write *indent* or *throw in* in the margin Also put *small type* if required

Extra space between lines Put space mark $\#$ in margin carrying the line to the text

Space omitted between words Put \wedge in text $\#$ in margin

To take out space Mark in text and put \wp $\#$ or *close up* in margin

Even space When through the carelessness of the compositor the white space between the words in a line is uneven mark the places in the text and put *even* $\#$ in margin

To centre a heading Put \rightarrow in text write *centre* in margin

Reverse arrow and write *flush* when the heading is to be brought to the side

Example

PRACTICAL PRINTING

*centre/**flush*

← Definition of Printing

even #

Printing has been defined to be the act
 art / or / practice / of / impressing / letters
 characters or figures on paper cloth or
 other material.)

new or

This is a wide definition for it would
 include coining stamping embossing
 etc [In the broadest sense perhaps the

new par

following is more correct [Printing is
 the art of producing impressions for
 literary or graphic purposes and in
 which ink is used

new par
Small type
Throw in

Corrected Version

PRACTICAL PRINTING

Definition of Printing

Printing has been defined to be the
 act art or practice of impressing letters
 characters or figures on paper cloth or
 other material This is a wide defini
 tion for it would include coining
 stamping embossing etc

In the broadest sense perhaps the
 following is more correct

Printing is the art of producing impres
 sions for literary or graphic purposes and in
 which ink is used

E MISCELLANEOUS MARKS

To change badly printed battered or broken letters
 Underline in text put X in margin

22 AUTHOR AND PRINTER

Letters turned upside down Underline in text
put \oslash in margin

*Letters belonging to another fount of type (wrong
founts)* Underline in text, put *wf* in margin

Lines not straight Put \simeq in text and repeat
in margin

To cancel a correction Put dotted line underneath
and put *stet* in margin

Example

Printing has been defined to be the act
art or practice of impressing letters
characters or figures on paper cloth or
other material

\oslash
stet

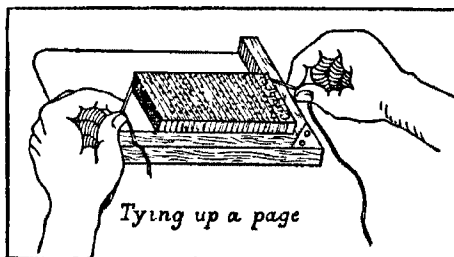
Corrected Version

Printing has been defined to be the act
art or practice of impressing letters
characters or figures on paper cloth or
other material

DIVISION INTO PAGES

WHEN the galley proofs are received back by the printers the author's corrections are attended to and the matter is then ready for making into pages. The author's manuscript should be returned along with the galley proof as it will be required for comparison again when the page proof is made up to see that nothing has been omitted and also to get the correct position of the foot notes etc.

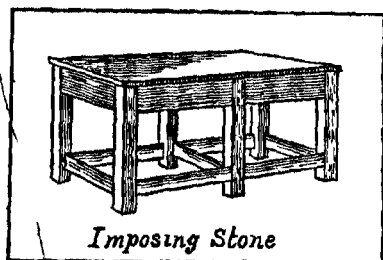
The compositor takes the first of his galleys of type and places it on his frame. He then procures a



small galley shorter but wider than the other and places it close by. He takes a composing stick set to the

measure of the type lines and sets up the page headings or if these are not yet supplied by the author lines of quads with the page numbers at the ends. One of the headlines is then placed on the empty galley followed by a line of quads to give the white space which comes between the headline and the text. Then lines of type are taken from the full galley and placed in order until by means of a gauge the compositor finds that he has enough to make a page. A final adjustment of space between lines is made and a line of quads put at the bottom of the page bringing the depth to

a shade over the guage length this is to allow for extra pressure later on in the locking up of the forme A piece of string (page cord) is then tied round the sides of the type page so that it can be lifted and placed on the imposing stone a large smooth



Imposing Stone

iron topped table The process is then repeated until there are enough pages for a forme At the top of a page where there is no heading such as the commencement of a

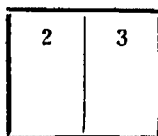
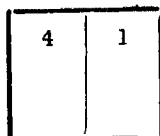
chapter the extra depth of white space is given by several lines of quads or other spacing material The white space at the end of a chapter is filled up in the same way as all the type pages however few lines there may be have to be brought exactly to the same depth

IMPOSING

Imposing is the term applied to the next process which consists of securing the type pages in an iron frame (chase) The first thing that the compositor has to do is to arrange his pages in a certain order which varies according to the number of pages to be printed at a time Books are printed on large sheets of paper which may contain two four six eight twelve sixteen twenty four thirty two forty eight or sixty four pages The type pages must therefore be arranged so that the sheet when folded after printing will have the printed pages running on

consecutively You will be able to understand this better if you take a sheet of paper and fold it up in the following ways

First fold it in halves number the pages at the top and open out flat

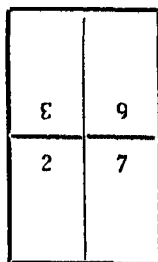
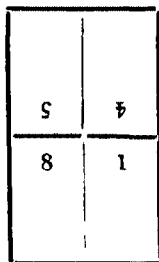


Printing as we have said before is done in reverse so the compositor when arranging his pages of type will place them on the stone in the following order

4 PAGE IN TWO FORMES

1 4 3 2

This gives two formes of two pages each and means two printings on the machine one on each side of the paper Now take the piece of paper again and fold it twice so that it gives four pages on each side of the paper instead of two then number and open out the paper



The reverse order gives us the following positions for the type pages

8 PAGES IN TWO FORMES

4	5	9	8
1	2	7	3

Now fold up the paper three times and afterwards four times numbering the pages in the same fashion the reverse order will be as follows

16 PAGES IN TWO FORMES

8	9	12	5	6	11	10	7
1	16	13	4	3	14	15	2

32 PAGES IN TWO FORMES

4	29	28	5	6	27	30	3
13	20	12	21	11	22	19	14

16	17	24	7	10	23	18	15
1	32	25	8	7	26	13	2

DIVISION INTO PAGES

27

Jobs of two four eight or sixteen pages when printed on large machines have all the pages imposed in a single forme and when one side of the paper is printed it is turned over and printed from the same forme on the other side making two copies each of two four eight or sixteen pages as the case may be When formes are imposed in this way the paper must be cut in halves before it is folded up

HALF SHEET OF TWO PAGES

1 2

HALF SHEET OF FOUR PAGES

2 3
1 4

HALF SHEET OF EIGHT PAGES

4 5 9 3
1 8 7 2

HALF SHEET OF SIXTEEN PAGES

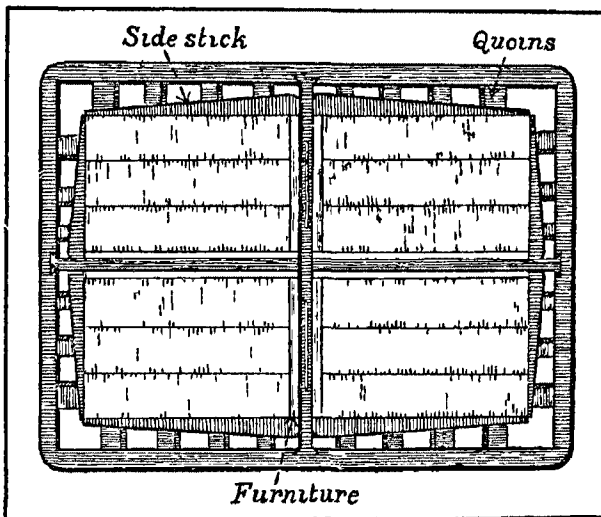
2 15 11 3
7 10 11 6

8 6 11 5
1 16 13 4

The type pages being arranged on the imposing stone in the order required pieces of wood (furniture) are placed between the pages to give the

proper margins and an iron frame (chase) put round the whole. To fasten or lock up the pages in the chase long pieces of wood (sidesticks) and small pieces of wood (quoins) both wedge shaped are used. These are placed along the outer edges next the chase. The page cards having been removed and the type made perfectly level by a wooden planer the quoins are wedged in with the aid of a shooting stick and mallet. The forme can now be lifted up and taken to the machine.

When imposing a forme it is very important to see that correct margins are given. The compositor must consider the left and right hand pages together as a unit not the single page. His margins between these pages must be narrower than the margins at the outer edges of the page and the top margin must be less than the bottom one. This is chiefly



because the edges of a book require trimming when being bound

When locking up a forme the compositor must be careful that the sidestick and furniture are of the right length and not binding on each other otherwise when the quoins are wedged in the type is not being held together evenly and squarely Inattention to this detail is the cause of crooked lines at the bottom of a page and is often the reason of a number of letters falling out when the forme is lifted



Shooting Stick & Mallet

PAGE PROOFS

Before printing off another proof in page forme is sent to the author When this is received by the printer the chief things to be noted are

1 To check previous corrections and read through every line that has been disturbed in case any fresh errors have been made If you find that a correction has not been attended to examine the lines above and below very often the correction has been made wrongly in another place

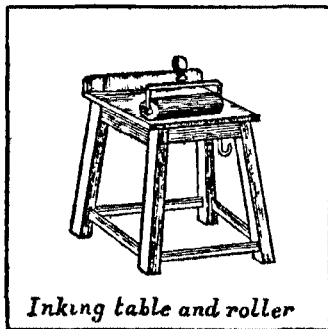
2 To see that no lines have been omitted or transposed this occurs most frequently at the first and last lines of a page

3 To see that no letters have dropped out or have been transposed at the ends of lines

4 To read through all fresh matter page headings etc

5 To see that the footnotes are arranged on the proper page and in right order and to check the reference numbers in the text

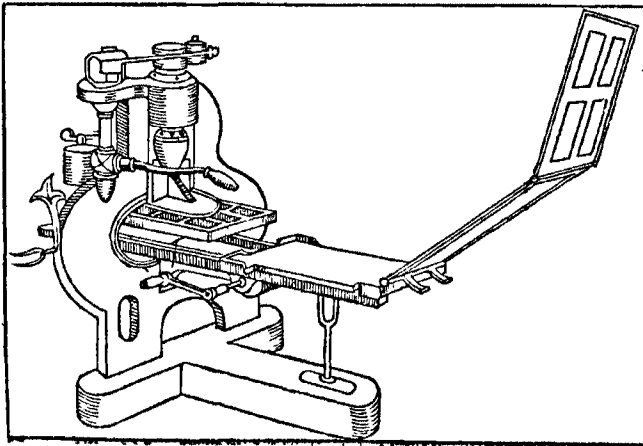
If there are only a few corrections it is not necessary when dealing with reliable printers to call for another proof. The order for printing may be given by writing 'Strike' along with your initials and the date on the first page of the proof



Inking table and roller

THE MACHINE ROOM

THE primitive handpress such as Caxton used still exists in the form of the familiar letter copying press. Those who have handled the latter machine know how difficult it is to gauge the amount of pressure that is being given or to ensure that a uniform pressure is given time each time. These two difficulties were a great handicap in early printing but were overcome at the beginning of last century by the invention of the lever press in which the amount of impression does not depend on the strength of the operator's arms but is regulated by an adjustment to the required pressure. The lever press is still used in many printing establishments but its work now a days is chiefly confined to pulling proofs. These must not be regarded as specimens of the work that the lever press is capable of doing. Some of the finest and most delicate printing that has ever been done is the work of skilled pressmen on this kind of press.

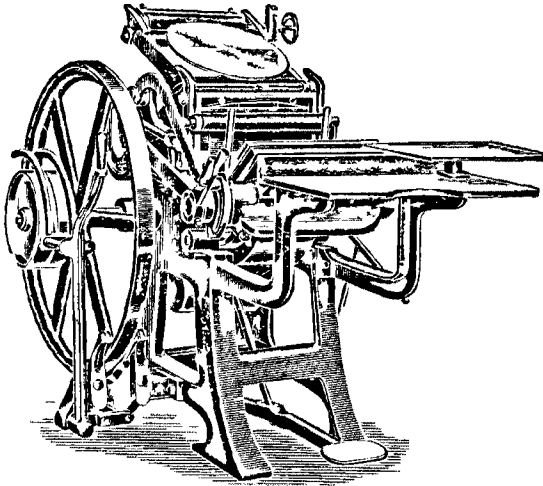


The method of printing is as follows. The forme is brought from the composing room and placed on the bed of the press which is a level table of iron. A little printing ink which has about the consistency of butter is put on the inking table and rolled up with a roller till a thin even coat of ink on the roller and on the table is produced. The roller is then passed over the surface of the type care being taken to ensure an equal distribution of ink. The paper is then fastened in position on the tympan. For book work a frisket is used (a piece of stiff paper or card with the type panels cut out) the object being to prevent the paper from touching the edges of the chase or the wooden furniture between the type-pages as these are often touched by the inking roller. The frisket is turned down over the paper and the tympan then pulled over on to the type. The bed is moved underneath the platen along runners by means of a handle and the lever pulled over towards the operator as far as the impression adjustment will allow causing the platen to descend and press the paper on to the type. The lever is then released the bed run back to its former position the tympan and frisket lifted and the printed sheet removed. These operations are repeated for every sheet more ink being taken when required.

