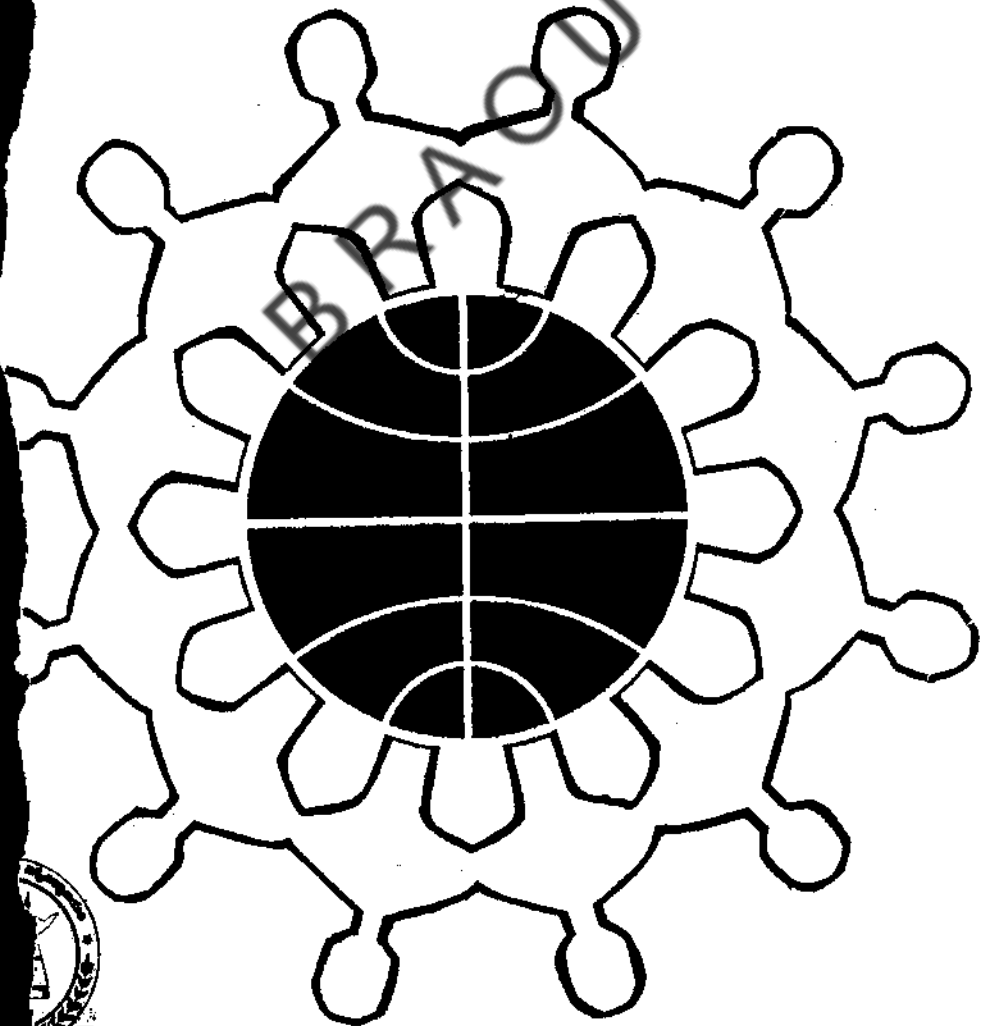




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Public Relations

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BRAOU

EDITING AND PRODUCTION OF CORPORATE PUBLICATIONS

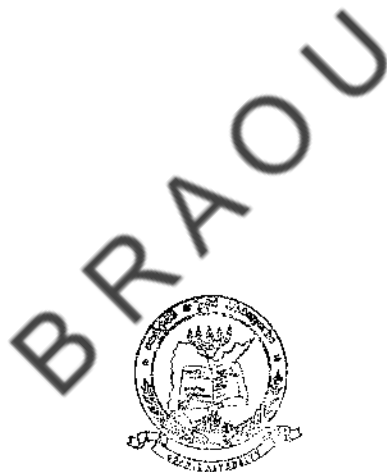
Course IV

EDITING

Unit II Writing and Editing of Corporate Publications

PRINTING

Unit II Typography and Press



Andhra Pradesh Open University
Hyderabad
1985 - 86

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This text forms part of the Open University Course

The complete syllabus of the course appears at the end of this text.

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P R E F A C E

Public Relations as a profession has made rapid progress during the past two decades. The major public sector and private organisations today have recognised the importance of Public Relations, thereby creating new job opportunities for young men and women. Moreover, Public Relations as a management function is fast gaining recognition in our country. Further, there is a wide scope for Public Relations Consultancy Service. The number of new openings advertised in the mass media makes one optimistic about the growth of the profession. The next decade with its over all progress in agriculture, industry, commerce and greater awareness among the masses owing to increased exposure to mass media will call for greater two-way Communication and Public Relations than have hitherto been needed.

The social responsibility of a Public Relations practitioner is greater in a developing country like ours than the developed countries. The profession will have a crucial role to play in the near future, whether it is that of fighting against untouchability, pollution or campaigning for afforestation, small family, or for bringing in Computer technology.

