

**The author's printing and publishing assistant. Comprising explanations of the process of printing preparation and calculation of manuscripts, choice of paper, type, binding, illustrations, publishing, advertising, &c., with an exemplification and description of the typographical marks used in the correction of the press / [Frederick Saunders].**

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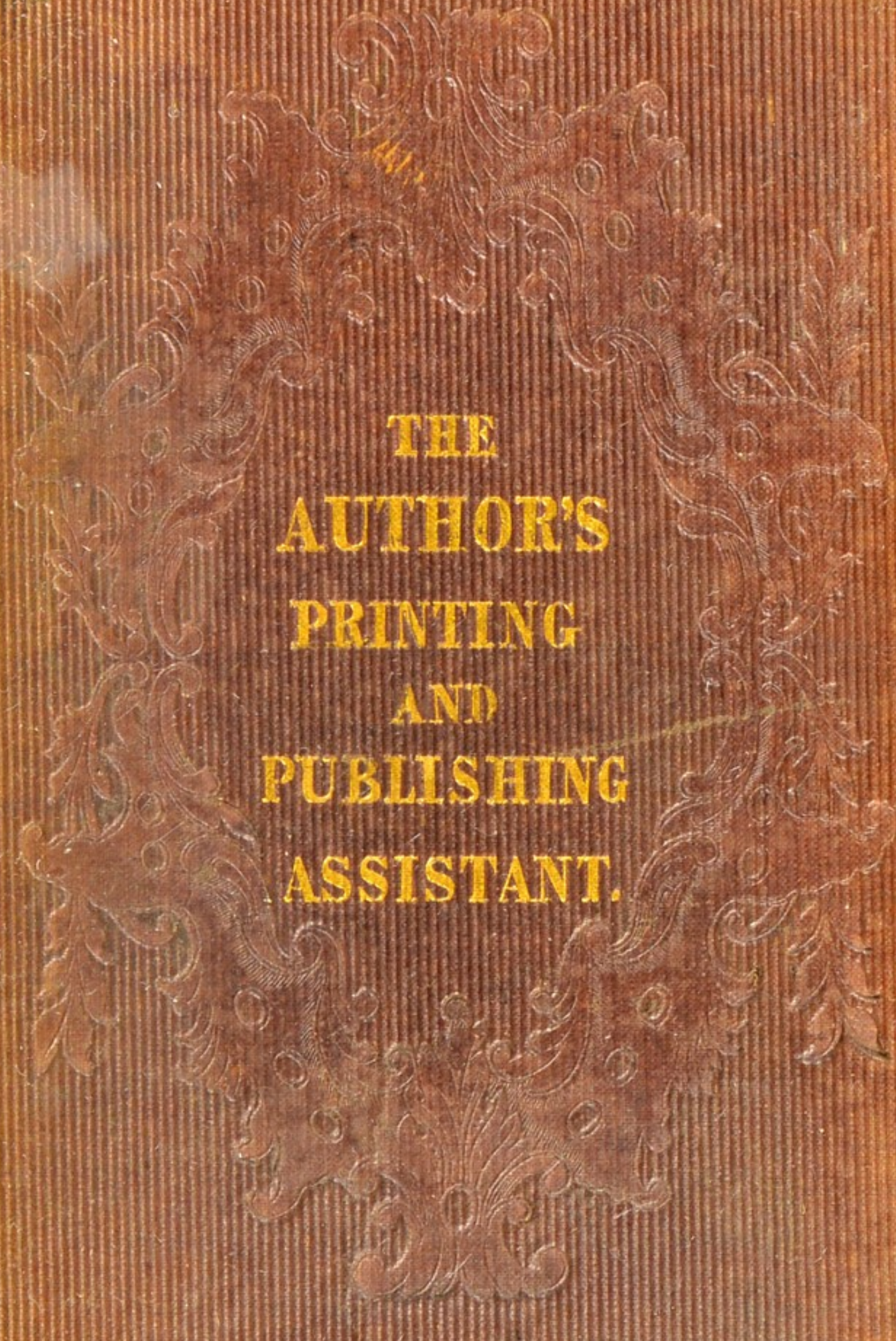
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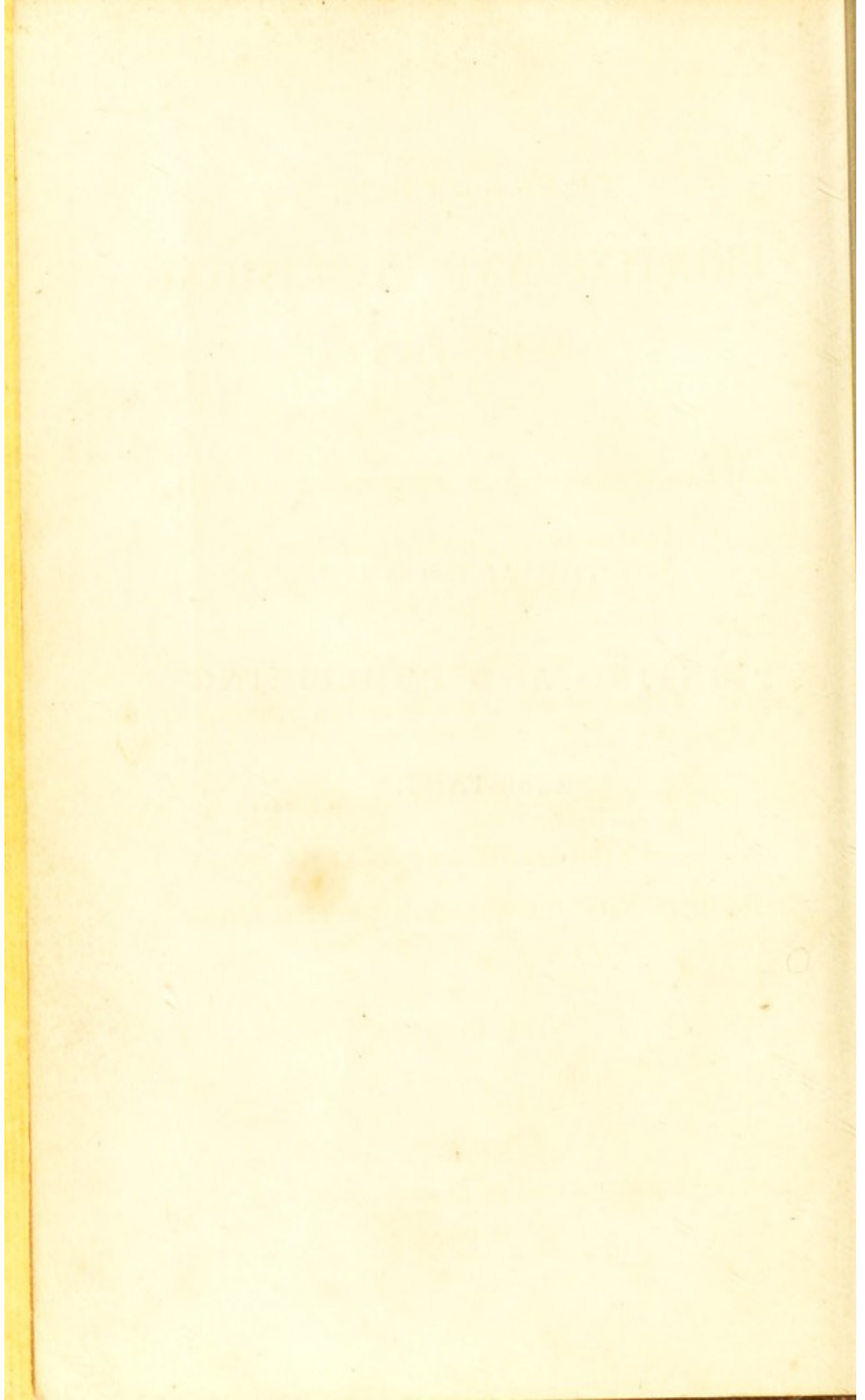
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THE AUTHOR'S  
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THE AUTHOR'S  
PRINTING AND PUBLISHING  
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COMPRISING

EXPLANATIONS OF THE PROCESS OF PRINTING

PREPARATION AND CALCULATION OF

MANUSCRIPTS

CHOICE OF

PAPER, TYPE, BINDING, ILLUSTRATIONS, PUBLISHING,  
ADVERTISING, &c.

WITH AN EXEMPLIFICATION AND DESCRIPTION OF THE

TYPOGRAPHICAL MARKS

USED IN THE CORRECTION OF THE PRESS

THIRD EDITION

LONDON

SAUNDERS AND OTLEY, CONDUIT STREET

1840.