Printing by this method is very slow and has long been superseded for ordinary work by other classes of printing machines which automatically roll the type and give the impression. They are usually power driven and for the purpose of description may be divided into two classes, platens and cylinders.

THE PLATEN MACHINE

The platen machine is used chiefly for small jobs. The paper is laid on the platen which turns inwards and meets the forme. As the platen opens back the rollers descend over the forme and then return to the inking plate in time to avoid the platen.



PLATEN MACHINE

which is then advancing again with a fresh sheet of paper. The paper is laid on the platen with the right hand and removed with the left, these being the only operations that are performed by hand. On some of the newer machines there are automatic feeders and deliveries.

Before a job can be printed it must be made ready on the machine. Several sheets of paper are fastened tightly over the platen forming a tympan,

to soften the impact on the type. An impression is pulled on the top sheet and a piece of paper of the size to be printed is laid down on it as near as possible in the correct position for printing. Pasted quads or patent gauges are then fixed round the edges, two at the lower and one at the left hand side of the sheet. Another impression is pulled on the piece of paper and the gauges adjusted to give the exact position. These gauges enable the machine man to keep the correct position and prevent the paper from slipping while the platen is in motion.

The next thing to be attended to is the amount of impression necessary. At the first pull it may be too heavy so that the type sticks through the paper; the machine man must then reduce the impression by removing some sheets from his tympan, or on some machines the effect can be obtained by adjusting the platen itself. On the other hand the impression may be too weak and the type show faintly or not at all; the machine man must then increase the impression. Where two kinds of type are used in a forme, one old and worn and the other new, the former will appear faint and indistinct and the latter clear and sharp; a strip of paper then must be pasted on the tympan opposite the weak lines or words so that the impression is equal over the whole surface. Faults due to impression can always be discovered by looking at the back of the printed sheet.

Other troubles of make ready are usually due to the ink. Sometimes it has not been rolled up evenly on the inking plate so some of the type gets too much ink and some too little. In other cases a faulty appearance is due to the use of the wrong

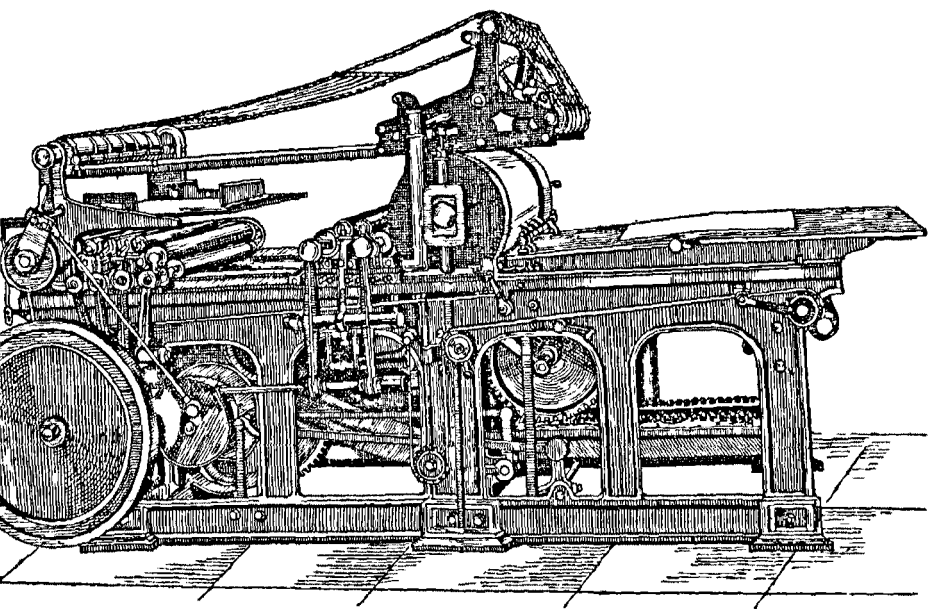
kind of ink Cheap thin inks are suitable only for rough common paper for better qualities a stiffer ink with more body must be used or the printing will look grey and oily

Before printing on the reverse side of a sheet the machine man must make sure that the first side is thoroughly dry if it is not some of the colour will come off on the tympan and this will soil the succeeding sheets Or he may miss putting in a sheet when printing and allow the type to leave a wet impression on the tympan then until that impression is dry it will reproduce on the back of each sheet of paper printed A careful machine-man will dry the impression before proceeding either by rubbing it over with chalk or by printing a number of times on a waste sheet of paper

THE WHARFEDALE

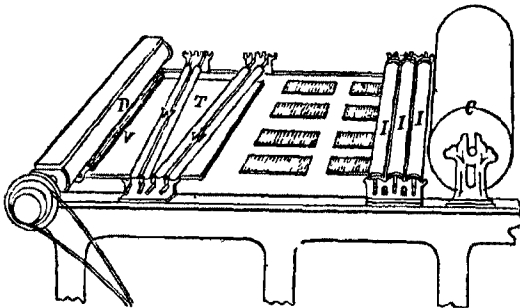
The wharfedale is one of a class of printing machines on which the impression is conveyed by a cylinder revolving over a flat bed which moves backwards and forwards under it The machine-man feeds in the paper under the cylinder and as the latter turns the paper meets the inked type on the bed It is then carried round and gripped on to a smaller cylinder above At the next impression it passes over the top of this and is carried away on running tapes From these it is lifted by flyers on to the delivery board In the illustration on the next page the papers are carried from the cylinder on moving trays this method is called the *Perfection* delivery

On the wharfedale as contrasted with the platen type of machine, the gauges are fixed to the feeding



WHARFEDAILE WITH PERFECTION DELIVERY

board instead of the tympan so that the forme itself must be shifted on the bed to the required position. The side gauge can be moved along the rod to which it is attached. Apart from this the principles of makeready are the same as on the platen machine.



MAIN PARTS OF WHARFEDALE

D I k d t V V b t (l l rry g k f m d t to k t b l)
 T I k t b l W W reil f b t g p k
 III I k ll wh hp tl typ C (yl d

There are other types of cylinder machines differing from the wharfedale chiefly in the action of the cylinder but a description of them is unnecessary for the purpose of this book.

ROTARIES

These machines are used chiefly for printing newspapers. Stereo casts are made of the type and these are fitted round a cylinder which takes the place of the flat bed of the wharfedale. The paper is supplied in large rolls and passes through the machine as a continuous sheet.

PAPER

WITH the exception of news print paper is supplied to the printer in flat sheets and a parcel of these is called a ream. The number of sheets in a ream varies according to the quality of the paper. A mill ream (hand made paper) contains 472 sheets, a stationer's ream (writing, typewriting and certain high grade papers) 480 sheets, a printer's ream (ordinary printing paper) 516 sheets. Some manufacturers supply various laid and wove papers in reams of 504 sheets.

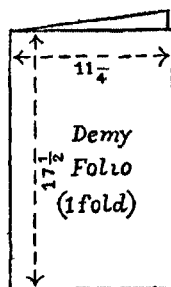
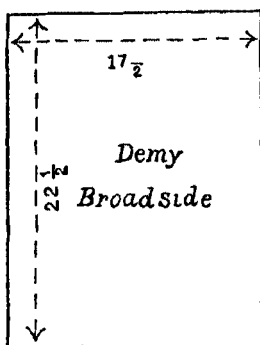
When counting a part of a ream is reckoned in quires and sheets. A quire contains 24 sheets.

VARIOUS SIZES

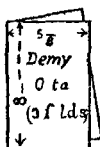
The flat sheet is manufactured in many different sizes. The following table gives the most common with their sub-divisions.

	Broadside	Folio	4to	8vo	16mo
Pot	$15\frac{1}{2} \times 17\frac{1}{2}$	$17\frac{1}{2} \times 11\frac{1}{2}$	$11\frac{1}{2} \times 6\frac{1}{2}$	$6\frac{1}{2} \times 4$	4×3
Foolscap	$17 \times 13\frac{1}{2}$	$11\frac{1}{2} \times 8\frac{1}{2}$	$8\frac{1}{2} \times 6\frac{1}{2}$	$6\frac{1}{2} \times 4\frac{1}{2}$	$4\frac{1}{2} \times 3\frac{1}{2}$
Post	20×16	16×10	10×8	8×5	5×4
Crown	20×15	15×10	$10 \times 7\frac{1}{2}$	$7\frac{1}{2} \times 5$	$5 \times 3\frac{3}{4}$
Demy	$22\frac{1}{2} \times 17\frac{1}{2}$	$17\frac{1}{2} \times 11\frac{1}{2}$	$11\frac{1}{2} \times 8\frac{3}{4}$	$8\frac{3}{4} \times 5\frac{1}{2}$	$5\frac{1}{2} \times 4\frac{1}{2}$
Medium	21×19	19×17	$12 \times 9\frac{1}{2}$	$9\frac{1}{2} \times 6$	6×4
Royal	25×20	$20 \times 17\frac{1}{2}$	$12\frac{1}{2} \times 10$	$10 \times 6\frac{1}{2}$	$6\frac{1}{2} \times 5$
Double Pot	$25 \times 15\frac{1}{2}$	$15\frac{1}{2} \times 12\frac{1}{2}$	$12\frac{1}{2} \times 7\frac{1}{2}$	$7\frac{1}{2} \times 6\frac{1}{2}$	$6\frac{1}{2} \times 4$
Double Foolscap	27×17	$17 \times 11\frac{1}{2}$	$11\frac{1}{2} \times 8\frac{1}{2}$	$8\frac{1}{2} \times 6\frac{1}{2}$	$6\frac{1}{2} \times 4$
Super Royal	$27\frac{1}{2} \times 20\frac{1}{2}$	$20\frac{1}{2} \times 13$	$13 \times 10\frac{1}{2}$	$10\frac{1}{2} \times 7$	7×5
Double Crown	30×20	20×15	15×10	$10 \times 7\frac{1}{2}$	$7\frac{1}{2} \times 5$
Imperial	30×22	22×15	15×11	$11 \times 7\frac{1}{2}$	$7\frac{1}{2} \times 5\frac{1}{2}$
Double Post	32×20	20×16	16×10	10×8	8×5

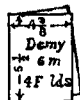
Different Folds of Printing Paper



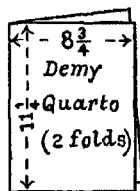
2 leaves 4 pages



8 leaves 16 pages

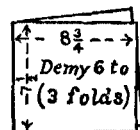
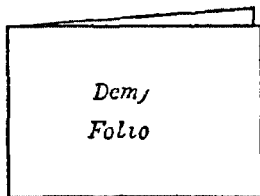


16 leaves 32 pages

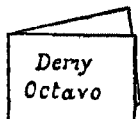
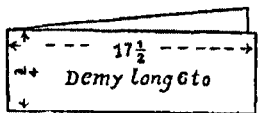


4 leaves 8 pages

Oblong Folds



6 leaves 12 pages



QUALITIES

Papers differ in substance and quality the same quality can usually be procured in different thicknesses or weights and the same weight in different qualities The quality depends upon the kind of material used in making whether rag grass or wood The best and most durable kinds are made from linen or cotton rags but as there is not sufficient of such material many other substances silk waste raw cotton bamboo and other rushes straw esparto grass and wood are used in making ordinary printing papers Paper made from wood alone is used only for the cheapest work

The kinds of paper most used by printers are soft-sized printings for ordinary work super calendered for illustrated work and coated or enamelled (art) paper for half tone blocks For paper afterwards to be written on the various kinds of writing paper are used

TECHNICAL TERMS

Laid Wove Laid paper shows a parallel water mark wove paper shows no lines but on close examination exhibits very fine pit marks

Size A gelatinous solution used to glaze papers some are soft sized and others hard sized according to the hardness of surface required

Super-calendered or highly finished paper has a very smooth surface produced by passing it between polished steel rollers

Art Paper This is a paper coated with a kind of enamel The surface is very smooth and

glossy enabling very fine half tone work to be produced

Antique This is a term applied to bulky rough-surfaced papers

Right and wrong side The right side of a sheet of paper is always better finished than the wrong side. The side from which the watermark can be read is always the right side. In ordinary printing papers there is little difference but in special kinds the difference is very marked it must always be noted when printing half tones

SELECTION OF PAPER

Much good printing in India is spoiled by the use of inferior or unsuitable paper. When it is to be printed on both sides see that it is sufficiently opaque so that the printing does not show through.

For small books a thicker appearance can be obtained by the use of antique papers but do not use them when there are illustrations to be printed along with the text use instead a heavy super-calendered paper such as that on which this book is printed

For selection of paper for half tone work see p 50

ILLUSTRATIONS

ILLUSTRATIONS in books are usually printed from designs cut or etched in relief upon a type high surface. Other methods will be dealt with more briefly at the end of the chapter.

Before the introduction of the camera as an aid to engraving all illustrations were cut by hand on a smooth surfaced block of wood¹. This method has now been superseded for the most part by various mechanical processes of photo engraving in which the original is photographed on to a prepared plate (copper or zinc) the whites being etched or eaten away by acid instead of being cut out by hand.

A simple black and white sketch without shading is easy to reproduce but a picture in which light and shade are indicated is more difficult as there are two limitations of the printer's craft which have to be taken into account.

1 Every line or dot on the block must be exactly type high or it will not show when printed. This means that the printer cannot obtain a lighter shade by lowering however slightly a part of the surface.