The Post-Graduate Diploma Course in Public Relations offered by the Andhra Pradesh Open University aims at training persons as Public Relations professionals. The Course covers all aspects of Public Relations keeping in view our social, political, cultural and economic imperatives. It introduces the students to the basic principles and practice of Public Relations

The Diploma Course consists of the following five papers :

1. Principles of Communication and Public Relations
2. Public Relations Media
3. Public Relations Management
4. Editing and Production of Corporate Publications, and
5. Advertising

(Contd)

This text covers writing for corporate publications, preparing reference material, editing and production of cover, etc. In the Printing part, typography, proof reading, block making and the importance of paper are discussed.

The students can compare corporate publications produced by different organisations and can study the various aspects discussed in the paper like contents, layout, cover, size of publication, paper used etc.

The students can have a first hand practical experience by visiting local printing presses and see the whole process.

With this text, we complete the syllabus for the paper 'Editing and Production of Corporate Publications'. Detailed syllabus of the paper appears towards the end of the text.

This text deals with the topics included in the syllabus for the Post-Graduate Diploma Course in Public Relations offered by the Andhra Pradesh Open University. The syllabus, for the sake of convenience, is divided into units, each of which comprises of a number of lessons. Each unit generally covers a specific area of the subject. The lessons are prepared by specialists in accordance with a format intended to enable the student to read and understand them without much difficulty. Each lesson begins with a statement of its objective followed by synopsis and has at its end assignments, aimed at testing the student's comprehension of the subject matter.

The University hopes that this material would help the student to get acquainted with the basic principles of Editing and Production of Corporate Publications.

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BRAOU

UNIT II WRITING AND EDITING OF CORPORATE PUBLICATIONS

Lesson - 9 Writing For Corporate Publications

Objective

To explain the fundamentals and the techniques involved in writing for corporate publications.

Synopsis

1. Introduction
2. Structural composition of the text
3. Opening and concluding sentences
4. Use of Statistical data
5. Distribution of facts
6. Language composition of the text
 - a) Vocabulary
 - b) Structure of sentences
 - c) A popular style
7. Tonal composition of the text
 - a) Interpretative tone
 - b) Laudatory tone
 - c) Hortatory tone (Persuasive)
8. Summary

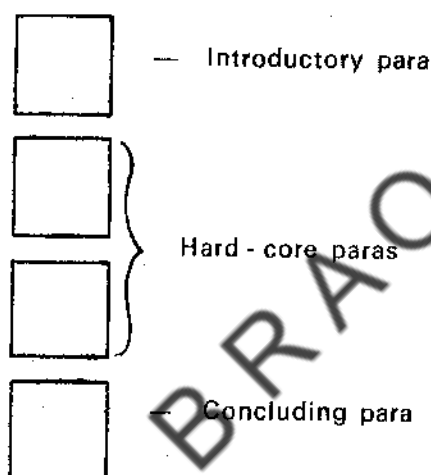
1. Introduction

In the preceding lessons we have seen the preliminary steps involved in the preparation of the reading matter to be included in a corporate publication. The matter is drafted bearing in mind certain broad and widely recognised guidelines by the PR practitioners and writers. They may be even looked upon as fundamentals of good writing. In keeping with this, the PR practitioner has to pay attention to three important aspects, namely, the Structural composition, the Language composition and the Tonal composition of the reading matter. This approach will make for an impressive presentation on the subject.

It will also improve the readability of the text and the overall impact of the publication on the target audience. In other words, the drafting ought to be done keeping these guidelines in view, since if the reading matter does not make any impact, the very purpose for which the publication is undertaken will not be fulfilled. This lesson discusses the guidelines for effective writing in respect of a corporate publication.

2. Structural Composition of the Text.

Let us first take the structural composition of the reading matter. Of course, text may have to contain a number of paragraphs. They are to be structured in a logical manner to make the presentation of the elements of the theme in their correct sequence. Study the diagram below :



Let us assume that the four paras indicated above constitute the reading matter for folder. The first para is known as the Introductory para. The last para is known as the concluding para. The two paras in between are known as the hard-core paras. They may be three in number or ten or perhaps more, according to the length of the publication.

The introductory para serves as an introduction to the subject of the folder. It introduces the subject to the target audience. In other words, it raises the curtain on the subject. The hard-core paras that follow may be many in number, as already stated. They present the details of subject, all the facts and figures which the PR practitioner desires to convey in the publication. All aspects of the subject have to be covered in these paras. Now we come to the last para, the concluding para. This para should summarise what has been said in the preceding paras. This sequence in the structuring of paras while

drafting the reading matter in a corporate publication could be looked upon as the ideal structural composition. Therefore, this has to be always borne in mind by the PR practitioners and writers of corporate publications. The concluding para should leave a lasting impression on the reader's mind.