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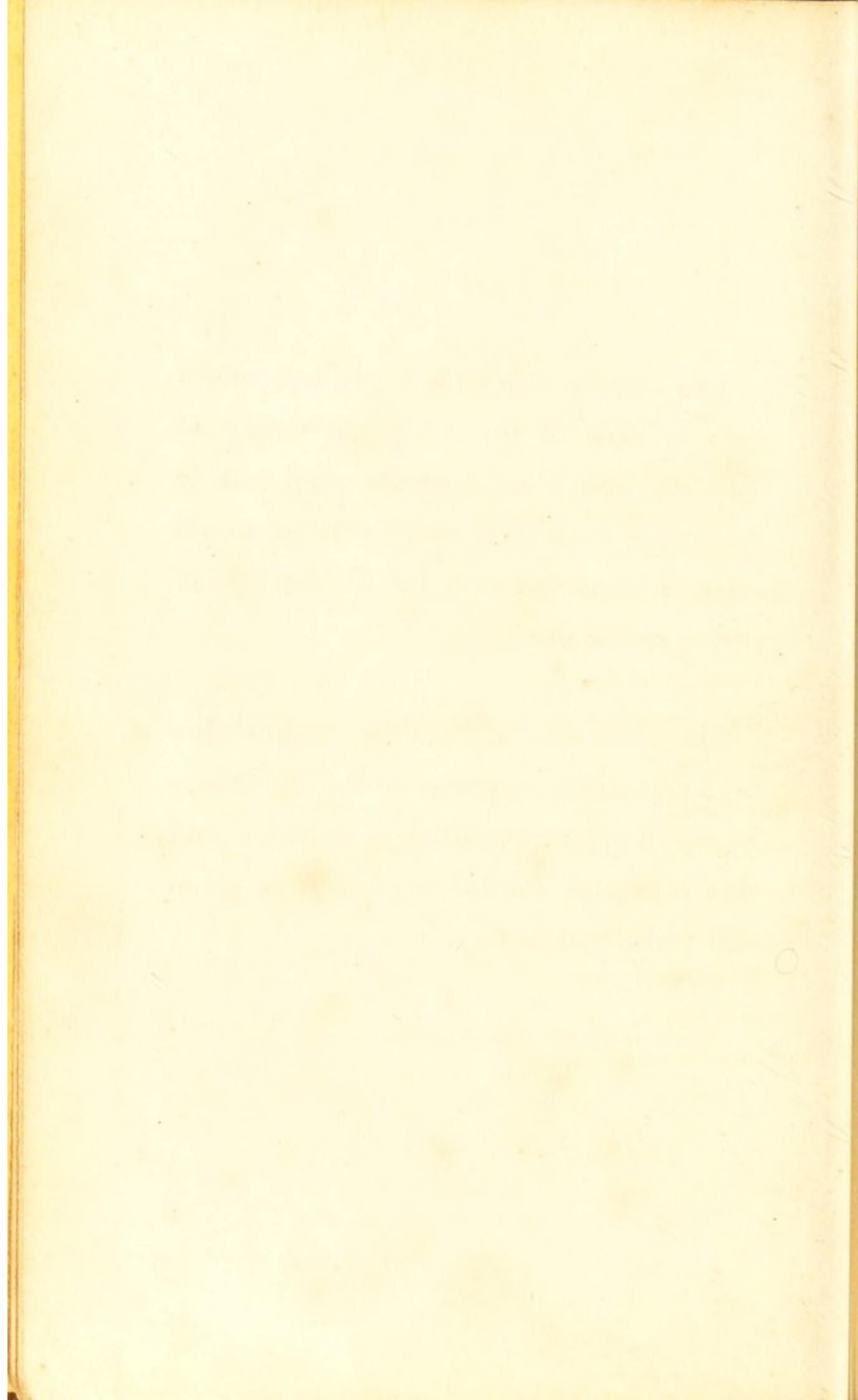
LONDON :

PRINTED BY IBOTSON AND PALMER, SAVOY STREET.

THE object of this little Work is to afford such a view of the Technical details of Printing and Publishing as shall enable Authors to form their own judgment on all subjects connected with the Publication of their Productions.

The want of such a little Manual has been repeatedly suggested to the Publishers by the frequent enquiries of Authors, and they trust that the information here given will prove satisfactory.

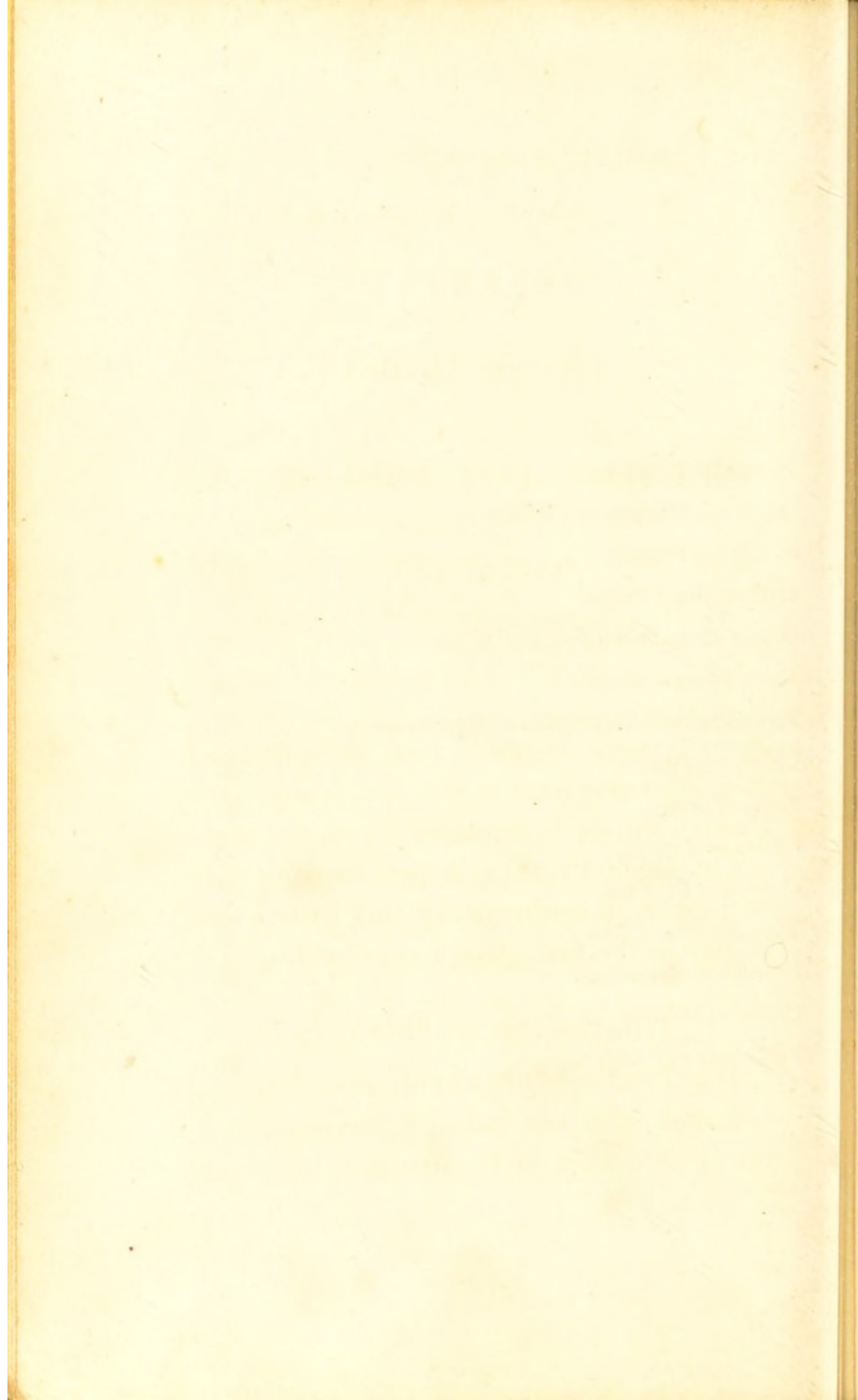
CONDUIT STREET, *March* 1, 1839.



## CONTENTS.

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	Page.
Process of Printing . . . . .	1
Origin and Progress of Printing . . . . .	12
Stereotype Printing . . . . .	22
Lithographic Printing . . . . .	24
Copper Plate Printing . . . . .	26
Engravings on Wood . . . . .	26
Preparation and Calculation of Manuscript . . . . .	27
Choice of Paper . . . . .	31
Paper Making . . . . .	31
Choice of Type . . . . .	34
Correcting the Press . . . . .	37
Typographical Marks . . . . .	38
Illustrative Engravings . . . . .	47
Choice of Binding . . . . .	48
Publishing and Advertising . . . . .	50



THE AUTHOR'S  
PRINTING AND PUBLISHING  
ASSISTANT.

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As it is very desirable that Authors, and those who may have to give directions to the Printer, should be acquainted with the manner in which Printing is performed, it may be proper, in commencing this little work, to give in the first place a brief outline of

THE PROCESS OF PRINTING.

The Printing Office is divided into two branches; the one entitled the *Composing*,  
7 the other the *Press* Department.

The Composing-Room is furnished with a number of what are called *Cases*,\* properly fitted up, which are placed before the Compositor. The Compositor then places the Manuscript † before him, and taking a small iron frame, or measure, adapted to the purpose, fixes it by a screw to the width which the Page he is to set up is intended to be, and commences the putting it into Type, in the following manner. Supposing the first words of the Manuscript to be "The City of London," he first selects the Capital Letter T, then the Lower-Case letter h, and then e, each from their respective compartments; after this he takes what is called a Space, ‡

\* Shallow frames of wood, divided into as many compartments as there are Letters, Capital, Small Capital, and ordinary (called *Lower-Case*), together with Italic, and the different Stops, Marks, and other Points employed for reference, quotations, &c.

† Technically called Copy.

‡ A blank piece of Type metal, or one without a Letter, of which there are various kinds; used also to separate the lines from each other, according as the pages may be; whether *full*, having the lines close together, or *light*, with a greater distance between them.

which is used to separate the words from each other; and thus proceeds until he comes to a Stop, which he selects in like manner, and places next to the last letter of the last word. When the frame he holds is filled, he removes the Type thus set into a larger, first to form Pages, and afterwards, when assembled together, to form sheets.