2 The roller when it passes over the forme leaves an equal coating of ink over the whole. The printer therefore cannot produce any variation in the density of the ink to give lighter and darker tones.

They were known as woodcuts. From this comes the American use of the word cuts to describe all illustrations even half tones.

LINE BLOCKS

As every black and white artist knows, an illusion of grey or half tones can be produced by a varying arrangement of lines or stipple (dots)—the darker shades being the result of markings thicker in themselves or drawn close together and the lighter shades the result of thinner lines (in stipple work smaller dots) or a more open arrangement.

Half tones (greys) formed in this way are, as we have said, an illusion, each line or dot having in reality the same depth of colouring. It is thus an easy matter to print from blocks shaded in this way, as the surface is type high and can be printed with a uniform density of ink.

—A line block from a photograph or painting cannot be produced direct by this method; a drawing must first be made in which the shading is indicated by lines or stipple. This breaking up into lines appears on the negative and again on the zinc or copper surface of the block, which is called accordingly a *line block*.

THE HALF TONE BLOCK

The half tone differs from the line block in that it reproduces not only the varying depths of tone but also the smooth wash effect of a photograph or painting. This wash effect is again an illusion, since the shading is the result of stipple, but in fine work the dots are so minute as to be invisible to the naked eye and thus indistinguishable from wash.

The half tone represents however an advance in both principle and method. The half tones or

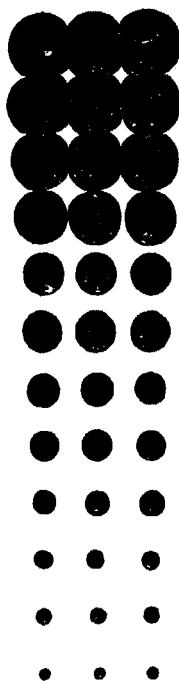
greys can be produced by means of stipple in two ways:

1. By an arrangement of dots of *equal size* at *different distances* from one another.

2. By an arrangement of dots of *different sizes* at *equal distances* from one another¹ (counting distances from the centre of each dot).

It is this latter method which is followed in the production of half-tone blocks. It only became practicable, however, by the invention of the Levy screen, which enables the breaking up into stipple to be done mechanically in the camera itself.

The screen consists of two pieces of plate glass, each etched with a series of parallel lines filled with black pigment. The glasses are fastened together so that the lines cross, forming tiny squares. The screen is put into the camera and a photograph of the original taken through it. The wash tones are thus broken up on the negative into dots of various sizes, the lighter parts of the original appearing as large dots and the darker parts as small dots. When the negative is printed off on the prepared copper or zinc plate the size of the dots is exactly reversed, and the print taken from it correctly reproduces the shading of the original.



MAGNIFIED SECTION
OF HALF-TONE BLOCK

¹ Examine closely the 60-line picture opposite 48







THE READER

ETCHING

We have now seen how the original is broken up into lines or stipple either by means of a drawing or by the action of the Levy screen. When the negative has been made a polished plate of zinc or copper previously coated with a sensitized solution and dried is put under a printing frame and printed off under a strong artificial light. When this is finished the plate is rolled with transfer ink and then developed with water the parts of the film surface not acted on being removed by gentle rubbing. The plate is now retouched if necessary and then put into a bath of nitric acid which etches out all the parts not covered by the film. The picture now appears in relief on the plate which after a proof has been taken and the final touching up completed is mounted type high and so made ready for printing.

The terms *line* and *half 'one* are misleading when applied to blocks. The line block equally with the half tone reproduces half tones or greys and the effects of the half tone block are produced by stipple and not wash. The terms have however the advantage of being understood by the printer.

THREE COLOUR HALF TONE BLOCKS

These are made on the same principle as ordinary half tones with the additional aid of colour filters. By means of these the three so called primary colours yellow red and blue are separated and three negatives made giving the *tones* of each. The three blocks made from these are printed over

one another in yellow red and blue inks and the combination not merely of colours but of varying tones as well produces an extraordinarily wide range of colour effects

ORIGINALS

Photographs The definition should be clear and sharp as a certain amount is always lost in reproduction The prints should be in black tones on glossy (not matt) paper

Old photographs which are faded or damaged by insects should first be sent to a photographer for retouching as every defect will appear in the block

Drawings These should be made in a dead-black ink on a pure white paper or board The half tones in wash drawings should be made by diluting the ink with water rather than by making the ink grey with chinese white

The whiting out of any line should be carefully done as the lens of the camera is sharper than the eye to detect any shade that remains

A grey paper or board may be used as the drawing surface if a tinted back ground is desired and white pigment used for any pure white patches

In a line block only the lines reproduce and not the background Every line or dot must be dead black and the shading depend on arrangement alone

Paintings Water-colours are easier to reproduce by the three-colour process than oils

The painting surface should be fully covered When the background is to be white a thin coating of white pigment should be brushed over the

surface first one way and then (when dry) the other. On this the other colours may be added as desired.

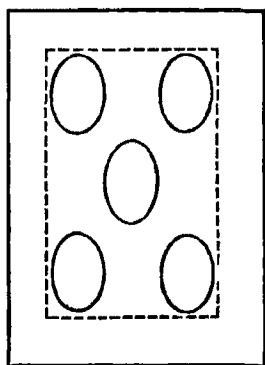
As we have said the three colour process is capable of producing a great variety of colours and shades but it must be remembered that they are the result of the mixing of three colours only and any colour or shade that cannot be made by such mixing will not reproduce by this process. When painting for such reproduction therefore the artist should bear this limitation in mind and try to get his colours from these three yellow red and blue by mixing and dilution.

REDUCING AND ENLARGING

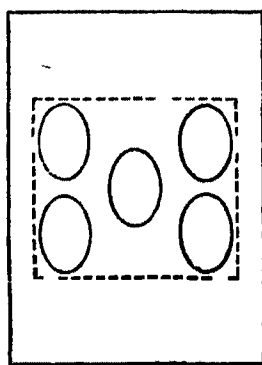
In photography to enlarge is to weaken the definition to reduce is to strengthen it also the reproduction of a photograph is less clear than the original. Therefore when determining the size of a block make it a little smaller than the original if possible do not enlarge unless the picture will not suffer by loss of definition.

Apart from these considerations the size of the block is usually determined by the size of the page on which it is to be printed or where there are two or more blocks on a page the space that can be spared for each. A generous margin should always be allowed round pictures or a cramped appearance will result.

A full page picture should roughly correspond to the shape of the page. When arranging several small pictures first draw an outline panel as a



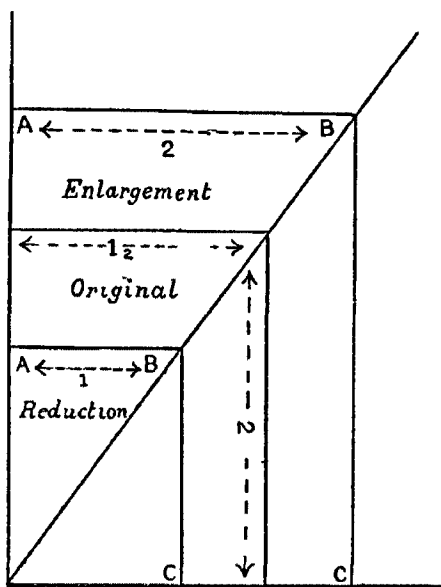
RIGHT



WRONG

guide and place them within it so that the arrangement gives the suggestion of the shape of the page

To indicate the size that a block is to be made only one dimension need be marked the other will



Printed on Art Paper



(Blocks made by the Wesleyan Mission Press, Mysore)

Printed on Ordinary Printing Paper



(Blocks made by the Wesleyan Mission Press, Mysore)

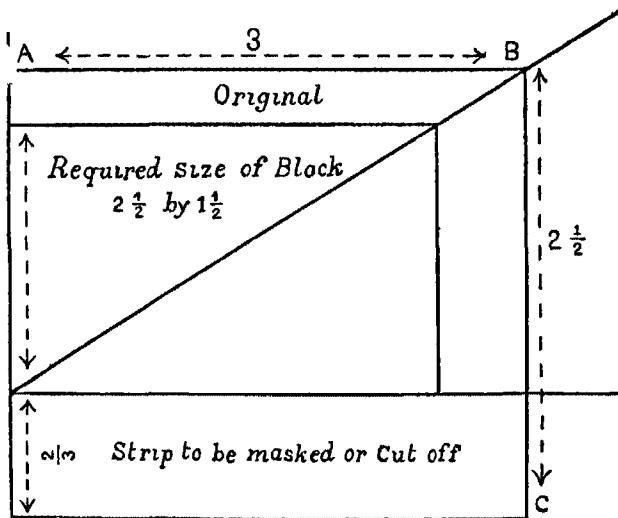
Printed on Rough Paper



(Blocks made by the Wesleyan Mission Press, Mysore)

be reduced in proportion. When it is desired to find out the exact space it will occupy draw a figure the dimensions of the original with a diagonal line from corner to corner. Measure along line A—B or B—C according to which is the known dimension and the remaining line will be the other.

If it is desired to alter the shape of the original a certain portion must be masked or cut off. Supposing the original is $3 \times 2\frac{1}{2}$ and the block is to be $2\frac{1}{2} \times 1\frac{1}{2}$. Draw the figure of the latter with a diagonal three lines being extended as shown in the diagram. In this case it is part of the depth that has to be sacrificed so measure the width of the original along A—B. The strip overlapping at the bottom is extra and should be masked or cut off.



from top or bottom or half from each. The original is now in the proper proportion for reducing to the size wanted. The masking will be done by the blockmakers if directions are given to them.

Do not make any mark on the front of the picture but write everything on the back. It is always better to put your name and address so that there may be a permanent record showing to whom it belongs.

When making a drawing that is to be reduced the lines in it should be thicker and heavier than usual or they will appear very thin and light in the block. It is better to make the drawings to the same size unless there are reasons against doing so from the artist's point of view.

PRINTING

The blotchy appearance of many half tone pictures is the result of using unsuitable paper and ink. The Levy screen referred to above is made in many grades the little squares in the specimen given on the opposite page vary from 60 to 150 to the inch. The coarsest screens are used for rough surfaced papers and the finest for glossy art paper. The rule is the smoother the paper the finer the screen.

The ink too is an important factor. For all fine work a special half tone or fine art ink must be used. In the case of a very coarse block it does not matter so much and ordinary printing ink will do.

For three colour work special inks which are made for the purpose should be used and not ordinary yellows, reds and blues.

PREPARATION OF MANUSCRIPT FOR PRESS

LET us assume that the manuscript lies complete in rough form before you and you are now beginning to prepare a new copy for press

When making this final copy the mind should not be intent upon the subject of the book but left free for considerations of style and arrangement. The little things that make all the difference between a well produced book and a badly produced book must now claim your whole attention. This concentration on style and arrangement may be found tedious and exhausting but it *does* matter. Remember that your book will have to pass through the critics den and if at the first glance the eye of the reviewer is caught by a number of printing errors or a faulty arrangement a prejudice against the book is created in his mind at the outset.

Do not leave this work of polishing to be attended to in the proofs. If there is no style in the manuscripts in nine cases out of ten there will be none in the proofs and if there is it will be the printers notion of it which is possibly not the same as yours. The compositor sets up just what is before him. He is not in the least interested in what you are writing about and if it is in English he probably cannot understand a word. Therefore if you abbreviate words to save time he will abbreviate because he thinks that is how you want them and if you are careless in spelling punctuation and capitalizing he will faithfully repeat your

mistakes His object is to set up so many ens in a given time and to accomplish this he takes the line of least resistance which is to follow copy

Do not depend too upon the press corrector (reader) He is a man of more education than the compositor but the cost of correcting the mistakes which he marks falls either on the press or on the compositor who has set up the matter any corrections which involve a departure from copy are therefore frowned upon by the manager or hotly resented by the compositor as the case may be The latter regards it (and rightly too) as an injustice that he should lose time which means money that he can ill spare from his scanty wages in correcting mistakes for which he is not responsible

Then too all corrections or alterations made in the proofs by the author which represent departures from the copy are charged to the customer—either the author or publisher whoever is paying for the job An extra word or two or a deletion may mean that all the succeeding lines of a long paragraph have to be altered involving the disturbance of thousands of type letters and spaces Do not blame the printer therefore if what may seem to you a small correction is sometimes heavily charged for look down the lines and see how much matter had to be over run before that extra word could be fitted in

In offices when compositors are paid a fixed monthly wage the loss falls on the management when they are paid according to the amount of work they do each month the compositor receives no payment for the time he spends in correcting his first proof and the loss falls on him

PREPARATION OF MANUSCRIPT 53

The first thing to do is to arrange your matter in proper order. A book consists of the whole or some of the following and is arranged thus

1	Half title	8	Contents
2	Title	9	List of illustrations
3	Imprint	10	Introduction
4	Advertisement or publisher's note	11	Errata addenda
5	Editor's preface	12	Text
6	Dedication	13	Appendices
7	Preface	14	Index

The preliminary matter items 1-10 can be put on one side for the time being they can be attended to when the text is finished

The manuscript should be typewritten or if this is not possible written in a clear round hand. The way to test whether it is good copy or not is to give it to another person to read aloud. Use only one side of the paper. A sheet about 8 × 10 is the most convenient size for the compositor to handle.