Now let us take a close look at the ideal structural composition. As observed earlier, the introductory para introduces the subject and raises the curtain. As such, it should contain only general information on the subject without going into the details. In other words, it should not contain dry figures and cumbersome details, although they may be relevant. This and other points can best be explained with an example. Let us assume the folder proposed is on the high yielding varieties of paddy. The PR practitioner has drafted about six paras. The introductory para will contain a very brief outline history of the high yielding varieties, their origin, the research undertaken, their increasing use, higher production achieved and the like. This general information will serve as a good introduction which may also interest the reader enough to read what follows.

The next four paras - the hardcore paras - will refer to facts and figures. The names of high yielding varieties in use in a particular state, their annual consumption, year-wise production figures for the five or ten years, incentives offered, research conducted, the experiences of progressive farmers using them and the like. The last para will be the concluding para summarising in a few sentences the impact of the high yielding varieties of the agrarian economy of the region.

3. Opening and Concluding Sentences

The first sentence in the introductory para should be arresting and interesting one. It should be able to catch the attention of the reader immediately. Only then the reader will be tempted to read the paras that follow and eventually the whole publication. It follows that this sentence should not be dull and unimpressive. Therefore, care should be taken to ensure that the opening sentence is able to make the reader sit up and take notice of it. The following may be cited as examples of a good opening sentence in the introductory para. However, it should be based on facts and not on fiction.

- The Baby Boom is India's enemy No : 1
- The crusade on our Nation's poverty is on

- 'Sona' shows the way to plenty
- A dream comes true in a distant land-locked village, south of the Vindhyas
- The weaker sections enter a sunny era
- The picture of our agrarian economy will ere long, tell the tale of promise and performance

The concluding sentence in the concluding para should be equally impressive. It should be able to leave an enduring impression on the reader, who should have the feeling of having read a good text, folder, a brochure or a pamphlet. If the first sentence is a curtain-raiser, the last one rings down the curtain, summarising the whole account in one or two telling sentences and impact. The following may be cited as examples of good concluding sentences :

- Now family welfare programme enters the last phase, the most crucial one, when the nation's future will be decided.
- The Nagarjunasagar waters have turned vast arid lands into smiling fields and ushered in a new dawn for the farmers of that area.

So, to make the opening and the closing sentences quite impressive one may have to write these a number of times till one is satisfied. Though arduous, this exercise has to be gone through since it has its own rewards.

4. Use of Statistical Data

At times, the use of statistical data or figures may pose a problem. Usually the PR practitioner will have at his disposal large number of statistical data which could be of use to him in bringing out a publication. At the collation stage he makes a selection. They are to be used in the hard-core paras along with facts. Since the reader generally would find it tedious to go through a mass of figures, only the most important figures may have to be used. They should be kept to a minimum. Or else the reader overwhelmed by statistical data may be disinclined on after reading a couple of paras. If this happens, the very purpose for which the publication is brought out will be defeated. He should, therefore make a judicious use of statistical data evenly distributed among the hard core paras.

However, in some cases the growth trends of an organisation may have to be emphasised with the relevant statistical, year-wise

data. In such cases one can use a diagrammatic representation--bar diagrams, pie diagrams, graphs, charts, etc., in the publication as appendices. For instance, in the annual reports of banks we may come across such appendices

5. Distribution of Facts

We have seen that in the hard-core paras--whatever be their number--the PR practitioner will have to put in all the facts and figures which he desires to convey. This should be done in a judicious manner. The facts and figures should be evenly distributed among the paras. Each para may centre on one or two important facts supported by figures. Thus, all the hard-core paras will be evenly structured. Care has to be taken to avoid overloading two or three paras with all the facts, leaving the rest without any worth mentioning. For instance, the PR practitioner has selected ten important facts to be covered by the hard-core paras; he may draft five paras each devoted to the exposition of two facts with relevant figures. Such a procedure will help the reader to take in all the facts, without much strain. Moreover his interest is sustained right through to the end. These guidelines have to be kept in view while finalising the draft.

6. Language Composition of the Text

There are various styles of writing. We will discuss the more important among them. Thoughts can be expressed in a simple and direct language, the way in which the common man often does. We can call this style a matter-of-fact style. A research scholar on the other hand, writes in a different style paying special attention to the aptness of words and phrases. Thus he is capable of conveying accurately what he wants to. There will be no overtones or exaggeration in what he writes. Again, a journalist writes in a journalistic style making use of journalistic expression coined by him and fellow journalists. Most of such expressions have passed into usage and custom. Rightly or wrongly this style has become popular with the reading public. This is evident from the fact that many English periodicals are able to achieve wide circulation because of their employment of a brilliant journalistic style which is popular with the reading public. Indeed, the journalistic style of writing because of its readability has become popular with the reading public.

Against this wider background, we shall discuss the language composition. A corporate publication is meant to be read by as many people within the country and outside as possible. Readability of

such a publication depends on the language it employs. The language should be arresting. It should prompt the reader to go through the entire publication. Therefore its style should be such that it is able to stimulate the reader's interest and sustain it. Nowadays, the journalistic style has proved itself to be capable of achieving this. So its readability is to be availed of to make corporate publications widely read. Here lies the difference between literary writing and journalistic writing. It will be observed that the whole emphasis here is on readability. If on the other hand, a publication is hardly readable, not many perhaps will have the inclination to read it at all. Then naturally such a publication will not serve any useful purpose from the point of view of the PR practitioner.

a) *Vocabulary*

When we study the language composition, special attention has to be paid to vocabulary or the use of words. The present-day tendency is to use simple words and not bombastic words, to make a publication easily understood. Simple words mean the words with which the reading public is familiar and which is generally used.