The number of Pages in each Sheet is determined by the size in which the work is to be printed:—if in Folio, four pages; if in Quarto, eight pages; if in Octavo, sixteen; if in Duodecimo, twenty-four, &c.

When a sufficient number of Pages have been set to form a Sheet, they are what is called *Imposed*,\* and the *Forme* is removed to the Press-room, where the first impression, technically called the first Proof, is taken off. This Proof is then transferred to the Read-

\* This is done by placing the several pages at proper distances on a large stone, fixed on a strongly constructed table, each Page being surrounded by blocks of wood prepared for the purpose, and when firmly wedged together in an iron frame are ready for the press, and are then called a *Forme*.



ing-room, where it is carefully compared with the original by two persons, one reading the Manuscript, and the other the Proof-sheet, marking as he goes on any errors which may have occurred in the Setting. This first Proof is then given back to the Compositor, who has the forme again laid on the stone, and having, as it is called, unlocked it,\* proceeds to make such corrections as by the marks on the proof he is directed to.

When the Type has been made to correspond with the Manuscript, the first Corrected Proof is struck off, and transmitted to the Author. Should the Author not have occasion to make many alterations, he may not think it necessary to require a Second Proof; in that case he writes the word "Press" upon it, and having been again carefully read in the Office, it is then Printed off: but should it be otherwise, he writes the

\* Driven back the wedges by which the Type is compressed and held firmly together within the iron frame, in order to allow of his separating any part of the Pages which may be necessary.

word "Revise" upon it, and it is again, when corrected, transmitted to him; and this as often as he may think necessary, until he adds the word "Press," which is the order for Printing off the entire number of copies of which the Edition is to consist.

Thus, Sheet by Sheet,\* the Printing is proceeded with: and as soon as one Sheet has been printed off, the Type used in that Sheet is distributed,† to be employed in setting up the subsequent parts of the work.

From what has been said, it will be seen that the principal expense in Printing a work is the setting of the Type, arising from the fact that the many thousand‡ Letters,

\* It is desirable to observe this, as it has sometimes been supposed that the Proof-sheets of an entire work may be furnished at once. This it will be seen could not be, in a work of any extent; as the quantity of Type required for each sheet renders it necessary that the type should be liberated as speedily as convenient, in order to facilitate the progress and completion of the Printing.

† Taken asunder, and every Letter, Space, Point, &c. restored to its allotted compartment in the Type Case.

‡ The cost of Setting the Type is regulated by the

Spaces, Points, &c. of which it is composed, have each to be selected, assembled, and again distributed *singly*; in doing which the greatest attention and accuracy are necessary.

For the information of Authors not accustomed to Printing, it may be proper to state that the printing of the body of a work is always first in order; the Title, Preface, Contents, &c. being uniformly deferred till the completion.\*

Thousand, which will explain why a full page or a smaller type is more expensive than a light or a larger.

\* From the labour required in setting the Type, it will be easily conceived that Printing must necessarily be a rather slow process: it is so generally, three or four sheets per week being usually considered tolerably good speed, allowing for the unavoidable impediments occasioned by the transmitting and correcting of Proofs, &c. On urgent occasions, however, much greater progress may be made, which is accomplished by dividing the Manuscript among a greater number of hands. The publishers of this little work have had a volume printed in the astonishingly short space of three days. It was a work by Sir Lytton Bulwer, and the effort was rendered necessary in consequence of the arrangements made for the Foreign Editions. Nearly one hundred workmen were employed in effecting it.

The process of Printing off a work is thus conducted. The quantity of Paper for Printing the number of sheets required is first laid open. It is then in successive portions of six or eight sheets dipped into a cistern of clear water, and laid one upon the other; when the whole has been thus immersed, a board of the proper size is placed on the top, and some heavy weights are added; thus the whole becomes properly imbued with moisture, and is fit for working. Without this, the paper would neither sink into the interstices, nor receive the ink; besides which, it would be very liable to injure the Type. When therefore the Paper has been thus prepared, it is laid on a stand adjoining the Press, and the process of Printing commences. Over the surface of the Type a Roller\* charged with Printing

\* The Roller is a modern improvement. Formerly, the Inking process was performed with two large Balls, filled with wool, and covered with a sort of parchment. The Roller is a great improvement, diffusing the Ink more equally, and producing a much greater uniformity of colour (as it is called) in the Printing.

Ink is passed ; the Sheet is laid on a frame which falls exactly on the forme ; it is then shut down, rolled under the bed of the Press, the screw is turned which causes the weight to descend, the impression is given, and another turn of the hand delivers the Sheet Printed.

It is not surprising that so powerful an engine as the Press should have attracted the combined attention of the learned and ingenious. Gentlemen have devoted much of their time to it. Among these may be mentioned Horace Walpole, who printed several of his favourite works at his seat, Strawberry Hill ; Sir Egerton Brydges, at Lee Priory ; and the late Earl Stanhope, at his family mansion, Chevening, Kent. To no one, probably, is the present advanced stage of Printing more indebted than to the last-named nobleman. With a natural talent for mechanical invention which no difficulty could subdue, he applied his enlightened mind with persevering ardour to a variety of useful objects, especially to the

improvement of Printing. The result was not only the production of the most complete Printing Press then known, together with a variety of collateral improvements, but the increasing, if not originating, that impulse which has since carried this important branch of art so near to perfection.

To those who are accustomed to Printing, and who are aware how much its beauty depends on what is called the Press-work, to produce which long practice and great manual dexterity are necessary, it might have appeared impossible that any Machine could have been invented to perform such an operation with any degree of precision and success; yet this the continued labour of mechanical ingenuity has accomplished.

The Steam Printing Press is perhaps one of the most complete specimens of the perfection of mechanical contrivance ever afforded. To this the public are in a great degree indebted for that early and rapid communication of intelligence which is now brought down almost to the hour of the

morning on which it is circulated. The Times Newspaper, which was the first to adopt this astonishing invention, is still printed by it with a rapidity which is scarcely conceivable.\* An inspection of it cannot

\* The Newspaper Press affords a remarkable instance of the surprising effect of combined and persevering effort. Few persons, perhaps, among those who are accustomed to receive the Daily Papers, are aware of the vast amount of cost and labour constantly employed in their production. To take for an instance the Times Newspaper. To accumulate the various articles of intelligence which are there collected, persons are constantly and assiduously employed in all directions, both at home and abroad. For the Foreign department, gentlemen, men of education and address, especially fitted for their office, resident in the various foreign capitals, and who regularly transmit (when necessary, by express) the earliest accounts of important occurrences, so effectually indeed as sometimes even to precede the government couriers; so that, during the late war, events of the highest importance were first promulgated through the columns of this paper.—For the daily occurrences of the metropolis and its environs, others, devoted to this particular office. For the political circles, the Courts of Law, Police Offices, Accidents, Offences, &c., others;—and for the two Houses of Parliament, expert and expeditious short-hand writers; all of whom are continually engaged in transmitting their various reports to the office with the most persevering

fail to gratify every intelligent observer. Its use has now become very general.

The Steam Press, however, is chiefly applicable where large numbers, or great activity, to be there arranged, condensed, and fitted to their respective columns, by the sub-editors and those employed in what is called making up the Paper; while the Editor's attention is more especially engaged in watching the progress of events, and in furnishing on the moment those remarks which are to be found in what is called the Leading Article. Thus the whole is in one day communicated, arranged, and printed; and by the same evening's post transmitted to the most distant parts of the Empire; a result which may well strike those who enter into the contemplation of the vast expenditure of effort and capital which are constantly employed for the purpose, with astonishment.

In the completion of their Steam Printing Press alone, the Proprietors are said to have expended upwards of sixty thousand pounds. The daily sale of the paper is understood to be about ten thousand copies; and these, by means of the Steam Press, are printed off in the almost incredibly short space of about two hours and a half.\*

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\* In a commendatory notice of the first edition of this little work in the Times Newspaper, the above account was extracted in proof of its general accuracy, with the exception of the estimated daily circulation of that Paper, which is said to be much greater than as above stated.



speed are required; for ordinary works, and fine Printing, the hand Press is still preferred, and probably ever will be.

In a work like the present, it may not perhaps be deemed uninteresting to take a brief view of the

#### ORIGIN AND PROGRESS OF PRINTING.

There appears to be no reason to doubt that, from a very remote period in the history of the world, devices were used for the purpose of transmitting to after times the records of important events, but these are for the most part more a matter of curiosity than of positive information. Of the Origin of Printing as now practised, the Rev. Archdeacon Coxe gives the following account in his History of the House of Austria:—"It took its rise about the middle of the fifteenth century, and in the course of a few years reached that height of improvement which is scarcely surpassed even in the present times. The Invention was at first rude and simple, consisting of whole

pages carved on Blocks of Wood,\* and only impressed on one side of the leaf: the next step was the formation of moveable Types in Wood, and they were afterwards cut in Metal, and finally rendered more durable, regular, and elegant, by being Cast, or Founded.