Write on one side of the paper only and number the sheets consecutively.

Leave an ample margin on the left hand side for corrections, additions and instructions. The last named should be ringed round to show they are not to be printed.

If there is any considerable addition do not cramp it in the margin or run over on to the text put it on a separate sheet of paper with directions as to where it is to go and mark the place in the text.

If a word which has to be divided at the end of a line might be mistaken for an hyphenated compound indicate that it should be joined up by putting \frown over the hyphen.

Do not abbreviate or contract unless you wish the word to appear so in print

Punctuate carefully making each mark distinctly Distinguish between the hyphen () en rule (-) and dash (—)

For alterations in spacing running on of paragraphs etc see marks given on p 20

A word to be set in capitals (caps) may be marked with three lines underneath caps and small caps small caps only italic ——— black type ~~~~~

A line or paragraph to be set in different type should be marked by a vertical line at the side with the direction in the margin *Larger Smaller Black* etc as the case may be

To indicate that a paragraph should be indented draw a vertical line alongside and write *Indent* if it is to be centred repeat the line on the opposite side and write *Centre*

If a word is altered and the alteration is not clear write it again above the line and cross out underneath

Be consistent in matters of spelling capitalization contractions use of figures and numerals etc Guidance will be found in Part II of this book

Graduate your headings and sub headings to show their relative importance by use of capitals small capitals italic or black letter

Show clearly whether a heading is to be centred or not and whether it is to stand in a line by itself or run on in the same line as the text

Indicate whether you wish a side note to stand in the margin or to be cut into the text In the case of footnotes put a dividing line between them and the text above

PRINTING AND PUBLISHING

IT may be stated at the outset that this chapter is intended for the guidance of the novice those who are fully acquainted with the difference between printing and publishing may pass it by In the minds of many persons however there is a confusion between the two terms due chiefly to the fact that some printers adopt the misleading title of Printers and Publishers when they are in reality printers only Printing and publishing are two entirely separate businesses and when sending the manuscript to a firm your object should be clearly stated

PUBLISHING

A manuscript is submitted to a publishing firm for its consideration and after examination is either rejected or accepted From other books published by the firm you may gather some idea of the kind of books they generally publish A covering letter should be sent along with the manuscript giving your name and address and stating briefly what the manuscript is about The latter will then be sent by the publishers to one of their readers who will pass judgement upon it It is important that the manuscript should be well arranged and easy to read otherwise unless it is a work of outstanding merit it may not receive the consideration that you think it deserves In due course the publisher will inform you whether he is prepared to accept it for publication or not If he accepts it the question of terms will arise He

may offer either a lump sum or more usually a royalty. The latter is a percentage of the sum realized by sales based either on the published price of the book or the net amount realized from time to time. The manuscript will then be sent to a printing press and the proofs forwarded to you. If your manuscript has been properly prepared there should be few corrections or alterations to make. The publisher may stipulate that all alterations beyond a certain quantity shall be paid for by you. In any case alterations mean extra proofs and delay in printing and they should be avoided as far as possible.

A publisher usually claims the right to settle all matters of style and get up especially when they affect the cost of the book. He will probably let you have your own way when they do not. Before publication an agreement is drawn up between the author and the publisher in consideration of payment made to the former. The copyright of the book becomes the property of the publisher and the author has no further proprietary interest in it unless he has reserved such in the agreement. He cannot reproduce the whole or any substantial portion of the book without the permission of the publisher.

PRINTING

If you send the manuscript to a printer you become in fact your own publisher and you are liable for the cost of printing and must take delivery of all the copies when the work is completed. The printer ceases to have any further interest in it.

Some firms are both publishers and printers and in dealing with such you must state clearly whether you are asking the firm to publish your book or to take it as a private printing order. If you are having a book privately printed you have full authority to decide in all matters of get up and style the cost need be your only consideration.

When asking for an estimate the manuscript should be sent along with the request and the following details given: size of page, size of type, leaded or solid, quality of paper, how to be bound, number of copies required.

In considering the last item an important factor has to be taken into account: all the work up to the actual moment of printing off on the machine is the same whether you order one hundred copies or five thousand: a few copies of a large book will be expensive reckoned per copy compared with a greater number.

PRINTING A BOOK OF 256 PP PAPER COVERS
100 COPIES

	Rs
Composition	320
Machining	50
Covers (printing and paper)	4
Paper	20
Binding	4
	<hr/>
Total	Rs 398
	<hr/>

Cost per book Rs 3-14-1

5000 COPIES

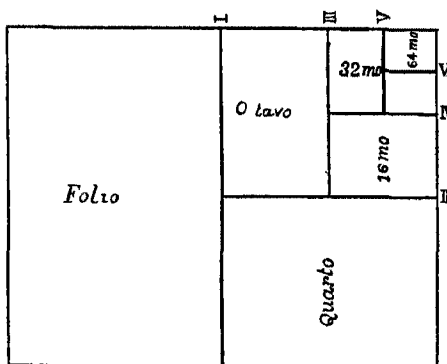
	Rs
Composition	320
Machining	192
Covers (Printing and paper)	40
Paper	800
Binding	158
	<hr/>
Total	Rs 1510
	<hr/>

Cost per book 4 as 10 p

STYLE IN BOOKWORK

THE appearance of a book depends upon careful attention to detail. Most of the things referred to below must be decided upon either beforehand or while the book is in the press.

Size of the Book Books are of various sizes and are called according to the size of the flat sheet and subdivision of it. Thus it may be Royal Demy Large Post or Crown and will be called Royal quarto (4to) or Crown octavo (8vo) according to the way in which the flat sheet is folded after printing.



Size of Type This depends on the size of the page. There are many exceptions chiefly works of reference to the following table which refers only to ordinary work.

Royal 4to } great prime (18 pt) english (14 pt)
 Demy 4to } pica (12 pt) small pica (11 pt)

Crown 4to } english (14 pt) pica (12 pt)
 Royal 8vo } small pica (11 pt)
 Demy 8vo }

Large Post 8vo } small pica (11 pt) long
 Crown 8vo } primer (10 pt) bourgeois (9 pt)

Foolscap 8vo } long primer (10 pt)

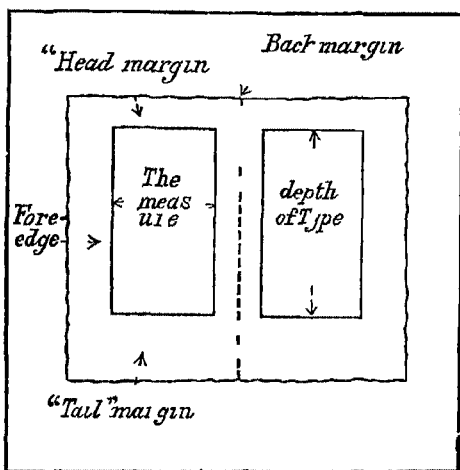
Demy 12mo } bourgeois (9 pt)

Demy 16mo } brevier (8 pt)

For sizes of type see page 10

Leading (pronounced *leading*) The question of spacing between lines (*leading*) must be decided by the kind of type used. Some types like Caslon Old Face have relatively small bodies and long ascenders and descenders¹ these give a better appearance when set solid. Other types such as that used in this book have a large body and short ascenders and descenders. Leads with these types greatly improve the appearance. (See page 14)

Margins The question of proper margins is very important many books are spoiled because



The upstroke of letters such as b d f is called an ascender the downstroke of j p q is called a descender

the margins are too narrow. It must be remembered that a good deal of margin is lost when the books are trimmed in the binding and this loss must be allowed for. As a general rule solid pages have small margins and leaded pages larger margins. The width of the margin increases with the width of the space lines or doubling and trebling of the leads.¹

Half title This is very often omitted. Its purpose is to lead up to the title page and consists of a short title of the book. It is generally set up in type about half the size of the title on the title page and the line is placed slightly above the centre of the page.

The title page The author should cooperate with the printer on the style of this page. The title of the book appears at the top in large type and the author's name lower down in smaller type. At the bottom appears the name of the publisher. Any other matter should be placed in small type so as to be as inconspicuous as possible.

The title page should be set throughout in plain roman any fancy types being rigorously excluded. The effect of a title page is obtained entirely by careful grouping and spacing. Leave out full stops at the ends of lines.

Imprint This usually appears on the back of the title page though sometimes it appears at the extreme end of the book. This imprint is that of the printer the publishers imprint invariably appearing on the title page.

Advertisement This is a short note by the publisher referring to the circumstances under which the book is brought out.

Editor s or translator s preface This is some times found in books which form part of a series or which have been translated from another language It is set in the same style as the text

Dedication This should be short so that the lines can be grouped in the centre of the page Capitals and small capitals are generally used the lines being set in monumental style

Preface This is usually set in the same type as the text The pages are numbered separately from the text and are usually put in roman numerals

Contents This is usually set in type smaller than the text The style varies considerably to meet various requirements Only those parts of the book which follow the contents page should be included in the list of contents

Example I

CHAPTER		PAGE
XXXIX	GROWTH OF AN INDUSTRIAL DISTRICT	230
XL	COMMUNICATIONS	245

Example II

SECTION I

THE CIRCLE		
Chord Properties		I
Angle Properties		10
CONSTRUCTION		
Inscribed and Escribed bricks		19

List of illustrations or plates To be set in same style as the contents page

Errata addenda corrigenda are put immediately before the text When there is one item use the singular forms erratum etc

Appendices are usually set up in smaller type than the text. The page numbers at the top should run on consecutively.

The *Index* appears in a still smaller type and is often set in double column to save space. Here too the page numbers should be continued consecutively.

A clear distinction should be made between each alphabetical section either by using a large initial for the first word or placing the index letter above in a separate line.

When an index is exhaustive the references should be distinguished from one another as clearly as possible.

Serenity a gift of time 487 attainment of 154 feigning 453

Or if this is not possible the principal reference may be given in heavier or italic type.

Sum 57 84 90 *f* 200 219 240 349

Extra white space between paragraphs should be used sparingly, usually only before a final paragraph which summarizes what has been said above.

NOTES

Footnotes These are set in type at least two sizes smaller than the text.

Use superior figures ¹ ² instead of the old fashioned style of * § † ‡

The note should be separated from the text by a white space. The dividing rule is now rarely used.

When there is only one short note it is usually put in the centre. Two or more may be arranged in double column

Macleay <i>The Celts</i> p 21	<i>Mammalia</i> p 27
Balfour <i>Botany and Religion</i> p 82	Bain <i>Mind and Body</i> p 46

When short and long notes are mingled they may be put thus

<i>British Commonwealth</i> p 23	Moor
For a calculation of the measurements sec p 10	
<i>British Commonwealth</i> p 98	Ibid p 101

Sometimes the reference in the text occurs so low on the page that there is not room for the whole of the note. It may be carried over to the next page above the notes belonging to that page.

Never use *ibid* for the first note on a page.

Shoulder notes These are placed in the outer margin on a level with the top line of the page.

Side notes These stand in the outer margins of the pages left on the odd numbered page and right on the even page. The top line of the note should be on a level with the top line of the paragraph. The lines may be of irregular length but should align on the left hand side.

Let in no es These are placed in a rectangular space made in the text with two full lines above. They should appear on the outer side of the page. The lines may be of irregular length but should align on the left hand side.

Quotations When these are set in smaller type and stand clear of the main body of the text they need not be placed within quotation marks.

When several paragraphs follow each other in the text as a single quotation, the quotation mark

may be placed at the head of each the closing mark appearing only at the end of the final paragraph

Initial letters When these are used at the commencement of chapters the remainder of the word should be set in capitals. If the initial is a plain one the top should be in line with the top of the letters that follow

CASTING OFF COPY

The easiest method of ascertaining how many pages your manuscript will take is as follows

Take a book which is the same as regards size of page and of type as the one you wish to have printed. Count the number of words in say nine lines and find from them the average number of words in a line. Multiply this figure by the number of lines in a full page and the result gives you the average number of words per printed page. Now ascertain the average number of words per folio in your manuscript and multiply it by the number of folios. Divide the former figure into this total and you will get the number of printed pages that your manuscript will occupy

Example

Average no of words to line in printed page 10

Number of lines per printed page 38

$$10 \times 38 = 380 \text{ words}$$

Average no of words per line of MS 8

Number of lines per folio 24

Number of folios 200

$$8 \times 24 \times 200 = 38400 \text{ words in MS}$$

$$38400 \div 380 = 102 \text{ printed pages}$$

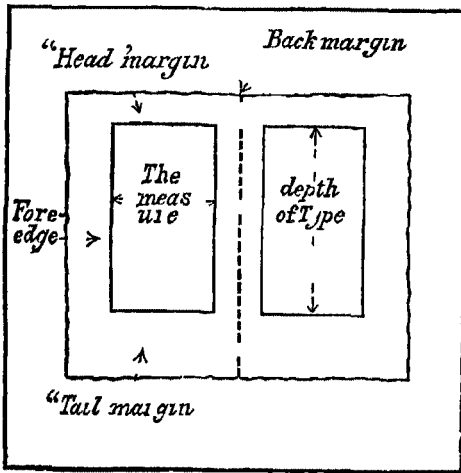
Allowance must be made in the preliminary matter for such items as the title page which occupies a full page irrespective of the number of words

DIMENSIONS AND ARRANGEMENT OF PRINTED PAGE

When mounting a picture for framing in order to get the best effect you must fix it on the mount so that less margin is left at the top than at the bottom if you put it exactly in the centre it will not look so well When planning a book the type page is treated like a picture and the margin at the bottom is wider than at the top It must be noted that the double page opening is treated as a unit not the single and the inside margins are therefore much less than the outer margins

The shape of each type panel should correspond roughly to the shape of the page If the measure is reduced the depth of the type panel must also be reduced proportionately Thus the common measure for demy size is 24 ems and the depth of the type panel 42 If however it is desired to give a broader margin than this and the measure is reduced to 22 ems the depth of the page must be reduced to 40 as otherwise it will have an ugly appearance When you are dealing with an experienced printer these matters may be left to him but when dealing with the ordinary Indian firm it is advisable to make a dummy and give it to him along with the job

To make a dummy take a piece of paper of the size in which the book is to be printed and fold it so as to make two leaves or four pages. Then on the inside mark out two panels as shown in the illustration. An ordinary foot rule will do for this purpose if you recollect that the 12 point em is equal to 1/6 of an inch.