So, if the ideas are expressed in simple words, the message is easily understood. This is one great advantage of writing in a simple language. This advantage has to be fully exploited by the PR practitioner. However, at times technical terms may have to be used, in which case, a glossary may be given.

b) *Structure of Sentences*

Just as the use of bombastic words is no longer favoured so also is the complicated structuring of sentences. The current fashion is to use short sentences in preference to long winding sentences. It is indeed, true that 'Brevity is the soul of wit'. There are many advantages in keeping the sentences short. In the first place, the sentences could be read quickly. This will make for rapid reading. Secondly aptness of expression could without much difficulty be achieved through short sentences. They could be re-written and embellished without much difficulty. This will not be a time-consuming exercise. Many distinguished writers and journalists have perfected this style of writing. Their books have become popular. Their style could therefore, be taken as one worthy of emulation.

c) *A Popular Style*

As we have seen earlier, the journalistic style of writing has become popular with the reading public. This style is based on the

use of journalistic words and phrases coined by the journalists themselves with a view to improve the readability of what they write in English newspapers and periodicals. Many such words and phrases have passed into usage and custom. The reading public is familiar with them. That is why the PR man tends to employ this kind of style, since it enables him to put across effectively the message through the medium of the printed word. Now a word of caution. Great restraint is necessary in the use of journalistic expressions. A publication may offer great scope for their use. In other words, it should not be overloaded or saturated with such expressions.

7 *Tonal Composition of the Text*

The tonal composition of a write-up means the tone in which it is written or drafted. It can praise the theme or it can criticise it. It may also be a combination of both, at times. Broadly speaking, the following tonal compositions in vogue will be of use to the PR practitioners: a) Interpretative tone, b) Laudatory tone; and c) Hortatory tone.

a) Interpretative tone

Interpretative tone interprets or explains the features of the theme of the publication. So, the reading matter written in an interpretative tone will be helpful in putting forward the main or salient features of the theme with which the publication is conceived. This tone is adopted to acquaint the target audience with the important aspects of theme which makes for a better organisation, its work, its products and allied matters. This point can be amplified. For instance, if the organisation introduces a new product, it is necessary to explain its distinctive features to the public—its qualities, durability, uses, economy, etc. In a larger sense, this is all part of sales promotion. In such circumstances, interpretative tone will best serve the purpose from the point of view of the PR practitioners.

b) Laudatory tone

To 'Laud' means to praise. So the reading matter written in a laudatory tone praises the theme of the publication. Generally this tone is adopted to gain the goodwill of the target audience for a scheme, a product, or a venture launched or to be launched by an organisation. Care may have to be taken to ensure that this is done in a suitable and restrained manner. The emphasis is on restraint. In other words, praising is done in measured doses. It ought not be lavish. Too much of praise may leave a bad taste and an unfavourable

impression on the reader. It may be even counter-productive. The reader may not believe in what is said in the publication. Its credibility may be thus lost. If credibility is lost, everything is lost in public relations. Words and deeds should always go hand in hand. These factors may have to be borne in mind by the PR practitioner.

c) Hortatory tone

'Hortatory' means giving advice through persuasion. Reading matter written in hortatory tone will advise and persuade the target audience. If an organisation puts out a new product in the market, it is but natural that the PR practitioners will make every effort through the media to persuade the public to buy the product by highlighting its good features. Here also great care is necessary to ensure that persuasion is done with finesse, in a subtle fashion. It should not be done in a crude fashion. Let it be understood that the more subtle it is the more favourable will be the reaction of the target audience. Public Relations message is always based on persuasive communication. These facts have to be kept in mind by the PR practitioner while drafting publications in a hortatory tone.

8. Summary

Structural composition, tonal composition and language composition are the important areas that need the special attention of the PR practitioner while drafting the reading matter of a corporate publication. The reading matter has to be structured according to some well recognised basic guidelines. Obviously, it will have a number of paragraphs according to the size of the publications. The first para is called the Introductory para and the last para the Concluding para. The paras in between which may be many in number, are called the hard-core paras. The first para or the introductory para will raise the curtain or introduce the subject to the reader in general terms. Facts and figures relevant to the subject will be dealt with only in the hard-core paras that follow the introductory para. They will have to be evenly distributed in these paras. The concluding para will summarise in a nutshell, what all is said in the hard-core paras.

The reading matter should be written in a popular style, liked by the people and read by them with interest. Nowadays the journalistic style of writing appears to be popular, in contrast to the matter-of-fact style and the academic style. There is, therefore, no reason why this style should not be employed by the PR practitioner while writing for popular corporate publications. Journalistic style involves

the use of journalistic expressions in non-technical publications. Here care is taken to ensure that they are used with restraint.