\* Something like this is the plan originally invented and still practised in China. The work intended to be printed is transcribed by a careful Writer upon thin transparent Paper. The Engraver glues this with its face downwards upon a smooth tablet of Pear or Apple tree, or some other hard wood; and then with Gravers and other instruments, he cuts the wood away in all those parts upon which he finds nothing traced, thus leaving the transcribed characters Embossed and ready for Printing. In this manner he prepares as many Blocks as there are written Pages. In printing they do not, as in Europe, use a Press; the delicate nature of their Paper would not admit of it; when once, however, their Blocks are engraved, the Paper is cut, and the Ink is ready, one man, says Du Halde, with his brush can without fatigue print ten thousand sheets in a day. The Block is Inked with one Brush, and with another the Paper is rubbed down upon it so as to take the Impression. In this way the Printer can travel with his Ink and his Blocks, and from place to place take off as many copies as he may find occasion for. According to Chinese chronology, this art

“ The consequence of this happy and simple discovery was a rapid series of improvements in every art and science, and a general diffusion of knowledge among all orders of society. Hitherto the tedious, uncertain, and expensive mode of multiplying books by the hand of the Copyist, had principally confined the treasures of learning to Monasteries,\* or to persons of rank and fortune. Yet, even with all the advan-

was discovered in China about fifty years before the Christian era. It seems to be especially adapted to their language, in which are employed such a vast variety of characters.

\* “ Before the invention of this divine art, mankind were absorbed in the grossest ignorance, and oppressed under the most abject despotism of tyranny. The clergy, who before this era held the key of all the learning in Europe, were themselves ignorant, proud, presumptuous, arrogant, and artful ; their devices were soon detected through the invention of typography. Many of them, as it may naturally be imagined, were very averse to the progress of this invention, as well as the *brief-men*, or writers, who lived by their manuscripts for the laity. They went so far as to attribute this blessed invention to the devil, and some of them warned their hearers from using such diabolical books.”—*Lemoine*.

tages of wealth, Libraries were extremely scarce and scanty; and principally consisted of books of devotion and superstition, legends, or the sophistical disquisitions of the schoolmen. An acquaintance with the Latin classics was a rare qualification, and the Greek language was almost unknown in Europe; but the Art of Printing had scarcely become general, before it gave a new impulse to genius, and a new spirit to inquiry. A singular concurrence of circumstances contributed to multiply the beneficial effects derived from this invention, among which the most considerable were the protection afforded to literature and the arts by the States of Italy, and the diffusion of Greek learning by the literati who sought an asylum in Europe after the capture of Constantinople.

“ A controversy has arisen concerning the first discoverer of the art of Printing, between the three towns of Haerlem, Mentz, and Strasburg, each, from a natural partiality, attributing it to their own country-

man. The dispute, however, has turned rather on words than facts, and seems to have arisen from the different definitions of the word 'Printing.' If we estimate the discovery from the invention of the principle, the honour is unquestionably due to Laurence Coster, a native of Haerlem, who first found out the method of impressing characters on paper, by means of carved blocks of wood. If moveable types be considered as a criterion, the merit of the discovery is due to John Guttenburg, of Mentz; and Schoeffer, in conjunction with Faust, was the first who founded Types of Metal."—*Coxe*, vol. i. p. 421. 8vo.

Although some attempts have been made to support a different statement, it is pretty generally admitted that William Caxton, who had lived abroad, and learned the art there, was the person who introduced Printing into England. In this Stowe, Leland, and others agree, that "in the almonry at Westminster, the Abbot of Westminster erected the first Press for

Book-printing that ever was in England, about the year 1471 ; and where Wm. Caxton, Citizen and Mercer, who first brought it into England, first practised it."

The first work printed in England was "The Recueil of the Historyes of Troye," of which Caxton thus speaks:—"Thus end I this book, &c., and for as moche as in wrytyng of the same my penne is worn, myne hand wery, and myne eyen dimmed, with overmoche lokyng on the whit paper—and that age crepeth on me dayly—and also because I have promised to dyverce gentlemen and to my frendes to adresse to them as hastely as I myght this said book, therefore I have practysed and learned at my grete charge and dispense to ordayne this sayd book in prynte after the manner and forme as ye may here see, and is not wreten with penne and ynke, as other bokes ben, to thende that every man may have them att ones ; for all the books of this storye named the Recule of the Historyes of Troyes thus emprynted as ye here see were begonne in

oon day, and also finished in oon day," &c. In another place he enumerates the works he had printed thus :—" When I had accomplished dyvers workys and historyes translated out of Frenshe into Englyshe, at the requeste of certayn lords, ladyes, and gentylen, as the Recule of the Historyes of Troye, the Boke of Chesse, the Historye of Jason, the Historye of the Mirroure of the World, I have submysed myself to translate into English, the Legende of Sayntes, called *Legenda Aurea* in Latyn—and Wylyam Erle of Arondel desyred me—and promysed to take a resonyble quantyte of them—sente to me a worshipful gentyman—promising that my sayd lord should during my lyf give and grant to me a yearly fee, that is to note a bucke in sommer, and a doo in wynter," &c.

It appears that Caxton continued his employment at Westminster, with considerable success, until his death, which occurred in 1491. He seems to have been extensively patronised, and to have been a person of

great moral worth. He is supposed to have lived to beyond the age of eighty.

Wynkyn de Worde, who was an assistant to, and afterwards succeeded Caxton, was a foreigner, born in the dukedom of Lorrain. He made great improvements, especially in the form of his types. Most of his books now remaining were printed in Fleet Street, in St. Bride's parish, at the sign of the Sun. He died in 1534.

Richard Pynson, who had been brought up under Caxton, set up a Press at Temple Bar, and was the first who obtained the patent of King's Printer; he died in 1529.

After this, Printing was practised very generally, not only in London, but in many other places, especially Oxford and Cambridge, both which Universities obtained the exclusive right, which they still retain, of Printing all Bibles and Prayer Books; that is, with the exception of the person holding the patent of King's Printer, who also has this right.



The principle of moveable Types having been once introduced, little room was left for improvement, beyond the slight variations in the form of the Letters, which, as a matter of taste, would always be liable to fluctuate: a comparison of works, printed at different periods, will exemplify this.

An experiment was made some years since, in Logographic, or Word Printing; the Words of most frequent occurrence being cast together, instead of setting them up in single Letters; but it does not appear to have succeeded, or to have been generally adopted, though a Volume, at least, was printed on this plan, which the Publishers of this little work happen to have in their possession.

In the improvement of the Printing Press, and the manufacture of Printing Ink, a larger sphere was opened, inasmuch as, to the advancement of these, Printing must be ever indebted for its degrees of excellence.

Printing Ink is a sort of Black Varnish, the making of which is still a secret in the hands of the manufacturers, so far as its finer qualities are concerned.

Its requisites are, that it should have a sufficient, and not too great a degree of tenacity; that it should produce a perfectly black impression, and that it should dry quickly: in proportion as the Ink is deficient in these qualities, it will be liable to injure the paper, or produce specks, to surround the printing with a yellow hue, from the too great preponderance of the oily ingredients; or to soil the paper during the subsequent processes. The excellence of the Printing of Baskerville was chiefly attributable to his discoveries in the art of Ink Making. The late Mr. Bulmer, also, who printed some of the most splendid works of the last half century, was very successful in his experiments. Since that time other eminent Printers have devoted their attention to this object. The manufacture is now in the hands of several persons who are

eminent in this art, and who have made it a distinct branch of business.

#### STEREOTYPE PRINTING,

which is a modern improvement, is a mode of rendering a work permanent in Type, in the following manner. When the Type has been accurately corrected, the Pages of Type are properly arranged for the purpose, when a cast is taken of them in a Plaster Cement, which becomes hard when dry: into this mould melted Type Metal is poured, and thus a perfect counterpart of the Type is produced of each Page, in one solid Plate. This mode was brought into notice by the late Lord Stanhope. The first attempt to render a work thus permanent, and which appears to have been adopted solely with the view of preventing error, was made by a Printer at Leyden, about a hundred years since. He produced a Quarto Bible, printed from solid pages, but these were rendered solid by soldering together the backs of the Types. The present mode is, of course, a great improvement on this; as,

instead of incurring the heavy expense of so large a quantity of moveable Type, the same result is obtained, and the Type from which the cast is taken remains uninjured, to be used again and again for the same or any other purpose.

Stereotype Printing is thus a very valuable process for works not liable to alteration, as Bibles, School Books, and other works of which large numbers are required, as it would be impossible to keep the moveable Types standing for such works, without a very great outlay of Capital.\* It is, however, only applicable in such cases: for works liable to successive corrections, moveable type must always be employed.

\* Mr. Lodge's Peerage is perhaps the only instance in which a whole work of that magnitude has been kept standing in Type. This has been done for two reasons; first, because of the great expense of setting the Type afresh for each Edition; and secondly, that by being thus kept standing, it may be rendered constantly and uniformly correct, a point of the greatest importance in a work containing so large a mass of family history, the value of which so much depends on the accuracy of names and dates.