BOOKBINDING

THE sheets after printing are removed to the Bindery. Here they are folded up so that the signature falls on the front page. The folded sheet is called a section. Piles of each section arranged in proper order A B C D or 1 2 3 4 are placed in a row and then a boy gathers a section from each pile and puts them together continuing until the piles are exhausted. The sections are now ready for fastening together.

Sewing When a book consists only of two sections, an outer and an inner, with a paper wrapper, a long double stitch is made through the back, but when there are several consecutive sections the backs are sewn together with a continuous thread. Hand sewing is a lengthy process, so in magazines, catalogues, and certain kinds of cheap work the sections are fastened together by stabbing. Holes are bored through the sections close to the back edge and a double stitch made through them. The disadvantage of stabbing is that the leaves do not open flat and therefore it should not be done in the case of good book work.

Books printed on cheap paper made from wood pulp should be stabbed, as the leaves easily tear out if sewn, owing to the brittle nature of the paper.

Wire stitches are often used when the work consists of an outer and inner section, or when the sections are stabbed. In this country the wire quickly rusts and cotton should always be used when the book is to be kept for any length of time.

After stitching the books are taken to the guillotine and the edges trimmed

COVERS

Paper wrappers are used for books of temporary interest or in cases where cheapness is the chief consideration. Cover papers are produced in many attractive shades and will stand a considerable amount of handling. The covers are pasted on the book before trimming.

Stiff covers A book with stiff sides covered with paper with or without a cloth back.

Cloth binding A book with stiff sides covered with binders cloth.

Leather binding and half leather binding The former term is applied to a book with sides and back of leather *half leather* when only the back and corners are leather. The following leathers are generally used.

Sealskin is a strong durable leather specially suitable for library books.

Pigskin is chiefly used for large heavy books such as ledgers.

Morocco is a polished grained leather much in demand on account of its flexibility and attractive appearance. Good morocco is prepared from goat skin but the cheaper kinds imitation moroccos are sheepskin.

Sheepskin is the cheapest kind of leather used in binding. It varies considerably in quality.

Calf is very soft to the touch but is suitable only for small ornamental books as it has little durability.

Imitations There are several imitations of binding cloth such as Duxeen (an embossed paper) and of leather such as Rexine Their merit is that of cheapness

ATTACHING THE COVER

The cover being prepared and the title stamped on it the next thing to be done is to attach it to the book The backs of the sections are beaten with a mallet to make them solid

Usually the book is attached to the cover by a piece of cloth which is glued on to the back of the sections and then on to the cover but when extra strength is required tapes sewn to the sections and glued to the cover are used Blank sheets are then pasted over the insides of the cover

PART II

SPELLING

NO attempt will be made to deal exhaustively with this subject. Everyone who writes should be in possession of a standard up to date dictionary which will with a few exceptions give all the assistance that is required. Alternative spellings are usually given but terminations may give trouble.

able or ible In English there is a prevalent feeling for retaining *ible* wherever there was or might be a Latin *ibilis* while *able* is used for words of distinctly French or English origin. *The Oxford Concise Dictionary* (s u ble)

ise or ise As a formative of verbs from nouns or adjectives in English *ise* has in almost every case superseded *ise*. As a verb termination *ise* is retained for some words of French origin such as advertise advise chastise comprise despise etc.

ise is usually retained for noun terminations demise enterprise excise merchandise

The Oxford Press retains the *e* before *ment* in words like abridgement acknowledgement judgement

Æ Œ æ œ (in manuscript put \sim over letters) should be used only in Old English and certain words of French origin such as manoeuvre. In Latin Greek and English words use two separate letters.

Distinguish between the following

abetter
accepter
aisle
anybody *any person*

abettor *law*
acceptor *law*
isle
any body *any number of persons*

anyone <i>any person</i>	any one <i>of a number</i>
a sthetic	asc tic
assenter	assentor <i>law</i>
assurer	assuror <i>underwriter</i>
ought <i>anythin_s</i>	ought <i>cypher</i>
ay <i>always</i>	aye <i>yes</i>
bargainer <i>haggler</i>	bargainor <i>law seller</i>
ban	banns <i>marriage</i>
bedel <i>Oxford</i>	bedell <i>Cambridge</i>
beefs <i>meat</i>	beeves <i>oxen</i>
benzene ¹ <i>spirit obtained from coal gas</i>	benzine <i>spirit obtained from petroleum</i>
bit	bitt <i>naut</i>
bogey <i>golf</i>	bogy <i>apparition</i>
bogie <i>a truck</i>	
boose <i>cow stable</i>	booze
bourne <i>stream</i>	bourne <i>limit</i>
braise <i>stew</i>	braze <i>solder</i>
brake <i>vehicle</i>	break
breach	breech <i>short trousers</i>
broach <i>tap</i>	brooch <i>ornament</i>
brethren <i>of a society</i>	brothers
bumkin <i>nautical</i>	bumpkin
by and (the) by	bye bye <i>also bye cricket</i>
cabal	cable
calendar <i>almanack</i>	calender <i>to make smooth</i>
calk <i>trace</i>	caulk <i>make watertight</i>
canon <i>rules eccles</i>	cannon <i>gun</i>
canvas <i>cloth</i>	canvass <i>political</i>
car	carr <i>bog</i>
cedar <i>tree</i>	ced r <i>one who cedes</i>
censer <i>vessel</i>	c nsor <i>judge</i>
cent <i>centum</i>	cent <i>American com</i>
cerebellum <i>hinder brain</i>	cerebrum <i>brain proper</i>
check <i>pattern</i>	cheque <i>bank</i>
cist <i>archaeol</i>	cyst <i>biology</i>
clench <i>fists</i>	clinch <i>argument or nail</i>
cloths	clothes
clue	clew <i>sail</i>
cockscorn <i>plant</i>	coxcomb <i>fop</i>
complacent <i>self satisfied</i>	complaisant <i>obliged</i>
complement <i>completion</i>	compliment
confidant <i>masc</i>	confidante <i>fem</i>
conjurer	conjuror <i>law</i>

contestant
council
crochet *n ll ork*

dependant *n*
depository *person*
desert
diplomat
divest
draft *document*

draftsman *one who drafts docu-
ments*
dyeing

ensure *make safe*
envelop *v*
entomology

faint
farther *comp of far*
fetid
fish *pl kind*
flacon *small bottle*
foggy
forebear *bear before ancestor*
forego *go before*
forejudge *judge beforehand*
form
fungous *adj*

gage *pledge*
gallop *horse*
galosh
gaol *jail*

genu *spirits*
gilt
granter
grill *to broil*
grisly *horrible*
groin
guana *li ard*

ha ha *lau, hler*
hair *stroke spring s breadth*
handsome
hanged *capital punishment*

contestor *law*
counsel *advic barrister*
crotchet

dependent *adj*
depository *place*
dessert *dinner course*
diplomate *one holding diploma*
devest *law intransitive only*
draught *drawing bree e*
drought *water famine*
draughtsman *one who makes
drawings*
dying

insure *in a society*
envelope *n*
etymology

feint *pretend*
further
fetal *ambassadorial*
fishes *number*
flagon *large wine bottle*
foggy
forebear *refrain*
forgo *abstain*
forjude *exclude*
forme *printer s*
fungus *n*

gauge *measure*
galop *dance*
golosh *boot trade spelling*
goal
ghoul *spirit*
geniuses
guilt
grantor *law*
grille *grating*
grizzly *grey*
groyn *arch*
guano *manure*

ha ha *sunk fence*
hare *brain lip s foot*
hansom *cab*
hung *suspended*

hangar <i>shed</i>	hanger
holey <i>having holes</i>	holy
humerus <i>bone</i>	humorous
its <i>pronoun</i>	it s <i>it is</i>
jam <i>v</i>	jamb <i>side post</i>
jangle <i>wrangle</i>	jungle
junta <i>council Sp It</i>	junto <i>clique faction</i>
joust <i>combat</i>	just <i>adv adj</i>
kauri <i>coniferous tree N Z</i>	karrī <i>Austr blue gum</i>
kerne <i>foot-soldier Ir</i>	kern <i>projection type</i>
key	quay
koran <i>bustard</i>	Qu ran
lac, <i>resin</i>	lakh <i>100 000</i>
lama <i>priest</i>	llama <i>animal</i>
lea, <i>ground</i>	lee <i>side</i>
leave	hef <i>willingly</i>
licence <i>n</i>	licens <i>τ</i>
lickerish <i>greedy</i>	liquorice <i>sweet</i>
literal	littoral
loath <i>adj</i>	loathe <i>v</i>
loping	lopping
lorry	lory <i>parrot</i>
lour <i>frown</i>	lower
madregal <i>fish</i>	madrigal
magasin <i>shop (Fr)</i>	magazine
maggot	magot <i>ape</i>
mandatary <i>person</i>	mandatory <i>command</i>
mandrel <i>spindle</i>	mandrill <i>baboon</i>
manikin	mannequin <i>dress maker s (Fr)</i>
mantel <i>piece</i>	mantle
mask	masque <i>entertainment</i>
meridian	meridiem <i>a m p m</i>
million <i>1 000 000</i>	mille <i>1 000 (F)</i>
misled <i>mis led</i>	milhard <i>1 000 000 000</i>
moneys	mizzled
mucous <i>adj</i>	monies <i>obsolete except in law</i>
naught <i>nothing</i>	mucus <i>n</i>
oar	nought <i>cypher</i>
obelus <i>mark</i>	ore
os ossa <i>bones (L)</i>	obolus <i>coin</i>
	os osa <i>mouth (L)</i>

- paean *song*
 padre
 paten *dish*
 pastel *wood*
 peas
 pearl
 pendant *n*
 pence *value*
 petrel *bird*
 phosphorous *a*
 plain sailing *song fig*
 practice *n*
 precentor
 precession *equinoxes*
 premises
 principal *chief*
 preposition *gram*
 prophecy *n*
 put
- rabbit *joint*
 radical *Chem*
 rase *erase*
 real *com*
 realty
 reave *rob*
 receipt
- remise *make over law*
 reprise *law*
 rigour
 rime *frost also poetry*
 rondeau *poem*
 roaster
 rout
- sack
 salver *tray*
 salvage
 scull *oar*
 seize
 sensual
 sergeant *military*
 sew *stitch*
 shew *Bible Prayer Book*
 shot *tills*
 sibyl
- pa on *prosody (Gr)*
 padrone *employer (Italian)*
 patten *over shoe*
 pastille
 p ase *pudding*
 purl *knitting*
 pendent *adj*
 pennies *number*
 p trol
 phosphorus *n*
 plane sailing *naut*
 practise *v*
 preceptor
 procession
 premisses *log*
 principle
 proposition
 prophesy *v*
 putt *golf*
- rabbit *rodent*
 radicle *Bot*
 raze *to the ground*
 reel *winding*
 realty *law property*
 reeve
 recipe *prescription list of ingredients*
 remiss
 reprize
 rigor *medical*
 rhyme
 rondo *music*
 roster *list*
 route *military usage n*
- sacque *coat*
 salvor *person*
 selvedge *cloth*
 skull
 seise *secisive law*
 sensuous
 serjeant *law*
 sow *seed*
 show
 shots *fired*
 Sybil *name*

sign
 snail *small fish*
 stationary
 staunch *stop*
 step
 story
 straight
 stratum *geol*
 sun
 swath *cut grass*
 swingeing *blow*

thrash
 time
 timber
 tympanum *drum*
 ton

vender

waive *forgo*
 whiskey *Irish*
 wreath *n*

sine *maths*
 smolt *2nd yr salmon*
 stationery *writing paper*
 staunch *firm*
 steppe
 storey *house*
 strait laced jacket
 stratus *cloud*
 sunn *fibre*
 swathe *bind*
 swinging

thresh *grain*
 thyme *herb*
 timbre *music*
 tympanum *ear drum*
 tun *cask*

vendor *law*

wave
 whisky *Scotch*
 wreath *t*

FORMATION OF PLURALS

1 The plural is generally formed by adding *s* to the singular

2 Words ending in *s sh x z ch* (soft) add *-es*

3 A final *-y* is changed into *ies* when it is preceded by a consonant as *city cities* Proper names are exceptions *fly* (carriage) *flies* also words ending in *quy* take *-ies*