Following are the tonal compositions in vogue which could be used by the PR practitioner with advantage : (a) Interpretative tone; (b) Laudatory tone; (c) Hortatory tone. Interpretative tone seeks to explain the features of the theme; the laudatory tone praises the theme and the hortatory tone persuades the target audience. The choice of the tonal composition depends on the purpose of the publication.

Author of the Lesson : Mr. T. D. Jagadesan

Assignments

I Answer the following in 30 lines each

1. Discuss the structural composition of the text of a corporate publication ?
2. Discuss the language composition of the text of a corporate publication.
3. Discuss the tonal composition of the text of a corporate publication.

II Answer the following in 10 lines each

4. What style of language would you prefer while drafting the text of a publication and why ?
5. Why should be vocabulary and structure of sentence be simple in the text ?
6. How will you use the statistical data in the text ?
7. How will you use basic facts in the text ?
8. What do you understand by the expression 'tonal composition' ?
9. Explain how the hortatory tonal composition differs from the laudatory tonal composition?

Lesson - 10 Preparing Reference Material For Corporate Publications

Objective

To explain the various stages involved in gathering the background material used for writing a corporate publication, namely, the collection, collation and preservation stages.

Synopsis

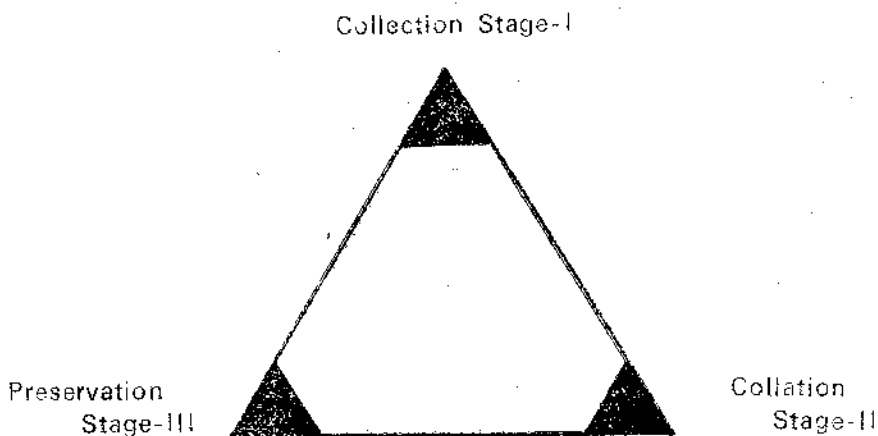
1. Introduction
2. Collection of background material
3. Collation of background material
4. Preservation of background material
5. Summary

1. Introduction

Mention has been made of the various types of publications which are generally brought out by the PR practitioner. They are folders, brochures, pamphlets, handbooks, manuals, annual reports and the like. Apart from paying attention to their production techniques, the PR practitioner may have to give much thought to the exercise of writing the text that will go into the publications. This exercise has to pass through various phases. (Fig 1). In other words, the PR practitioner has to take many preliminary steps. For instance, if the PR practitioner is required to bring out a brochure on high yielding varieties of paddy, the first step is to collect the background material on this subject from various sources. These sources could be the Agricultural University of the State, Government departments and the library. This is the first phase of the exercise and is known as the *collection of background material*.

The next phase is to examine the background material collected from these and other sources, compare the data and decide on the facts and figures that should be made use of in the brochure. This phase of the exercise is known as the *collation of background material*. After this, the first draft of the text (to be printed in the brochure) will have to be got ready. When the first draft is finalised, usually much of the original background material collected will be left with the PR practitioner which should not be thrown away or

neglected in any manner. On the contrary, it should be preserved for future reference. This phase is known as the *preservation of background material*. We can, therefore, say that the whole exercise is a three-pronged one as indicated in the diagram below.



(Fig. 1) Three Pronged Exercise of Collection of Background Material

2. *Collection of Background Material*

The first phase of the exercise, namely, the collection of background material is an arduous one. The PR practitioner has to spend much time on going round different places and meeting different people to secure as much of relevant background material as possible on the subject. This will take considerable time, say a number of days, if not more.

Broadly speaking, there are two main sources from which background material is usually secured; one is the internal and the other is the external. (Fig II). Internal sources are within the organisation with which the PR practitioner is associated. They comprise the top executives, key officials, the Documentation section of the Research and Development division and the Library. The external sources are the outside sources, outside the organisation, with which the PR practitioner is not associated. They comprise Educational and Research organisations, Heads of various disciplines therein, Universities, Public Libraries and field workers. The PR practitioner may have to draw on both the sources for collecting background material. It may be stressed here that the internal sources will help in preserving relevant facts and figures, while the external sources will broaden the sweep of the publication. Therefore, a judicious blend of both will certainly go a long way in making the publication informative and effective.