Another mode of Printing is that called

LITHOGRAPHIC PRINTING,

OR PRINTING FROM STONE. This is also a recent invention. It was brought into England about twenty years since. Invented by M. Senefelder, of Munich. It is founded on the principles of Chemical Affinity. A Writing or Drawing is made on Stone, with an Ink prepared with a sort of unctuous ingredient—to this is applied another Ink of a contrary quality; the Ink with which the Writing or drawing is made, remains on the Stone, while that with which the Printing is performed, separates from it, and is thus transferred to the Paper. This method has been brought to very great perfection; so much so, as to produce Prints from Drawings possessing nearly all the beauty and delicacy of Copperplate or Steel Engravings. It is also very useful in multiplying Fac-similes, as it admits of Printing from the handwriting itself, when written with Ink pre-

pared for the purpose. At Munich, Paris, and St. Petersburg, this mode of Printing has been adopted in the Government Offices. All Resolutions, Edicts, Orders, &c., agreed to at the Cabinet meetings, are written down on paper, by the Secretary, with Chemical Ink, and in the space of an hour an ample supply of copies is obtained. For Circulars, and in general, all such orders of Government as must be rapidly distributed, an invention like this is of the utmost consequence, and it is probable that eventually it will be universally employed. In time of war it would prove of the greatest use for the general staff of the Army, completely supplying the want of a field Printing-Office, and especially as it admits of greater despatch and secrecy. The Commanding Officer might write his orders with his own hand, and in his presence a number of impressions might be taken by a person who could neither write nor read. In mercantile transactions it is very generally employed, where a quick and accurate

multiplication of Price Lists, Letters, and Accounts, is of the utmost importance.

#### COPPER-PLATE PRINTING.

Copper or Steel-plate Engravings are Printed by a different process. The Copper, or Steel-plate Press, is formed of two Rollers, one placed over the other, with only a sufficient space between to allow a board to pass, when a strong force is applied. The Plate is then laid on a small fire adapted to the purpose, so as to heat it sufficiently to liquefy the Ink, and cause it to diffuse itself over every part of the Engraving. It is then made perfectly clean, so as to leave no soil on the paper, except from the parts indented. It is then laid on the board, the Paper spread upon it, and a soft cloth being added, the Roller is turned by a Cross Lever, when the Print, with all its varied tints, is immediately produced.

#### ENGRAVINGS ON WOOD.

Engravings on Wood are usually printed

with the Letter Press, for which they are peculiarly adapted.

The next subject which claims attention is the

#### PREPARATION OF THE MANUSCRIPT.

When a Manuscript intended for the Press has been written hastily, has many erasures and interlineations, or is otherwise to any extent rendered partially, or perhaps in some cases wholly illegible, the consequence will be, that if given into the hands of the Printer in that state, the Printing will be retarded, the expense of Printing increased, and much additional trouble occasioned to the Author in correcting those errors, (should he discover them,) which a clearly written Manuscript would have entirely prevented. In such cases it would be decidedly preferable—indeed it has been found a saving both in time and expense—to have the whole fairly copied. In so doing, there would besides be this additional advantage,—that the Manuscript might be



again finally revised by the author,\* previously to its being put into the Printer's hands; every correction which can be made in the Manuscript being a measure strongly to be recommended in every view.†

There is another point of which Authors are frequently not aware—the desirableness of their Manuscripts being written on one side only. The convenience of this is, that any Remarks, Notes, Interlineations, or Directions to the Printer, may be inserted on the opposite Blank Pages: and also that, in the process of Printing, it may, if needful for speed or otherwise, be divided at any given point, without danger of mistake or confusion.

\* The Rev. Dr. Macknight, who translated anew the Apostolic Epistles, is said to have copied over with his own hand that laborious and valuable work five times, previously to his committing it to the Press.

† The Publishers of this little work have frequently had Works committed to their care for Publication, on which the charge for Correcting has almost equalled that of the Setting of the Type, occasioned in a great degree by a want of attention to the points above referred to.

In all cases it is desirable that Manuscripts intended for the press should be written, as much as possible, with a tolerable degree of uniformity, each Page containing about the same number of Lines, and each Line about the same number of Words. This is certainly not essential, but it will generally be very convenient, as it will at once enable the Author to judge of the probable extent of his work, and the Printer or Publisher, when the Manuscript is completed, to decide on the quantity. To write on Ruled Paper is perhaps the most effectual mode of accomplishing this.

Another point to be attended to is, that Manuscripts should always be paged. This will not only show the quantity either in whole, or in part, without the trouble of counting, but will prevent mistake, should any portion be misplaced.

When a Manuscript, therefore, is about to be written or copied for the Press, it would be desirable to have prepared, a Quarto Book, ruled, with a narrow margin,

and lines across, and to have it paged beforehand on the right hand page only, on which page only the Manuscript should be written.

It is not, however, essential that these points should be regarded, should circumstances not permit. In such cases, if legibility can be secured, other obstacles may be surmounted: there will always, however, be considerable difficulty in calculating an irregularly written manuscript. Should a Manuscript be closely written, and insertions be necessary, it will be preferable not to interline them, but write them on a separate Paper, numbering each, and referring them to the Pages, and on the Pages to the Paper.

When a Manuscript is about to be sent to the Press, it should be finally and carefully read over by the Author, who should mark any directions he may wish attended to in the Printing, and with his pen make any words plain which may happen to be obscure, by doing which, he will frequently

prevent those errors of the Press which often change the sense of a passage, and are liable to escape detection.

When the Manuscript has thus been prepared, the next step will be the

#### CHOICE OF PAPER,

that is, to determine on the Size of the Work. This is a question which will generally be decided by what is customary. In a work of Fiction, the size will be what is called Post 8vo. If Historical or Scientific, Demy 8vo. If Poetry, Foolscap, Post, or Demy 8vo. as may be preferred. There are, however, a variety of other sizes, regulated by the number of leaves into which the sheet may be folded, as well as by the size of the Paper adopted, which may be more readily seen than described. The size and qualities of Paper are of every variety.

#### PAPER MAKING.

The Manufacture of Paper, as now used, is not an Art of very ancient date, probably

not earlier than the thirteenth century ; but of its origin nothing is certainly known.

Various substances were in ancient times employed for writing, as Skins, Ivory, Lead, &c. In Egypt, from a very remote period, the inner films, pressed together, of the Papyrus or Biblos, a sort of Flag, or Bulrush, growing in the marshes there ; from whence the word Paper is derived.

Paper is made from Rags, the best from Linen Rags ; thus rendering that which had become useless, an article of universal importance and permanent value. Without this indispensable material, Printing would have been deprived of its chief auxiliary ; but with it, and by the present improved system of Manufacture, the productions of the Press, and of the Paper Mill, can be carried to any extent.

The Process of Paper Making is thus conducted. The Rags are first washed ; then ground in the Mill with water, so as to form a Pulp ; this Pulp is then conveyed to a Vat, furnished with a Mould of fine wire

cloth, which takes up a sufficient quantity to form the Sheet, which, when the water has drained from it, is laid on a pile, and pressed so as to discharge the remaining moisture: it is then hung up to dry, after which, unless it has been sized in the Vat, which is the case with some kinds, it is dipped into a tub of fine size; and when again dried and pressed, is fit for use.

One of the greatest modern improvements in Paper-making, is Bleaching the Rags. This enables the Paper-maker to produce the finest Paper from any kind of Rags. He has only, therefore, to find such materials as will make a Paper of a strong texture, and a fine even surface, and by the Bleaching process he can produce whatever shade of Colour he may desire.

A good supply of clear water is of the greatest importance in Paper-making. On this account, Paper Mills are built on clear streams.

By the recent improvements in machinery,

Paper can now be made with almost any required degree of rapidity.

The next consideration to the size of the Paper will be

#### THE CHOICE OF TYPE.

Type is cast of almost every conceivable variety. The sizes most in use for Books, are English, Pica, Small Pica, Long Primer, Bourgeois, Brevier, Nonpareil. Annexed are specimens of these various sizes.

It will be well to familiarize the eye with these different Sizes of Type, which may easily be done by a little practice, as it will greatly facilitate the understanding of the various technical details connected with the Press.

Next to the Size of the Type, the Size of the Page will have to be decided upon. Though both these points are in a great degree regulated by custom, they are yet in practice sufficiently open to variation, to meet the case of each particular Work.

SPECIMENS AND NAMES OF THE  
DIFFERENT SIZES OF TYPE.

(*English.*)

Speaking of the art of Printing, the late Earl Stanhope observed, "I participate in the encomiums bestowed by all former eulogists on this transcendent art, which may justly be considered as the nurse and preserver of every species of knowledge; and while I look into history for

(*Pica.*)

an examination of the benefit which mankind has already derived from it, I feel equal, or even still more pleasure in anticipating that which it is yet capable of effecting, when, by being perfectly unfettered all over the globe, it will give rise to, and promote, a system of universal education, and when, as a

(*Small Pica.*)

certain consequence of that education, all societies will direct their strenuous efforts towards bringing into complete operation that divine morality which has for its basis this simple but sublime maxim—Do unto another that which you would wish another should do unto you. Printing, from its commencement, has always had some opponents, actuated from selfish interest, who, in many cases, possessed such

(*Long Primer.*)

influence over their fellow-men, as to corrupt their judgments and decisions, whenever the question of its advantages or disadvantages to mankind came to be agitated. The monks, in particular, were its inveterate opposers; the great majority of them acting upon the spirit of an avowal, made by the Vicar of Croydon, in a sermon preached by him at St. Paul's Cross, when he declared, 'We must root out printing, or printing will root out us.' Happily this

(*Bourgeois.*)

superior art withstood their hostility, and it became the main engine by which their artifices, invented to keep the people in ignorance and superstition, were detected and punished. Though much good has already resulted from the use of Printing, yet much of what it is capable of still remains to be accomplished; for its utmost utility is not to be looked for while there remains any restraint upon

(*Brevier.*)

its practice throughout the world. The real Philanthropist and Philosopher cannot but view with regret the state of persecution under which Printing labours in most of the Catholic countries in Europe, wherein it still remains subject to the control of bigoted ecclesiastics, who feel, as being still applicable to themselves, all the force of the declaration of the Vicar of Croydon. If at the present day they are not so bold as to attempt to annihilate it entirely, yet they watch over the productions of the Press, with such a scrutinizing eye, and impose such

(*Nonpareil.*)

shackles upon it, as not to permit anything to be printed but what has a tendency to uphold the iniquitous system of continuing the people in ignorance: even in England it cannot be disavowed that Printing has many and powerful opponents, who attack it under various pretences; sometimes upon pretended allegations of danger to the State, sometimes upon general allegations of injuring Society by its licentiousness; and there are some persons, even, so unblushing as to declare their aversion to Printing, upon the ground that it is dangerous to give a too extended education to the lower classes of the people.