4 *The Concise Oxford Dictionary* says (p vi)

In stating the plural of words in *o* we have found it impossible to draw any satisfactory line between the words that prefer *os* and those that prefer *-oes*,

it may be laid down that on the one hand words of which the plural is very commonly used as *potato* have almost invariably *oes* and on the other hand words still felt to be foreign or of abnormal form as *soprano* *chiomo* have almost invariably *os* of many other words it may be said with confidence that they use one form only. (*cf punctilios noes*) but the majority fluctuate

5 The plural of letters and arithmetical figures is formed by adding *s* as *js* *MA s*

6 Nouns ending in *f* or *fe* add *s* if the *f* sound is retained in speaking if softened they are changed into *ves*

roof	roofs	wife	wives
chief	chiefs	leaf	leaves

7 Eight nouns form the plural by an internal change

man	m n	tooth	teeth
woman	women	lous	lice
foot	feet	mous	mice
goose	geese	dormous	dormice

The plural of *mongoose* however must be formed *mongooses* as the word is not a compound of *goose* but from the native *mungus* Use *Germans* *Normans* *Brahmans* *Mussalmans* the terminations are not the English *man*

8 Four nouns form the plural in *en oi -ne*

ox	oxen	brother	brethren
child	children	cow	kine (archaic use cows)

9 Proper material and abstract nouns have no plurals except when they are used as common nouns

Ca sars	Henrys
wines	oils (different kinds of)
virtus	vices (different acts or kinds of)

10 Some nouns have no singular form. These are generally the names of things of more parts than one such as

Instruments or tools blows scissors pincers
 spectacles
Articles of dress trousers drawers breeches
Diseases measles mumps small pox
Miscellaneous annals billiards commons corps
 credentials dregs nuptials proceeds thanks tidings
 victuals vitals

Some of these are also used in the singular

Small pox is a dangerous disease
 The Sixth Army Corps marches to day

The word news is treated as singular

11 Words denoting a science or an art and having the Greek termination *ics* are generally treated as singular such as ethics hydrostatics mathematics mechanics optics physics politics

12 Some nouns plural in form are used in both numbers according to the sense as series species means pains alms and riches properly singular are now generally plural

13 A compound noun usually forms a plural in the principal word only

sons in law	maid servants	courts martial
step sons	foot men	passers by
hangers on	knights errant	

Exceptions men servants women servants
 lords justices knights templars

Apparent exceptions are also found in handfuls and teaspoonfuls but handful and teaspoonful have come to mean a certain quantity rather than a hand full or teaspoon full

Keep the singular form in such compound adjectives as six week old child two year old colt but the child is six weeks old etc

Use the Misses Matthew rather than the Miss Matthews sometimes the latter form is confusing

14 Many nouns taken from other languages keep their original plural form

SINGULAR	PLURAL
addendum	addenda
alumnus	alumni
amanuensis	amanuenses
analysis	analyses
animalculum	animalcula
antithesis	antitheses
apex	apices
appendix	appendices <i>and</i> appendixes
arcanum	arcana
automaton	automata
axis	axes
bandit	banditti
basis	bases
beau	beaux
bureau	bureaux
cherub	cherubim
crisis	crises
criterion	criteria
datur	data
desideratum	desiderata
dictum	dicta
dilettante	dilettanti
effluvium	effluvia
ellipsis	ellipses
erratum	errata

flambeau	flambeaux
focus	foci
formula	formulae
fungus	fungi
genus	genera
hypothesis	hypotheses
larva	larvae
madame	mesdames
medium	media
memorandum	memoranda
metamorphosis	metamorphoses
miasma	miasmata
monsieur	messieurs
nebula	nebulae
oasis	oases
parenthesis	parentheses
phenomenon	phenomena
polypus	polypi
radius	radii
savant	savants
seraph	seraphim
stimulus	stimuli
stratum	strata
terminus	termini
thesis	theses
vertex	vertices
virtuoso	virtuosi
vortex	vortices

The present tendency is to reject foreign plurals cherubs seraphs formulas memorandums bandits etc are used Some foreign nouns are used only in the plural such as aborigines antipodes agenda archives literati minutiae

DOUBLING CONSONANTS WITH
SUFFIXES

Verbs accented on the last syllable and verbs of one syllable ending in a single consonant after a single vowel double that consonant before the terminations *eth est ed* and *ing* but not before *s*

drop droppeth droppeth dropped dropping drops
commit committeth committeth committed committing
commits

Verbs not accented on the last syllable do not double the final consonant

balloted galloped rabbiting

Verbs ending in *el* double the final consonant in English usage

levelled travelling

The Oxford Press rules prefer worshipped initialed and paralleled as exceptions to the above rules ¹

POSSESSIVE CASE OF PROPER
NAMES

Use *s* for the possessive case after proper names

Charles s Jones s Thomas s

Ancient names ending in *es* should be followed by only

Arabaces Xerxes

The possessive case of plural names is usually formed by adding only

The Browns dog The Adamases house

Follow copy in quotations

CONTRACTIONS

A full stop is not necessary after the following contractions Dr Hon ble Mr Mrs

Some authorities extend the omission of the full point to all contractions which retain the ending of the full word acct advt Govt Hony St

Full stops should not be used after chemical or mathematical symbols or after contractions which have come to be regarded as symbols such as—

1st	2nd	3rd
4to	8vo	16mo

Omit s in the following

cm	gr	min	cwt	gm
mm	dwt	in	oz	lb

Insert s in

tons	yds	qrs
------	-----	-----

Days of the week

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
-----	-----	------	-----	-------	-----	-----

Months

Jan	Feb	Mar	Apr	May	June
July	Aug	Sept	Oct	Nov	Dec

Put PS MS MSS SS (steamship) not P S
etc but HMS HM HRH NB QED
RSVP because these are contractions of two or more separate words

N E S W each with a full stop when printed separately but put NW NNW Spell out in ordinary narrative I reached a village five miles south of Madias

The plural form of such contractions as p (page) f (following) is pp ff

Contractions such as aint dont em havnt tis there ll Id should be printed without a space before the apostrophe

Put a thin space before *is* and *his* when abbreviated to s as in boy s King s to distinguish them from possessive case

Use the ampersand in names of firms—Wilson & Co but otherwise use *etc*

In general matter print nineteenth century not 19th century the latter is only admissible in works of reference

Books of the Bible may be contracted in two ways the longer one being for general use and the shorter for use in books such as commentaries which contain closely packed references

OLD TESTAMENT

Gen	1 Kings	Eccles	Obad
Exod.	2 Kings	Song of Sol	Jonah
Lev	1 Chron	Isa	Mic
Num	2 Chron	Jer	Nahum
Deut	Ezra	Lam	Hab
Joshua	Neh	Ezek	Zeph
Judges	Esther	Dan	Hag
Ruth	Job	Hos	Zech
1 Sam	P ^s	Joel	Mal
2 Sam	Prov	Amos	

NEW TESTAMENT

Matt	2 Cor	1 Tim	2 Pet
Mark	Gal	2 Tim	1 John
Luke	Eph	Titus	2 John
John	Phil	Philem	3 John
Acts	Col	Heb	Jude
Rom	1 Thess	Jas	Rev
1 Cor	2 Thess	1 Pet	

APOCRYPHA

1 Esdras	Wisd of Sol	Susanna
2 Esdras	Ecclus	Bel and Dragon
Tobit	Baruch	Pr of Manasses
Judith	Epis of Jer	1 Macc
Rest of Esth	Song of Three Childr	2 Macc

OLD TESTAMENT

Gn	Ruth	Ezr	Cant	Hos	Nah
Ex	1 S	Neh	Is	Jl	Hab
Lev	2 S	Est	Jer	Am	Zep
Nu	1 K	Job	Lam	Ob	Hag
Dt	2 K.	Ps	Ezk	Jon	Zec
Jos	1 Ch	Pr	Dn	Mic	Mal
Jg	2 Ch	Eccles			

NEW TESTAMENT

Mt	Ro	Ph	2 T ₁	1 P	Jude
Mk	1 Co	Col	Tit	2 P	Rev
Lk.	2 Co	1 Th	Philem	1 Jn	
Jn	Gal	2 Th	He	2 Jn	
Ac	Eph	1 T ₁	Ja	3 Jn	

APOCRYPHA

1 Esd	Rest Est	Ep Jer	Pr Man
2 Esd	Wis	Song of Thre	1 Mac
Tob	Sir	Sus	2 Mac
Jdth	Bar	Bcl and Drag	

Abbreviated references should be printed thus
 Gen iv Exod xx 19 or when using the shorter
 form Gn 4 Ex 20

REFERENCES TO AUTHORITIES

Authorities should be cited thus Wheeler
History of India vol 11 p 84 In footnotes or when
 there are many references in the text a contracted
 form may be used Wheeler *Hist of India* 11 84
 It is not necessary to give the chapter when the page
 number is given

Use lower case for contractions such as e g 1 e
 p when beginning a footnote

References to Shakespeare s plays 2 *Henry VI*
 III 11 12

References to poems Tennyson *Maud* XVIII
 vii 6

FIGURES AND NUMERALS

In descriptive writing numbers under one
 hundred should be in words but put 90 to 100 '
 not ninety to 100 Spell out in such instances as
 It happened a hundred years ago Use figures
 when dealing with specific quantities

George V or George the Fifth not George Vth

Nineteenth century not 19th century

Roman numerals should not be followed by a full stop except in references to chapters as explained above

Numbers at the head of paragraphs should be printed I 2 clauses in paragraphs (1) (2)

Use a decimal point in decimal figures as 0 85 for time of day use a full stop as 5 30 p m

Put pp 224-6 not pp 224-26 but pp 11-18

In dates put 1861-7

BC follows the year AD precedes it 257 BC to AD 500 Put figures in full for BC dates 257-255 BC

THE CAPITAL

Do not begin a word with a capital letter unless you have a definite reason for so doing. Such reason may be due to (1) the position of the word or (2) the desire of the writer to show that the word is used in a special as distinct from the ordinary sense

CAPITALS DUE TO POSITION

1 At the beginning of a sentence

2 The first word of every line of poetry
 Exceptions to this rule may be found in German Latin and Greek works and in the Scottish Psalter

O Lord God unto whom above
 all vengeance doth b long

O mighty God who vengeance own st
 shine forth avenging wrong

3 The first word of a direct quotation It is not required at the beginning of an indirect quotation or to continue a quotation that has been broken off unless the sense requires it

He seized the expression come from Scotland which I used in the sense of being of that country and retorted That sir I find is what a great many of your countrymen cannot help (Indirect and direct)

Uncommon parts he remarked require uncommon opportunities for their exertion

What do you think of Garrick? he said He has refused me an order for the play

4 Titles of books plays poems and main headings are usually set in a full line of capitals as befitting their importance When small (lower case) letters are used initial capitals are retained for the important words

If Winter Comes She Stoops to Conquer
Hymn on the Morning of Christ's Nativity
The Education of the Middle Classes

This rule applies to all references to books poems etc

Black letter headings of paragraphs standing in line with the text should follow the style adopted in the text

CAPITALS DUE TO MEANING

Practically all other uses of the capital come under this heading The capital may be permanent as in the case of proper names or inserted in common names to give a meaning other than that which they ordinarily carry Do not capitalize a word merely for the sake of emphasis it is often misleading

I always spell Duty with a capital D

This remark is sometimes made with the idea that a high conception of duty is implied what it really means is that duty is always personified as in Wordsworth's ode

Stern daughter of the voice of God!
O Duty!