The nature of the exercise centering on the collection stage and its phases could be explained through an example. Let us assume that the PR Manager of the State's Agricultural University is required to bring out as quickly as possible an illustrated brochure of high yielding varieties (HYV) of Paddy for the use of progressive farmers in the region. In this specific case, good internal sources are the key functionaries of the Agricultural University, its Research Heads and the library with its Documentation section. The external sources could be the Agriculture Departments of the Centre and State governments and some progressive farmers using the HYV. Assisted by his team, the PR Manager will endeavour to secure background material including pictures from both the sources. Accordingly he will, in the first instance, meet the key functionaries of the University, at the top and near-top levels. He will also meet the Research Officers of various sections dealing with the HYV. They will no doubt provide him with ample literature, printed and/or cyclostyled. They will also talk to him providing additional information. The PR Manager will take notes and secure good photographs, diagrammatic illustrations, etc. Good books on agriculture and standard reference books will provide additional background information on the history of HYV, the state using them, the higher production figures achieved, the lead maintained by some states and the like.

The PR Manager will then turn to external sources. The State Government departments like the Directorate of Agriculture will certainly have useful background material on the HYV that are in wide use in the region, their relative merits, advantages, etc. He will collect the relevant material from these sources. Lastly, he can also interview some progressive farmers using the HYV. They will talk to him about their experiences-how they first came to know about the HYV, how they used them, the higher production they were able to achieve and the like. The PR Manager will take notes as well as photographs of the farmers for possible use in the proposed brochure.

Specialists

In this context it may be stressed that subject specialists can play an important role in providing invaluable background information to the PR practitioner on their respective subjects, which he could not otherwise be able to secure from any other source or sources. As shown in the diagram the list of subject specialists is only illustrative and not exhaustive. They can speak on their respective subjects with a tone of authority and throw light on the given theme. This specialised information, even if it is brief can broaden the scope of a brochure

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ernal Sources

Subject
Specialists

Town Planner

Environmental

Demographer

Economist

Agricultural

Ecologist

Physiologist

Botanist

Statistician

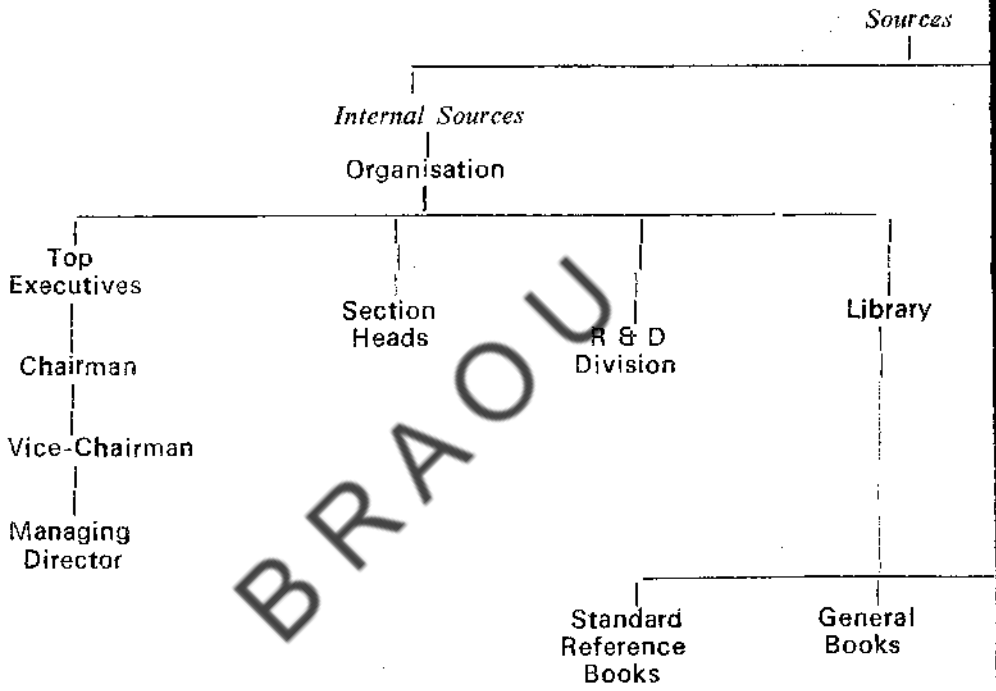
ist

Technologist

Scientist

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Collection of Background



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3. *Drawings for the Cover*

On occasions, the PR practitioner may go in for the use of Indian ink drawings, sketches, logos, etc for the cover. To make it topical he may even commission a distinguished artist to do the drawing in which case the artist has to be thoroughly briefed as to what is expected of him. He should have clear idea of the purpose for which the drawing or the sketch is required, its conceptual framework, colour scheme and the like. This will go a long way in enabling the PR practitioner to secure the best possible drawing or sketch from the artist for the special cover. It is perhaps, needless to add that such covers will impart a 'new look' to the issue in the sense that they represent break with the routine reproduction of photographs on covers of such publications. At times, it may also happen that he may be able to secure the prize - winning drawings of distinguished artist/s for reproduction on his covers. There are many such instances in respect of popular periodicals in the market.

They in fact take pride in issuing such exclusive and prestigious reproductions. If the PR practitioner too comes across such drawings he may have to pay the artist at special rates and incur considerable expenditure on this score which he should not hesitate to incur.