Faint, illegible text, possibly bleed-through from the reverse side of the page.

Thus by the Size of the Type, and Number of Lines, a work may be either expanded or compressed, as may be desired.

Pica is the Type usually employed in Printing works of History, Biography, Travels, &c., in the Demy octavo size; Small Pica, in Novels, Romances, &c., in the Post octavo size; and Long Primer, Poetry, in the Foolscap octavo size.

To take for an example, the Novel, or Romance size. The ordinary Page employed in Works of this kind contains twenty-two Lines, each Line containing, on an average, eight Words. Three hundred such Pages are considered the proper quantity for an ordinary size Volume. If a Manuscript, therefore, should contain about two hundred Pages, each Page containing about thirty-three Lines of eight Words, it would occupy about three hundred Pages in Print. Should the Manuscript, however, contain but one hundred and eighty such Pages, then in order to form three hundred Printed Pages, each Page would have to

consist of but twenty, instead of twenty-two Lines.

On the above principle, it will not be difficult for an Author to form a tolerably correct idea of the extent of a Work—that is, sufficiently so for all general purposes; and the comparison may be extended to any Work of any kind thus—having first selected a Work in Print, which it is desired that in Manuscript should resemble, Number of Words in a Line, and of Lines in a Page of each, being ascertained, if the disparity between them shall be in any specific ratio, as in the instance above, a Page of Manuscript being equal to a Page and a half of Print, the result will be immediately apparent; but should it be otherwise, a different process may be necessary: should the Manuscript contain but twenty-five, instead of thirty Lines, then the most direct mode of Calculation would be to take the three Lines per Page, by which the Manuscript would exceed the Print, and multiply the Manuscript Pages by

three—this would give six hundred ; these six hundred Lines divided by twenty-two, the number of Lines in the Printed Page, give twenty-seven and a fraction ; the whole would therefore, on this supposition, make about two hundred and twenty-seven Printed Pages, of twenty-two lines each. There are, however, other circumstances which may affect such Calculations—as the Breaks in Chapters, Paragraphs, Conversations, &c., where the Work may have been written in Manuscript continuously. These points would, where desired, be best ascertained by having a number of Pages set up, and by then comparing them in the aggregate with the Manuscript.

The next point in order will be

#### CORRECTING THE PRESS ;

and this should invariably, when possible, be done by the Author ; no one can so thoroughly enter into the train of thought and expression, and to no one could the disturbance of either prove so annoying : where this cannot be done, and the task

must be deputed, the Manuscript should, in all cases, be considered the Authority, and no departure be made from it, except as may have been directed, or in extreme cases.

Corrections of the Press should be marked clearly; and this can never be done so satisfactorily, both to the Corrector and Printer, as by employing those

#### TYPOGRAPHICAL MARKS,

which, from having been universally adopted, are, in consequence, understood by all persons connected with the Press.—The Pages opposite will exemplify these: First, the Proof corrected; Secondly, the Proof revised.

#### *Explanation of the Typographical Marks.*

No. 1 is used to correct a *wrong letter*, drawing a line down through it, and placing the right letter before a corresponding stroke in the margin; a *wrong word* is corrected by drawing a line across it, as in No. 2, and writing the proper word in the margin.

*Proof Corrected.*

In all the more celebrated nations of the ancient world, we find established those twin elements ~~for~~ belief, by which religion harmonizes and directs social relations of life, viz. a faith in a future state, and in the providence of Superior Powers, who ~~who~~ surveying as Judges, the affairs of earth, punish the wicked, and reward the good. It has been plausibly conjectured, that the fables of Elysium, the slow Cocytus and the gloomy Hades, either were invented or allegorized from the names of Egyptian places.)

Diodorus assures us that by the vast catacombs of Egypt, the dismal mansions of the dead—were the stream, temple and both called Cocytus, the foul canal of Acheron, and the Elysian plains; on the margin of the Acheron listened to whatever accusations were preferred by the living against the deceased, and if convinced of his misdeeds, deprived him of the rights of sepulture.

<sup>12</sup> and according to the same equivocal authority, the body of the dead was wafted across the waters by a pilot, termed Charon in the Egyptian tongue. But previous to the embarkation, appointed judges

This page is a specimen of Lithographic Printing. The impression from the Type being first taken on Paper, in Lithographic Ink, the Corrections then added with the Pen, and the whole transferred to the Stone from which the Page is printed.

*Proof Revised.*

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*Athens, by Sir Lytton Bulwer, vol. i. p. 52.*



*Where any thing has been omitted, or is wished to be inserted, a Caret is marked at the place where it is to come in, and the word or words written in the margin, putting underneath an answering Caret.*

*Where a space is wanting between two words or letters that are intended to be separated, a parallel line must be drawn where the separation ought to be, and the mark No. 4 placed opposite in the margin. Also where words or letters should join, but are separated, the circumflex No. 5 must be placed under the separation, and the same mark be made in the margin.*

*When letters or words are set double, and are required to be taken out, a line is drawn through the superfluous word or letter, and the mark No. 6, which is the letter *d*, an abbreviation of *dele* (*expunge or erase*) must be placed in the margin.*

*A turned letter, or one placed the wrong way upward, is noticed by making a dash under it, and placing the mark, No. 8, in the margin.*



Where two words are transposed, the word placed wrong should be encircled, and the mark 9 (*tr.* an abridgment of *transpose*) be placed in the margin; but where several words are to be transposed, that which is intended to come first should have the figure 1 placed over it, that second 2, and so on, the mark (*tr.*) being also placed opposite in the margin.

Where a new paragraph is required, a crotchet should be made at the place where the new paragraph should begin, and a similar mark (No. 10) be placed in the margin. Where a new paragraph should not have been made, a line should be drawn from the last word of the previous paragraph, and in the margin should be written, *No break.*

Where several lines or words are to be introduced, they should be written at the bottom of the page; and at the place where they are to come in, a Caret should be made, from which a line should be drawn to the first word of the passage to be inserted.

If a word, or words, are required to be in Capitals, Small Capitals, or Italic, such word or words should be underlined—for Capitals with three lines; for small Capitals, with two; for Italic, with one; writing opposite in the margin, *Caps.*, *Small Caps.*, or *Ital.*

If they should be required to be altered back, a line should be drawn under the Italic, and the word *Roman*, and under the Capitals or Small Capitals, and the words *Lower-case*, written in the margin.

Where words have been erroneously struck out, or are otherwise wished to remain, dots should be placed under them, and the word *Stet* (*let it stand or remain*) written in the margin.

Where the Punctuation requires to be altered, the Semicolon, Colon, or Period should be marked or encircled in the margin, a line being drawn at the word at which either is to be placed, as in No. 15;—16 describes the manner in which the hyphen and ellipsis line are marked; and 17, that in

which the Apostrophe, Inverted Comma, the Star, and other References, are marked for insertion. Where a Letter is of too small or too large a *Size*, it should have a line drawn through it, and *wf.* (*wrong fount*) written in the margin. Notes, if added, should have the word *Note*, with a Star, and a corresponding Star at the word to which they are referred.

*Where Letters and Lines are irregular*, they are noticed by drawing lines before and after them, as in No. 18.

A little practice will soon render the use of these Marks familiar.

It has been before observed, that Correcting the Press, so far as the Printers are concerned, is an extremely troublesome, and to them, the most unpleasant part of their business. It occupies much more time than could be supposed, and consequently occasions an Expense which the mere alteration of a few Words in a Page would perhaps scarcely be thought sufficient to justify. But when it is considered that every altera-

tion disturbs the whole adjoining mass of Type, and may do so to the end of the Page, or several Pages, it will be less difficult to perceive the reason of the well-ascertained fact, that Printers always greatly prefer being employed in the Setting, rather than in the Correcting department of their office.

It is not uncommon for Authors, unaware of these circumstances, to deliver their Manuscript for the Press in a very unfinished state; and in some instances, as if they actually considered that they could not satisfactorily Correct their Work until they saw it in Print—an error which it would probably only require them to combat to overcome: it should, however, in all such cases, be distinctly understood, that the Expenses of Correcting will, if considerable, unavoidably enhance that of the Printing, and this in a ratio that would very naturally surprise those unacquainted with the subject.

All errors which are not in the Manu-

script are considered as errors of the Press ; the correction of which devolves on the Printer. Indeed, no proof should be submitted to the Author, until these have been made : a careful Reader in the Printing Office will also sometimes draw the Author's attention to some Word or Sentence which appears to be susceptible of improvement, and which might otherwise have passed unnoticed ; this is, however, not always done, unless requested.