Do not capitalize a word therefore without considering how the capital will affect the meaning Compare the following examples

- 1 The crowd was awed by this exhibition of his majesty
His Majesty opened the Exhibition at Wembley
- 2 The company in his house included several dukes
The Duke then addressed the House (of Lords)

In the last example *Duke* applies to a particular person whose name is already known to the reader

Strictly speaking a title has no right to a capital unless it (1) serves as a substitute for a proper name or (2) has a meaning distinct from the general application of the word Thus by a *Judge of the High Court* we mean some one occupying a certain official position but anyone may be a *judge* of the High Court i.e. a critic of it A *Collector* may claim the capital because he is something more than a *collector* We attach different meanings to the *State of Mysore* and the *state of Mysore* The political term *Non-cooperation* has a significance not contained in *non cooperation*

Use capitals for the names of and synonyms for the Deity also for pronouns which refer to the Deity such as He Him His Me Mine My Thee Thine Thou but use who whom whose

Also in words which form part of a title day street etc in Christmas Day Ross Street

SMALL CAPITALS

Use small capitals for dates in numerals as MDCCCXIV¹ Also for AD and BC AM (anno mundi) AH and AUC Use lower case for a m and p m

ITALIC TYPE

Italics should be used for the titles of books and the names of periodicals Do not put *The* in italic unless it forms part of the title or name

Put names of ships in italic HMS *Lion* and SS *Mantola*

The Oxford Press rules³ say Words or phrases in foreign languages (unless anglicized) should be in italic Unfortunately however it does not give us a definition greatly needed of the word anglicized A list of words which it regards as such is given on another page and also a list of words presumably not anglicized which must be printed in italics A study of these lists does not carry us very far *poste restante* *proces verbal* *prima facie* are in roman while *a priori* *ex officio* and *pro forma* are in italic

The selection made seems arbitrary but it is difficult to lay down principles governing the use of italics Perhaps the following suggestions may help

(1) foreign words which have an adequate English equivalent and therefore need not be naturalized should be put in italic Thus if an

Note spacing See also Titles
Rules for Compositors and Readers p 51

author wishes to impart a French flavour by writing such sentences as 'He took his *mouchoir* from his *poche*' let him show by use of italics that he is using such foreign words for a purpose and not because he is unaware that the words handkerchief and pocket exist in the English language

(2) Use italic when it is desired to show that a word is used in its foreign as distinct from its anglicized meaning *moral* moral *fine* fine

(3) Use italic for foreign words the application of which is limited such as legal and scientific terms

LOWER-CASE INITIALS

Use-lower case initials for

Verbs formed from proper names such as christianize frenchify pasteurize

Adjectives and adverbs derived from proper names when they serve as common adjectives or adverbs, thus *lilliputian* means *small* while *Lilliputian* has a direct reference to Lilliputia

Common nouns derived from proper names as doily guernsey inverness marconigram philippics etc

TITLES

In India official usages prescribes that initials of official designations services etc should be in capitals ADC VHS JP ICS IMS ISC
RA RE ISMD RIM IA

Initials of orders degrees and societies after names should be in small capitals CSI FRCS

PH D DSC MA BA etc The sequence runs titles academic degrees services the higher of each first John Brown Esq CIE MA (Oxon) ICS

PUNCTUATION

Punctuation is an art nearly always left to the printer authors being almost without exception either too busy or too careless to regard it These words were written by a printer and there is an underlying note of protest at the shirking of what after all is the author's proper responsibility In India the risk of leaving punctuation to the printer is not a small one for as I have said before the compositor's knowledge of English does not usually extend much beyond the alphabet and he cannot be expected to do more than follow his copy

On the other hand it is clearly useless to expect an author to carry in his mind the very numerous rules for punctuation usually laid down in books dealing with this subject In one such book, which is before me as I write the following is one of twelve paragraphs on the uses of comma

Commas are used in a sentence generally to mark off adjuncts phrases and clauses non restrictive adjectives phrases participles participial phrases adverbial phrases and clauses and appositional and parenthetical expressions also usually to separate all consecutive elements of a sentence which might be read together erroneously or which might momentarily bear a wrong interpretation

Such rules may be useful to refer to in difficult cases but to recollect and apply them while actually writing is a task that few people would care to

undertake we have therefore to look about for some more practical way

It must be borne in mind that when writing composition precedes the stroke of the pen. Some times we are able to arrange a whole sentence in our minds exactly as we want it before commencing to write but normally the thought is imperfectly clothed at the start and we compose just ahead of the written word. Our minds are actively concerned with the thought and with the selection and arrangement of words and phrases in which to express it the actual writing follows automatically. Should any difficulty arise in connexion with the latter such as the spelling of a certain word the mental process of composition is interrupted and sometimes the train of thought is lost.

Many writers consider punctuation to be just such another interruption and therefore refuse to bother themselves about it. They fail to appreciate the fact that punctuation marks are merely the record of something that has been already done while framing the sentence in the mind. When mentally composing or speaking aloud we introduce certain pauses and voice inflections in order to make the meaning clear we cannot make sentences intelligible even to ourselves without so doing. Just as letters are the record of the articulate sounds we produce so punctuation marks are the record of these pauses and inflections. Where there is no pause or change in the normal rise and fall of the voice there is no break in the continuity of the sense and any mark in such cases is unnecessary.

Some writers are able to punctuate as they write others find it necessary to read over a sentence after they have written it down in either case they rely upon the ear for guidance rather than on a conscious study of the grammatical construction

Use stops only when they are necessary to the meaning except in the case of books which are meant to be read aloud there is no need to indicate every place where the voice of the reader would pause especially when such pause is due to lack of breath and not to a break in meaning

Use as light a stop as will do the work do not use a semicolon where a comma will suffice or a full stop where a semicolon or colon will do The lighter stops should be used to express the varying degrees of dependence of thought between sentences which may be grammatically complete in themselves the full stop being reserved for the completion of the thought A style that groups several complete sentences together by the use of semicolons because they are more closely connected in thought is far more restful and easy for the reader that is than the style that leaves him to do the grouping for himself and yet it is free from the formality of the period which consists not of grammatically independent sentences but of a main sentence with many subordinate clauses¹ The force of this will be seen if you will read the following extract aloud giving the full pause and drop in the voice that should accompany each full stop

Three weeks ago we wrote The Russian Treaty is dead Mr Asquith's action in our view had dispatched

The King's English p 228

it If any life had lingered in the project M ZINOVIEFF'S methods would have stifled the last breath The Russian Treaty was a sketch We declined to rave against it in advance We reserved our freedom to judge of its substance when matured In this journal we take things seriously when they become serious and not before We cannot pump up premature excitement or start blazing away against The Spanish fleet because it is not in sight

Thus read the extract sounds more like the popping of a machine gun than rolling editorial thunder

THE FULL STOP

We may say then that the full stop should generally be reserved for closing sentences that are independent in thought as well as grammar When reading over what has been written the voice usually drops at the end of the thought to the lowest note of the key in which the sentence has been pitched when owing to rhetorical considerations it does not the comparatively long pause which follows may justify by itself the insertion of the full stop

THE SEMICOLON

The chief use of the semicolon is as we have indicated above to part sentences which may be grammatically independent of one another but which are closely dependent in thought

The spot plague as we have shown sometimes results in illogicality it need not do so however when it does the fault lies with the person who accepting its principles does not arrange his sentences to suit them

At each semicolon the voice has a half drop showing that the thought is continued in the next sentence

The semicolon in modern composition is rarely used to part the subordinate from the principal clause if commas will not serve the sentence needs recasting

THE COMMA

1 The comma like the semicolon may be used for parting grammatically complete sentences in such cases it is usually followed by a conjunction and the voice drops less than at the semicolon

I will not try it is dangerous

I will not try for it is dangerous

2 The parenthetical use of the comma should cause no difficulty if it is remembered that only non defining clauses should be thus enclosed They may be distinguished from defining clauses by the fact that they can be lifted out of the sentence without altering the meaning also by the difference of inflection

The judge who receives bribes cannot administer justice

The clause *who receives bribes* is defining and cannot be omitted if we make it non defining (in which case it might be omitted) we get the following possibly libellous statement

The judge who receives bribes cannot administer justice

The non defining clause must be separated from the main sentence by two commas one before and the other after that is they must be used in the same way as marks of parenthesis Where the clause is defining no comma should stand between the subject and its verb

The same quickness of sympathy which had served him so well in his work among the poor enabled him to pour feeling into the figures of a bygone age

The clause *which poor* defines what precedes it and the voice goes on without a break after *sympathy* in reading aloud there would probably be a pause after *poor* but this would be due to lack of breath and not to meaning and a comma cannot be inserted as it would divide the sub clause from its verb If, however the clause *which poor* were not defining but inserted as additional matter the voice would pause at *sympathy* speak the clause in a different key and return to the tone of *thy* at *en* in writing therefore commas would be used after *sympathy* and *poor* not merely after the latter word

Contrast the following pairs of sentences

- 1 However it is done
However it is done it must be finished
- 2 We then came to this decision
We then came to this decision

3 A third use of the comma is to part the subordinate from the principal phrase

Peace of mind being secured we may smile at misfortune

Do not confuse the absolute statement with the subordinate phrase

The secretary having read the minutes the next business was brought up (Abs st)

The secretary having read the minutes brought up the next business (Sub phr)

4 Do not insert the comma after a noun clause used as a subject of a sentence

That good punctuation helps the sense is surely the case

5 Where several words of the same class follow one another without conjunctions put commas between them

Reputation virtue happiness greatly depend on the choice of companions

Omit the comma if *and* is used

Reputation virtue and happiness greatly depend on the choice of companions

Here *and* simply fills in the pause that occurs in the previous example we may insert the comma or *and* but we cannot insert both without altering the rhythm of the sentence

6 Other instances in which the comma should be used will be sufficiently illustrated by examples

Fortitude or strength of mind is required
 Lying the voice of slaves
 My son give me thy heart
 Thy butterfly child of summer flutters in the sun
 The vessel was oblong three feet in length two feet in breadth eight inches in depth

THE COLON

Formerly the colon served as an intermediary stop between the full stop and the semicolon with the decay of the formal period the necessity for such an intermediary disappeared It is now employed in the following ways

1 To connect two sentences that are clearly opposed to one another where there is no adversative conjunction

2 Introducing a formal quotation or list

3 Introducing an explanation or proof not connected with the previous sentences by a conjunction

Man proposes God disposes
 Rebuke thy son in private public rebuke
 hardens the heart

THE EXCLAMATION MARK

The rule is simple do not use it unless the expression is exclamatory

THE QUESTION MARK

This should be used only after a direct question and not in cases such as the following

I was asked if I would stay to dinner

Distinguish between the exclamation and the question the difference in intonation will be a sufficient guide

How many hours have I wasted !
 How many hours have I wasted ?

THE DASH

The dash may be used to indicate a parenthesis but it should be confined to cases where there is a sharp break in the general run of the passage

He stopped a man in the street—goodness only knows who he was—and asked him for help

Other legitimate uses are (1) to introduce an explanation example or substitute (2) to mark the arrival at the principal sentence after a long introductory clause (3) before an interrogative clause in apposition

1 He received his first lessons in citizenship in the place where such lessons can best be taught—the family circle

The Conference is open to all—Hindus Muham
madans and Christians

He was not a politician that is—a party man

2 When the Conference has ended and the members
have returned to their homes and the excitement has
died down—then we shall be able to estimate better
what has been accomplished

3 The question is—Can it be performed?

A long dash (—) is used when a sentence is
left uncompleted

I would rather do it in any other way but—

MARKS OF PARENTHESIS

The marks () are used to enclose an explana
tory word or phrase which is not absolutely
necessary to the sense

Know then this truth (enough for man to know)
Virtue alone is happiness below

BRACKETS

Brackets [] are used to enclose comments
explanations interpolations notes or translations
not in the original text but added by a later hand

QUOTATION MARKS QUOTES

Quotation marks should be used only when
they are necessary to the meaning It is usual to
say that direct quotations require marks and
indirect quotations do not *He said I had no
intention of going* *He said he had no intention of
going* This however does not cover all the ground
there are quotations which are indirect in form yet
which retain a phrase that needs to be recognized

as originating with the person quoted *He said he had no intention of going* If no such necessity exists the marks should be omitted

Quotations from works of other writers should be placed within marks unless they are otherwise clearly distinguished from the text by standing in a separate line or paragraph and by the use of smaller or different type however it is done the distinction must be clearly made between the quotation and the writer's own matter

Metaphors should not be quoted unless they are *directly* borrowed from another writer or are in danger of being taken literally In cases of the latter do not underestimate the reader's intelligence and if the context sufficiently indicates that the word or phrase is to be understood metaphorically omit the marks

Omit quotes in such cases as the following

You know the proverb A stitch in time saves nine
The question is—Can such a matter be explained?

The Oxford Press rule regarding double and single quotation marks is as follows Single quotes are to be used for the first quotation then double for a quotation within a quotation If there should be yet another quotation within the second quotation it is necessary to revert to single quotation marks ¹ This seems more logical than the general practice of using double marks for first quotation and single for the second and it has the additional advantage of presenting a much lighter appearance when a number of single words are quoted

When the inner quotation ends the outer, see that the marks follow in proper sequence

Why do you say it is mere prejudice ?

QUOTATION MARKS AND STOPS

It is generally agreed that exclamation and question marks should be placed before or after the closing quotation marks according to the sense

Why are you doing this ? I asked
 Must he plead Guilty ?
 I heard a whispered Go !
 How unfortunate it was that he pleaded Guilty !

The general practice is to place full stops and commas before the closing quotation mark. Beadnell says For the sake of neatness the ordinary points such as the comma semicolon colon and full stop precede the quotation marks. The authors of *The King's English* argue that these stops should be treated in the same way as the exclamation and question marks that is placed according to the sense

(1) Views advocated by Dr Whately in his well known Essays

It is enough for us to reflect that Such shortlived wits do wither as they grow

We hear that whom the gods love die young and thenceforth we collect the cases that illustrate it

(1a) You are breaking the rules Well the rules are silly

(1b) Certainly not he exclaimed I would have died rather

(2) I cannot guess he retorted what you mean

It may reasonably be argued that in the first three examples (1) the stops are rightly placed they

belong to the whole sentence and not merely to the quoted words. In (2) however the case is different here there is no containing sentence but the sentence itself is wholly within quotations. *he exclaimed* is merely a parenthetical clause which can be removed without injury and can no more claim the full stop than if the whole were written—

I cannot guess (he retorted) what you mean

Take the case of a heading in the same book (p 85)

And who and which

Granted that the words quoted do not require the stops what does? ¹

When judged by the inflection test (1b) becomes impossible if *certainly not* takes the semicolon *he exclaimed* must have a full stop. In the first three sentences it makes no difference to the inflection whether the stops are placed within or without the quotation marks indeed it might be argued that they properly belong to the words immediately preceding the stop

We arrive then at these conclusions

1 That the four stops () () () (,) can be placed outside the quotation mark only when there is a containing clause for the quotation and not merely an explanatory or subordinate clause

2 But as the position of the stop in such cases makes no difference to the inflection of the

No stop is ever required at the end of a quotation to separate the quotation as such from what follows that is sufficiently done by the quotation mark — *The King's English* p 282

voice it is not incorrect to place these stops invariably before the final quotation mark

3 No stops are required to mark off the parenthetical clause in such cases as the following this being already sufficiently done by the quotation marks

I cannot believe he said that you are able to do this

DOUBLE MARKS

Double marks should rarely be used each mark has its own inflection and we cannot have two different inflections on a word at the same time

He shouted Go!
Why did he shout Go?