4. *Art Paper Covers*

Prestigious corporate publications are nowadays produced with art paper covers. In such cases, the art paper will have to be of heavy poundage and is therefore expensive. Its ivory smooth surface will be most suitable for excellent reproduction of transparencies. Even small details could be reproduced clearly. In technical language this is known as 'triumph of details'. The inside pages could also be of art paper, but of a lower poundage which is less expensive.

In regard to the production of regular House Journals the PR practitioner has to do some planning. Much depends on the budget earmarked for the house journal. If the budget provision is not much, one may have to think of a less costly variety of paper both for the cover and the inside pages. If, on the other hand, the budget provision is a substantial one, the PR practitioner can go in for art paper for both the cover and the inside pages.

5. *Reproduction of Illustrations*

Generally, illustrations in corporate publications may be black and white photographs or transparencies or diagrammatic representation.

There are many attractive ways of their reproduction. For instance, black and white photographs can be printed on tint surface to give them a more pleasing appearance. It is easy for the printer to adopt this process at no great cost. Tint colours of various shades are available in the market. Different shades could be used for different pages while reproducing either the black and white photographs or diagrammatic representations. Their visual impact will be great and enduring. In respect of the reproduction of transparencies, much depends on the occasion. If there is a substantial budget provision for it, it could be made a regular feature. If the PR practitioner decides on printing photo montage as a centre-spread pertaining to a theme of importance to his organization he can go in for transparencies secured through special efforts. But, it has been pointed out the printing of colour transparencies is a time consuming process, apart from its being costly.

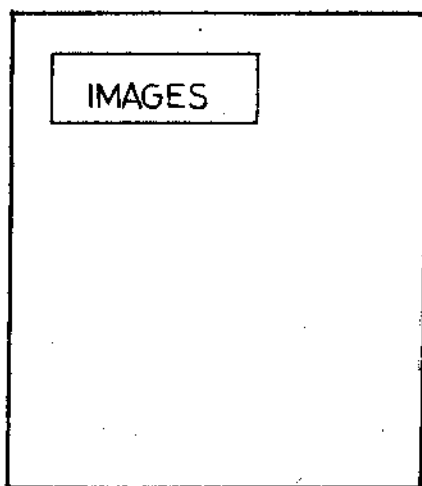
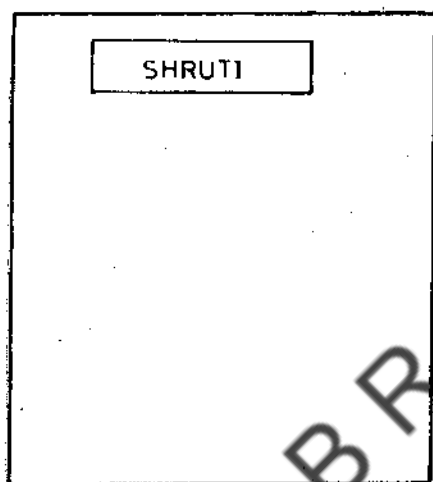
6. *Masthead of House Journal*

The (artistically drawn) name of the House Journal appearing on the cover or on the front-page is called the 'Masthead'. This is always designed by a experienced artist commissioned for it before the launching of the house journal. He is required to submit say about half a dozen different designs of the masthead for the consideration of the PR practitioner. The selected design is finalised by the artist. While designing and selecting the masthead, the clarity of lettering, the artistry of the design and the scope of colourful reproduction are to be the main criteria. Once the masthead is finalised and used in the first or inaugural issue of the house journal it should not be changed in subsequent issues. It will have to be there so long as the format of the journal remains unchanged. If, on the other hand, the format is changed say after two or three years, then the masthead also can be changed in keeping with the new look sought to be imparted to the journal.

The masthead of a House Journal occupies a special and distinct place at the top of the front page or cover, whatever be its size. This positioning is called 'Placement'. The placement of the name plate is not to be changed frequently. It will appear in the same place irrespective of the layout of the front page. This placement approach is looked upon as a fundamental and should not, therefore, be violated. One of the ways of making the cover attractive is to print the masthead in colours. Different colours could be used for different issues. This means the January issue, for instance, may be printed in sky blue colour, the February issue in deep red colour and the March issue in photo brown colour and so on. The colour scheme could be changed from issue to issue, thus breaking a monotonous approach.

It may be added that the name plate could be printed in a single colour or in two or more colours. A multi coloured masthead will add to the prestige of the House Journal. This will not be a difficult one, since most of the presses to-day are well equipped for it. It may cost more than uni-coloured one. The budgetary provision may have to be taken in consideration while deciding on the overall colour scheme of the masthead.

Now the diagrams 1, 2, 3 and 4 show different placements of masthead in a house journal. If the House journal is of the size of $\frac{1}{4}$ demy, the placement can be either in the centre at the top (fig 1) or flush left (fig 2). In both the cases, there should be a proportionate margin on all the sides.