In Correcting a Proof, for the reasons already given, as few alterations as possible should be made ; when these are, however, unavoidable, it would be advisable to observe this Rule, namely—always, if possible, to insert in a Line or Page as much as is taken out, or *vice versâ* ; this is in a great majority of instances very practicable ; and the advantage of it is, that it will avoid what is technically called *Overrunning*. This will, perhaps, be best explained by referring to the Corrected Proof (p. 38) in the third line of which it will be seen

that the word *for* is marked out, and the word *of* inserted in its stead; which, it will be perceived by the Revised Page, has occasioned no alteration beyond the line; but at line 17 there is an insertion marked without an omission; which would have rendered it necessary to carry as many lines as were inserted to the next Page, if the Page had been previously filled up in the usual way. This is called *Overrunning*, and often requires that each subsequent Page should be altered to the end of a Chapter, or, if the work is continuous, to the end of all that has at that time been set in Type.

There is also another point to be observed; which is, that where Revises are considered necessary, as few as possible should be required, each Revise requiring the repetition of the process already described in striking off a Proof, and which will not only occasion additional expense, but will also frequently cause considerable delay in the progress of the Work. Generally speaking, if the Cor-

rections are clearly marked, and not very numerous, the final Revision may be safely entrusted to the care of a skilful Printer. If any error should escape the notice of the Author, or Corrector, and be printed off, it may be corrected by Re-printing the leaf in which it occurs, which is called a Cancel. This is, however, seldom necessary, when the error is clearly typographical.

It is frequently a convenience to the Author to have two proofs of each sheet, one to be returned corrected, the other to be retained for reference.

It is not, perhaps, generally known that Works printed in London may be corrected by Authors residing at any distance, the Proof Sheets passing and re-passing through the Post Office at the usual rates.

The various kinds of

## ILLUSTRATIVE ENGRAVINGS

have already been slightly referred to. They are of Three kinds: Engravings on Steel,\* or Copper; Lithographic Drawings, or Prints from Stone; and Engravings on Wood. The first two are Printed independently of the Work; the latter in connexion with it; either incorporated with the Text, or otherwise, as may be desired. Each of these modes may be employed with advantage, where Embellishment is intended, or information beyond that which description is adapted to convey. Coloured

\* Engraving on Steel is a modern and highly important improvement. Previously, elaborate Engravings on Copper would lose their delicate tints after Printing a few hundred copies, but from Steel many thousand impressions may be taken without the slightest perceptible difference between the first and the last. To this is chiefly attributable the present very moderate price of beautifully Embellished Works, the use of Steel instead of Copper rendering it no longer necessary to incur the heavy expense of Re-engraving the Plates.



Engravings are also frequently employed in such cases.

Next to the Printing a Work, is the

#### CHOICE OF BINDING.

Until a very recent period, Binding was of two kinds only—that in Paper and that in Leather. The former, called Boarding, being used for Books when first published, or when purchased for use in that state; the latter for Books when read, or intended to form a permanent part of a Library. Binding in Leather has been carried to very great perfection; and, according to the skill employed, is susceptible of the most varied and tasteful embellishment. The Titles of Books in Boards are affixed by printed Labels—those of such as are bound in Leather, in Letters worked in Gold. These latter are produced by laying a leaf of Gold on the Leather, and stamping each Letter singly, a process requiring great skill and labour.

Recently a new mode has been introduced,

called Cloth Binding. This is done by covering the Book with Cloth; and, by means of a strong pressure, Stamping it with some Ornamental Device Engraved for the purpose, and which is called Embossing. There is in this new method also another improvement—that of Lettering the back in Gold at one operation, which is thus effected:—instead of the mode employed in Leather Binding, of impressing each Letter singly on the Gold, the whole of the Lettering is cut on a solid piece of brass, and in this form impressed on the back at once. This is not only a great saving in time and labour, but admits also of much tasteful ornament in emblematical and other fanciful devices, which produce a very pleasing effect at a comparatively trifling cost.

This latter process, now very generally adopted, and of which the Binding of this little Work presents a Specimen, is applicable to almost all works of Science, History, Biography, Travels, &c., and not only gives to them a very superior appear-

ance when first Published, but also, from their close imitation of Leather Binding, renders them fit to be placed at once in the Library. This mode of Binding does not, however, possess much durability, as it differs only in the exterior from the former Boarding: still, until a Book is Bound in Leather, it certainly forms a very agreeable substitute.

Cloth Binding, general as its use has become, has not, however, been adopted for Novels, which are still usually published in Boards. For Annuals, and other Embellished Works, as well as many of those of a smaller size, this mode has been justly and generally preferred.

#### PUBLISHING AND ADVERTISING.

Publishing, though the last step in order, is undoubtedly one of the first in importance to most Works issuing from the Press. There may perhaps be some few exceptions, but, generally, their success must in a great degree be influenced by the mode and means

adopted for their Publication. Not that it can be supposed that all Works can alike succeed; but that many fail in obtaining that degree of attention which they might otherwise have received, owing to some circumstances attending the means adopted in the final step of Publication.

London is undoubtedly the great emporium for Literary Works, as for almost every other species of Production. Even Printers in the country are so well aware of this, that they rarely fail to obtain the co-operation of a London Publisher in bringing out any Works in which they may venture to engage; though Works thus Published labour under the disadvantage naturally arising from their not being entirely under the management of the London Publisher.

There are other reasons which render London\* the peculiar, and it might be said

\* This is of course not to be understood as applying to Edinburgh and Dublin, both of which have their respective local circles, though for their English circulation they depend chiefly on London.

almost the exclusive channel for Publication. In it all the branches of the Periodical Press are conducted; Daily, Weekly, Monthly, and Quarterly, the various avenues to the public, not only in this vast city, but in every part of the empire, and of the world, are here open, and consequently all the vehicles for Announcements, Advertisements, and Criticisms, are here only accessible. Add to this, that from London every species of literary production is constantly despatched to every part of the empire and of the world, and it will then be seen how small a probability there can be, that any work not Published in London can obtain even the most moderate share of general attention.

London Publishers are of two classes: those who reside at the West End of the Town, and who confine their attention to Publishing only; and those who reside in the City, and who are also engaged in Wholesale Bookselling. Wholesale Booksellers generally devote their especial attention to the supply of the Retail Trade

both in Town and Country. Some make no further arrangements for Publishing than simply to supply, when applied for, such Works as their Country Correspondents, who are Printers, may have transmitted to them for that purpose; while others are Publishers to a considerable extent of what are called Standard Works—Works on Education, Science, &c., and such as are in regular and constant demand. To these, therefore, the attention of the City Booksellers is very generally directed; while that of the Publishers at the West End of the Town is almost entirely devoted to what may be called the Literature of the Day—Works of Amusement and light reading, Travels, Memoirs, Novels, Tales, Poems, and other productions of a similar character.

This distinction of the two Classes of Publishers arises therefore, in the first place, from the nature of their avocations, and in the second from their peculiar Locality; the one having their Establishments in the centre of resort, for those who are engaged

in Trade and Business; the other in that of Fashion and Amusement; so that there is not only a convenience but propriety in the arrangement that custom has established, that works of what may be called Current Literature should be Published at the West End of the Town, while those more immediately connected with the Business of Life should appear in the City.

It is generally understood that the name of an Established Publisher operates not only as a Recommendation to those Works to which it is Prefixed, but also tends to make them known through Extensive Connexions already formed. It also tends to associate them with other Popular Works issuing from the same Establishment.

There are three modes of Publishing—that in which a Work is Published entirely for, and at the expense of the Author, who thus retains the Property of the Work;\*

\* As it is frequently a question of importance to Authors, it may be proper to state the provision made by successive enactments for the protection of Copyright. The Act

that in which the Publisher takes all or part of the risk, and divides the profit; and that in which the Publisher purchases the Copy-right, and thus secures to himself the entire proceeds. The First of these is the basis on which many First Productions are Published; the Second, where a certain demand can be calculated upon; and the Third, where an Author has become so popular as to ensure an extensive circulation.

The first step that should be taken by an Author intending to produce a Work should

passed in the reign of Queen Anne provided that the right of Printing and Publishing Works should be reserved to Authors or their Assigns exclusively for the term of Fourteen years, and, should the Author survive that period, that the right should be continued for another Fourteen years; but, by the 54th George III. Cap. 156, passed in 1814, it was provided that every Author should possess the right of property in his Work for Twenty-eight years, and, should he survive that period, that it should be continued to him for life. This is the law as at present existing, which, however, requires that eleven copies of every Work should be delivered gratis to as many Public Libraries, (since reduced to five,) and by which a life interest in their productions is secured to all Authors.



be to take the opinion of an experienced Publisher, by doing which not only much unnecessary trouble may be spared, but frequently much unavailable labour, and even expense. It is not at all uncommon for Authors, in the course of their reading, to become so impressed with some favourite subject as to conclude that it must prove of the same interest to others, and under this impression proceed to bestow considerable labour upon it. Had they, however, taken the course here recommended, they would probably have learned either that there was already some very similar Work, or that the production proposed would not, from some cause known perhaps only to the Publisher, be at all likely to meet with the success anticipated. These are circumstances of constant occurrence, which the Publishers of this little Work have had frequent opportunities of knowing.

Generally speaking, Publishers are the most competent advisers on all subjects connected with their peculiar avocations, having

constantly before them the best means of judging, and being naturally interested in the success of the Works in which they engage. Authors cannot therefore adopt a more judicious course than to commit the entire management of their Productions to their care.