In the first statement the stress is on *Go* in the question it is on *Why* and normally we do not stress *Go* therefore the exclamation mark is unnecessary

Do not use the combination (—) but omit one or the other according to the intonation the voice remains raised at the dash but is lowered at the colon thus denoting a greater or lesser degree of dependence

Print with lower case initials such words as—christianize
cyclopean etc

Print the following with lower case initials christianize
cyclopean etc

Do not use a comma with a dash either one or the other is unnecessary or it may be that the work should be done by another kind of stop

In this book it will be noticed that (1) has been followed it has been done simply for the opportunity it provides for giving numerous examples

HYPHENS

THE disappearance of so many of its former inflectional endings from modern English renders it necessary to indicate changes of meaning however slight in compound expressions by differences of tone or accent hyphenation is a visible means of expressing this change of meaning in writing Thus we may speak of *a red coat* and *a red coat* (soldier) *a dumb bell* (silent bell) and *a dumb bell* (iron bar) the compounded expression means something different from the words standing separately and it is pronounced as a single word

In cases where there is no modification of accent it will usually be found that one element simply qualifies the other and the hyphen should be omitted

common sense	court martial
fellow man	war expenditure
head master	

The hyphen serves to distinguish nouns from adjectives or nouns in apposition used as adjectives and gerunds from participles when placed before a noun

a paper basket	(made of)
a paper basket	(for holding)
walking stick	(stick that walks)
walking stick	(stick for walking)

The hyphen may also be used for forming compound adjectives pronouns verbs adverbs prepositions and conjunctions able to function like simple words of the same class for example

blood red back bite breast high out side like wise

When a compound word passes into familiar usage the temporary link of the hyphen usually changes into a closer union and *i* is written continuously as a single word this has happened with many of the examples given above. It is largely a matter of personal preference or general custom and no absolute rules can be given. The word *dugout* is a case of rapid transition before the war it was rarely used and was written with a hyphen *dug out* but within the space of a year *dugout* became the common form. Other words though long in common use retain the hyphen either because they would look awkward if fully joined or because the connexion is felt to be insufficiently close.

When it is desired to put an additional prefix to a word the original hyphen must disappear. Co operation may retain its hyphen but non co operation is meaningless since you cannot both work together and yet not work at all it must therefore become non cooperation or better non cooperation. Anti non co operation must in turn become anti noncooperation if it is to mean any thing.

Compound adjectives When adjectives or words used as adjectives do not separately qualify a substantive but form a single adjectival phrase they are linked together with hyphens such unions are of a temporary nature only and must not be inserted when the words are not adjectivally used. Thus we write 'This is common sense' but 'This is a common sense attitude'. Court Martial but Court Martial's decision. Covent Garden Covent Garden Market and Covent Garden Market.

salesmen South India South Indian Railway and South-Indian Railway Union ¹

Do not write The Lloyd George Bonar Law agreement nor The Lloyd George Bonar Law agreement the first looks like an agreement between three persons Lloyd George Bonar and Law and the second might be four different persons The best way to write it is The Lloyd George and Bonar Law agreement it is then clear that only two persons are concerned Mr Lloyd George and Mr Bonar Law

When an adverb that by its present form can function either as an adjective or an adverb (the distinguishing inflexions having been lost) is conjoined with an adjective to form a compound phrase attributively qualifying a noun then a hyphen must be used for the sake of the meaning

An ill used person
A long forgotten memory

whereas there can be no ambiguity in the following

A remarkably clever person

When expressions like *ill used* *well known* oft repeated are used predicatively they need no hyphen—

This man has been *ill used*
This fact is *well known*

because there can be no doubt that *ill* and *well* are adverbs

Professor F R Sell of the Mysore University sums up the principles of hyphenation as follows

Since we cannot use the more logical form CoventGarden Market salesmen South Indian Railway Union

The question whether to use a hyphen or not is very largely a question of intonation. If you are in doubt frame and pronounce a sentence in which the compound expression is incorporated. You will then be in a position to decide whether to use a hyphen or not. Ask yourself two questions.

1 Is the compound expression specialized in meaning that is does it denote rather than describe an object making it one indivisible whole e.g. a *blackbird* (or *black bird*) as compared with a *black bird*?

2 Does the accent fall strongly on the first element only?

Note that in *blackbird* (or *black bird*) the first element is not susceptible of individual grammatical change whereas a *black bird* may be changed into a *blacker bird*. For the same reason we do not hyphen *plain living* and *high thinking*. They do not satisfy our specialisation of meaning test. Nor as a matter of fact do they satisfy our intonation test because contrast compels us to stress *living* and *thinking* as well as *plain* and *high*. Note also that accent is really best shown by a change in the pitch of the voice—if indeed that be not the normal way of expressing accent rather than the mere extra force of breath as is currently believed e.g. a *paper basket* is read with relatively even stress and relatively even pitch whereas a *paper basket* is read with a relative rise in pitch from *a* to *pa* (*pay*) followed by a relative fall and a hurrying over the remaining syllables. If these two conditions of specialization in meaning and of intonation are satisfied then the compound calls for a hyphen unless it has become so familiar that it goes a stage further and is coalesced into one word e.g. *blackberry* *newspaper* *notebook* *bombproof* *teapot* (but *coffee pot* not written as one word because *ee* would then seem to invite an accent).

The presence of a hyphen leads a reader to give the intonation noted above. This is the usual intonation of very many compounds (adjective or attributive noun plus noun) but sometimes we find that in normal pronunciation the second element the noun will not surrender its accent e.g. *top hat* *old maid* *apple pie* *common sense* *sea air* *full stop*. We must leave such expressions without a hyphen except under certain conditions given below. Further the specialization of sense in

some expressions wherein the accent falls on the second element is so very definite that we feel the elements to be but one word e.g. greatcoat goodwill (of a business) armchair With such expressions it is better to write in one word because a hyphen would suggest an unusual intonation

It will be found that intonation necessitating a hyphen governs another large class of compound expressions except titles with of

The duke of Normandy's heir
The king of England's son
The countess of Warwick's mansion

The intonation of such a phrase as *The emperor of Germany's nephew The duchess of Sutherland's jewels* is not the intonation usually associated with the hyphen stress has to fall rather on the designating part of the title i.e. *Germany Sutherland* at all events *emperor duchess* cannot receive much more stress than the *Germany Sutherland* The whole phrase is even stress rather than anything else With this exception these expressions are phrases doing duty (as so often happens in modern especially colloquial English) as a part of speech usually a single word part of speech e.g. stick in the mud a ne'er-do-weel a will-o-the-wisp the man I saw yesterday's hat that fellow I was talking to-yesterday's opinion according to catch-as-catch-can rules she has quite an old maid look a strong navy agitation old what's his name told me so When put into complete sentences it will be seen that these phrases satisfy the intonation test

Compare the different intonations given to the following sentences

The following are members of the committee ex officio
The following are ex officio members of the committee
The Governor General goes to Simla next week
The Governor General's decision has not yet been announced
The order was given to go as you please
He objected to the go as you please order

DIVISION OF WORDS

III

It is again intonation that tells us that in *he put up at the Bear Hotel* the phrasal verb *put up* is not thought of as so closely welded together as it is in *a horrid put up job* cp

Those jewels are much *sought after*

Those much *sought after* jewels are at last on the market

Since the real function of the hyphen is to make two or more words into one it is obvious that if we use such compound expressions as alternatives for single word parts of speech or if we wish to give a compound idea instead of two separate adjectival ideas we must use hyphens e.g. a *red hot* poker is not the same thing as a red poker that is hot

Finally since the hyphen symbolises this unification and specialization of sense we must avoid hyphenating the wrong words e.g. an *ex Tory minister* does not mean a former Tory minister but a minister who was once a Tory and is now some thing else

Compare the meanings of these two sentences

A superfluous hair remover

A superfluous hair remover

After all if authors are in doubt it is usually possible to turn their sentences differently and avoid hyphenating at all

DIVISION OF WORDS

THE division of a word at the end of a line occasionally causes some difficulty when reading proofs. English printers generally favour division according to etymology while Americans prefer division according to pronunciation. Attempts have been made to formulate rules but every rule seems to have as many exceptions as agreements. The principle laid down by the Oxford Press is perhaps the most helpful. The part of the word left at the end of the line should suggest the part

commencing the next line Thus the word happiness should be divided happi-ness not hap-piness This amounts to saying that the division should be preferred which is least likely to cause confusion to the reader Opinions differ widely on this point to me *applic-able* is less confusing than *applic-able* which the Oxford Press prefers You must therefore rely upon your own judgement avoiding of course such obvious errors as the division of syllabic terminations such as -cial cian -cious sions tion

A OR AN

Use *a* before a consonant and *an* before a vowel except in the following cases

- (1) *An* before a silent *h* as an heir an honest an honour an hour
- (2) *An* before *h* in words which are not accented on the first syllable as an habitual an historical an hotel, but a habit a history a hostel
- (3) *A* before *e* or *u* pronounced consonantly a European a ewe a ewer a unanimous a uniform a university etc

O AND OH

Distinguish between the vocative *O* and the exclamation *Oh* the latter should be separated from what follows by a punctuation mark

O Lord O God O Sir
 Oh what a fall was there my countrymen !
 Oh ! whence came he ?

NOR AND OR

Print neither nor either or When the sentence is continued to a further comparison *nor* or *or* must be put according to the sense

The verb which follows should be in the singular e.g. Neither Bombay nor Madras is represented

Not is followed by *or* in such cases as—He did not see or hear it

SHALL AND WILL

Shall and *will* were in Old English the presents of two verbs the former having the meaning of obligation or command and the latter that of wish or purpose

Thou shalt not steal
He will do it whatever you say

Commands and wishes are chiefly concerned with future time and from these two verbs an auxiliary future tense has been evolved which strongly reflects their primary meanings

I will	We will
Thou shalt	You shall
He shall	They shall

These forms express futurity with the additional idea of the speaker's wish intention promise command or threat *Shall* has been discarded in favour of *will* in the first person since we do not ordinarily give commands to ourselves on the other hand *will* is only used in the first person and

not in the second and third since we can properly state only our own purpose or wish

The first person of *shall* and the second and third persons of *will* are thus superfluous forms and from these a simple auxiliary future uncoloured by the former meanings of the words has been constructed

I shall	We shall
Thou wilt	You will
He will	They will

In questions the position is to a great degree reversed since we are enquiring what is another's wish or command Thus

Shall I ?	Shall we ?
Wilt thou ?	Will you ?
Shall he ?	Shall th y ?

denote generally the wish of the person addressed The simple interrogative future question runs

Shall I ?	Shall we ?
Shall you ?	Shall you ?
Will h ?	Will they ?

Should and *would* follow the same uses as *shall* and *will* when forming an auxiliary future tense When they are used in the older way as conditional tenses to the verbs *shall* and *will* each can be used in all three persons

I	you	he	should (ought to)	do it
We	you	they	would (are willing to)	do it

When the speaker's mood is indicated by separate word use the single future form Thus we can say *I would ask* or as an alternative *I should like to ask* but not *I would like to ask* Again in questions we may say *Would you come for a walk ?* or *Should you like to come for a walk ?* not *Would you like to come for a walk ?*

An expression such as *You will go to your room* is a command in effect but not in form. It is imperious assumption on the speaker's part that his command and the future are identical. *I shall do what you wish* is in the same way a promise the assumption being that the wish of the person addressed and the future time are identical.

USEFUL BOOKS

PRINTING

Practical Printing Vols I and II By George Joyner
London The Printers Register Office 13 Johnson's Court
Fleet Street E.C. These two volumes cover in detail all the
various processes of letter press printing

Printing for Business By Joseph Thorp John Hogg 13
Paternoster Row London Seven shillings and sixpence This
book is intended mainly for business men It deals with display
work (advertisements letter heads etc) and contains much
useful information

COMPOSITION

The King's English By F. G. Fowler and H. W. Fowler
Clarendon Press Oxford Six shillings net This book deals
with many practical difficulties in composition Every author
should read it through not once but many times On some
points (such as punctuation) it is considerably in advance of
prevailing styles

Rules for Compositors and Readers By Horace Hart M.A.
University Press Oxford Two shillings net A very useful
little work of reference Anyone who uses it must bear in
mind that the rules are simply those adopted for the sake of
uniformity by the Oxford Press it does not give alternatives
which may be equally right and from an author's point of view
preferable

Author's and Printers Dictionary By F. Howard Collins
Humphrey Milford Three shillings and sixpence net A
useful little reference book that embodies a great deal of
information not found in an ordinary dictionary

Advanced English Grammar Published by the Christian
Literature Society for India London and Madras Rupee one
and annas fourteen A handy concise grammar on orthodox
lines very useful for reference

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