Many Authors, after having written their Works, consign them to oblivion, from Publishers declining, often in consequence of their own peculiar engagements, to undertake their Publication. This may be avoided by the Plan now adopted of *Publishing for Authors*, and which is more particularly referred to in a subsequent page.

Advertising, as an essential part of Publication, should never be lost sight of; but it is a measure which should be judiciously regulated and cautiously pursued, or a large amount of expense may be incurred to very little purpose.

Another point to be attended to, is the placing in the proper channels Copies for Review. This is a very advisable measure,

as without it many of the Works issuing from the Press would not be likely to meet the eye of those engaged in the announcement of New Works.

Where Authors may desire to Print only a limited number of Copies for the use of their friends, this may easily be accomplished, without the least personal inconvenience, through the intervention of the Publishers. This is, indeed, a measure often resorted to, and which the Publishers have been repeatedly called upon to carry into effect, sometimes by Authors desirous of restricting their works to private circulation, and sometimes by those wishing to distribute the valued productions of deceased relatives.

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Should further information on any of the foregoing subjects be desired, the Publishers will have great pleasure in affording it, on application personally, or by letter.

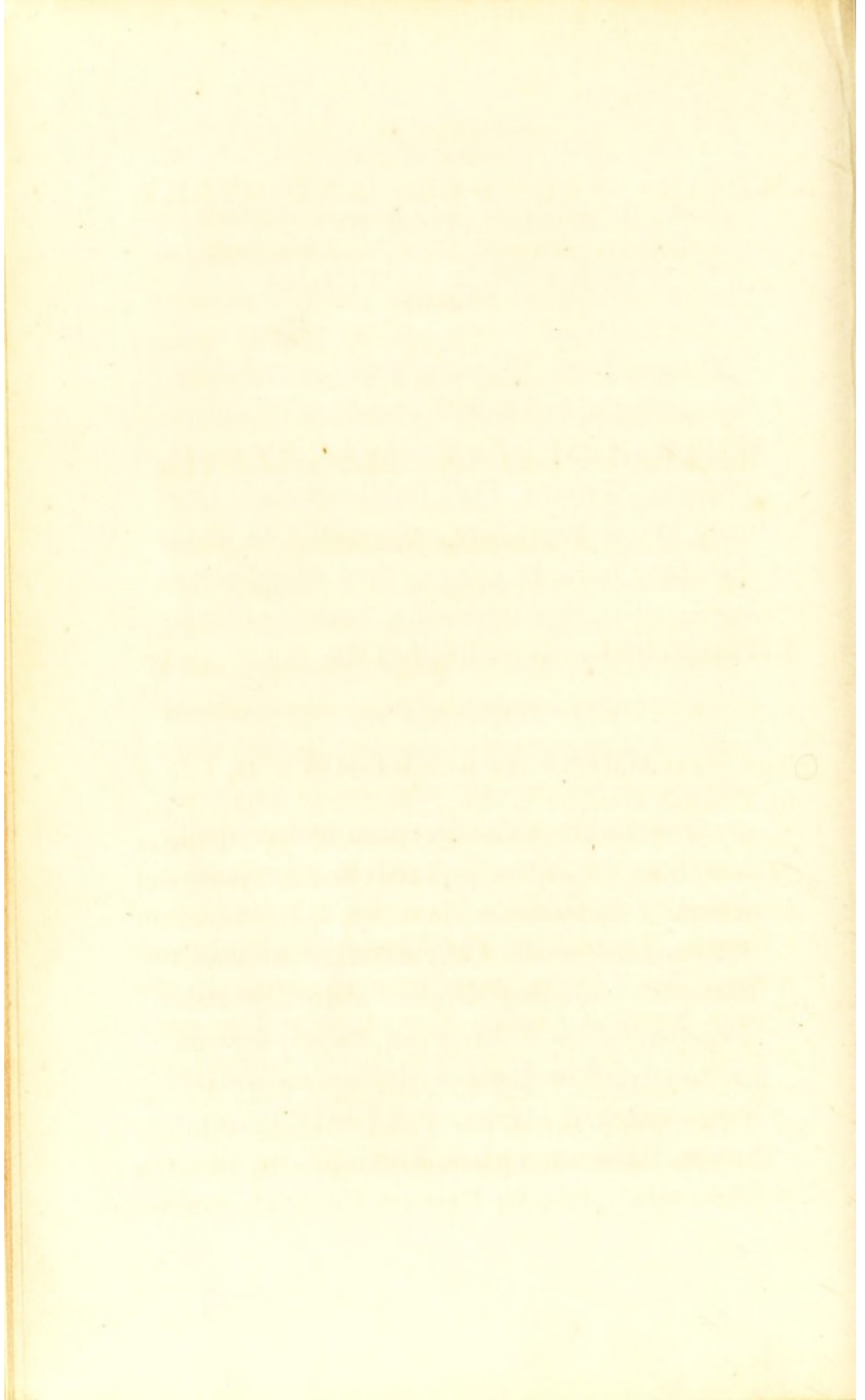
PUBLICATION OF  
WORKS FOR AUTHORS.

Having been for many years engaged in conducting an extensive Publishing Business, comprising the productions of the most Popular Writers, the Publishers of this little Work beg leave respectfully to state that they have, in consequence of repeated applications, now devoted a branch of their Establishment to conducting the

PUBLICATION OF  
WORKS FOR AUTHORS,

securing to them the direction and control, as well as the entire proceeds and property, of their Publications.

Estimates of the Cost of large or small Editions, including Paper, Printing, Advertising, &c., will be given on application personally, or by Letter addressed to Messrs. SAUNDERS and OTLEY, Publishers, Conduit Street, Hanover Square, London.



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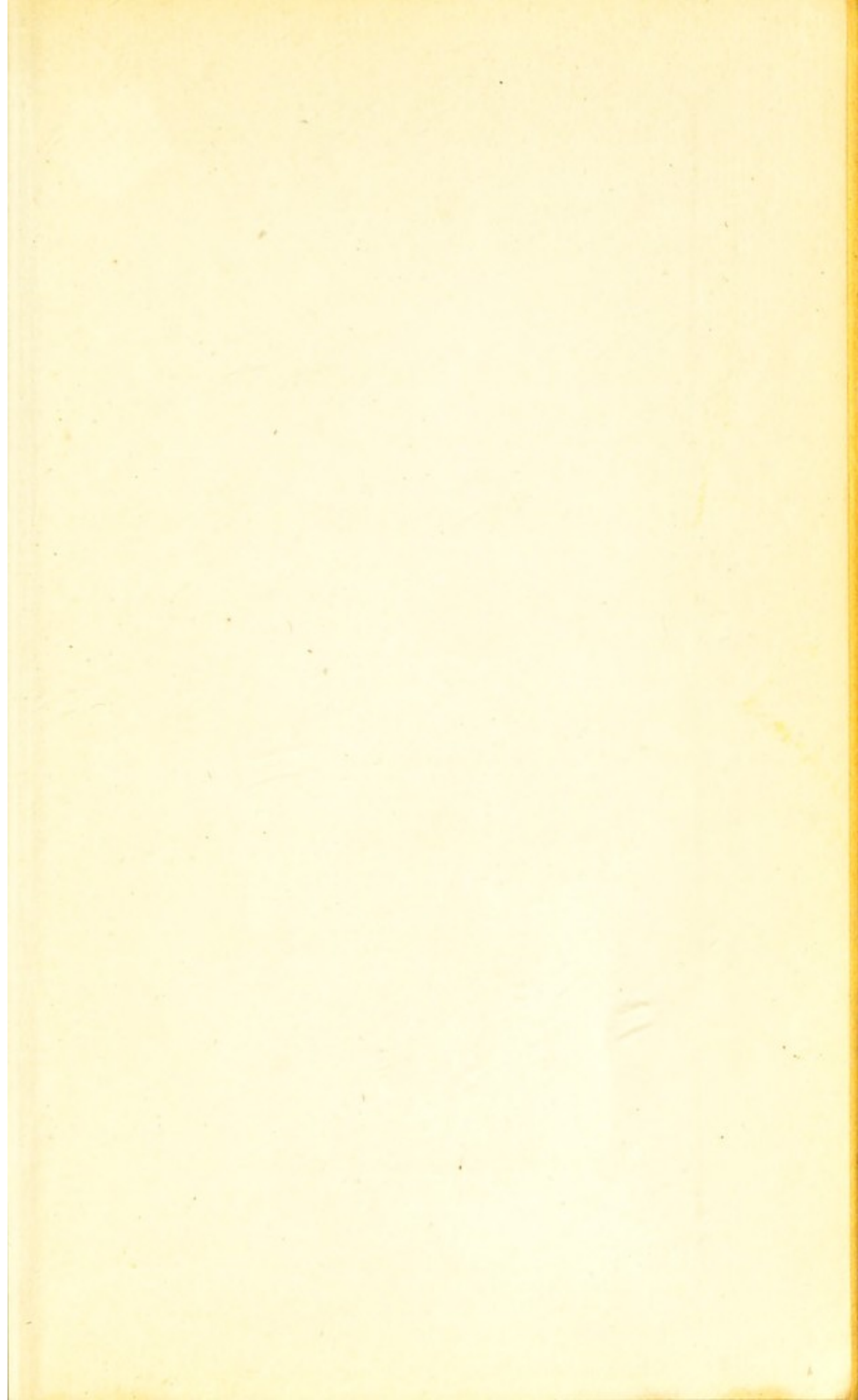
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