Figs. 1=Centrally positioned. 2=Flush left
Placement of masthead in House Journal (Size $\frac{1}{4}$ demy)

If on the other hand, the house journal is of the size of half demy the placement of the masthead can be flush left (fig 3) with no margin, as indicated in the diagram. In fig 4 the masthead is a central one at the top with no margin. These two are known as flush cut name plates; a language which the printer will understand easily. With these broad indications or guidelines, an experienced layout artist will be able to prepare the design with artistic lettering for final approval. (See Page No. 33)

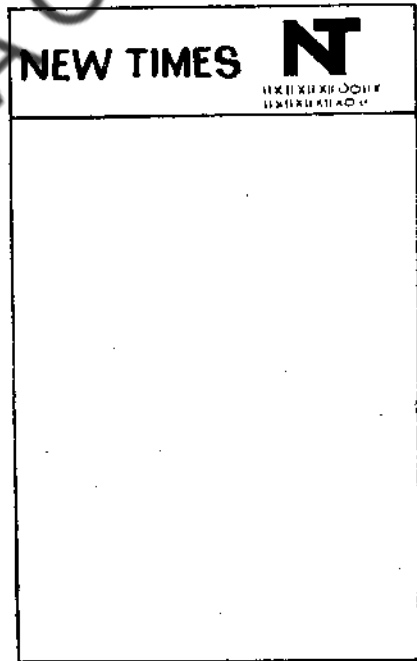
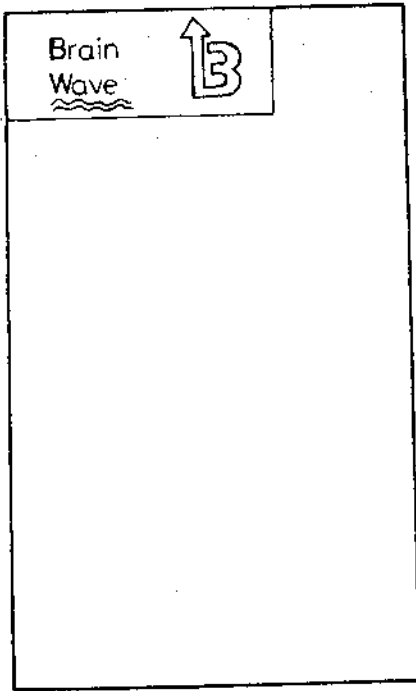
7 *Role of the Printer*

In planning the cover, the Printer plays a significant role-both at the planning and at the Printing stage. The PR practitioner takes advantage of the Printer's special knowledge in selecting the black and white photographs or transparencies or drawings for the cover. This means that the printer is consulted and his opinion ascertained-and respected-while making the final decision. He is easily the best person to advise the PR practitioner on the suitability or otherwise of the selection made from the technical angle. When the selection is over the choice of colours is also an area where the printer can be of great help to the PR practitioner. He will advise the latter on the overall colour scheme to achieve the maximum visual impact. The PR practitioner is, therefore, well advised to take the printer into confidence in these and allied respects and avail himself of his printing skills. A cooperative printer is always a tower of strength to the PR practitioner in the production of attractive and colourful covers. In a larger sense, they bear testimony to the excellent quality of colour printing.

8. *Summary*

The cover of a corporate publication should be as colourful as possible to catch the eye of the reader or, in a larger sense, impress the target audience. To make the covers colourful the PR practitioner may have to select the best available transparencies and commission a well equipped press to do the job. There should be no compromise with quality in either case; or else the end product will suffer. If, however, the PR practitioner is not able to secure good and appropriate transparencies, he may commission an experienced photographer for the purpose. Nowadays, prestigious organisations are adopting this method, their choice being distinguished photographers in the country whose reputation is high in the profession.

At times, the PR practitioner may come across excellent drawings by very reputed artists. Some of their prize-winning drawings may



Figs. 1=Brain wave · 2=New Times
Flush Cut

Placement of mast head in House Journal (Size 1/2 demy)

also be available to him. If he finds them suitable for reproduction in his publications, especially diaries and calendars, he may go even out of his way to secure them for exclusive reproduction. In planning a dummy for the cover, an experienced layout artist will be an asset.

In a corporate publication in general and in an annual report in particular, attractive results could be achieved by printing diagrammatic illustrations such as histograms, pie diagrams, and graphs on tint area/s of different shades or colours. Such illustrations will be very pleasing to the eye, apart from the interest they evoke in a reluctant reader. If different tint colours or different shades are used in different pages, the results are bound to be striking.

While designing the cover, the PR practitioner should avail himself of the advice of a layout artist and the printer. The former will provide the overall design and the latter will print. The PR practitioner will be the driving force behind them all. The collective and co-operative endeavour of the three will go a long way in making the cover of a corporate publication 'a thing of beauty'.

Author of the Lesson : Mr. T. D. Jagadesan

Assignments

I Answer the following in 30 lines each

1. Discuss the various kinds of illustrations generally preferred for the cover of a corporate publication. Discuss their relative merits.
2. Apart from transparencies and photographs, drawings and sketches also represent good alternatives for covers. Do you agree with this view-point ?
3. Discuss the effective ways of reproducing diagrammatic illustrations in corporate publications.
4. The layout artist and the Printer play a crucial role in the production of an attractive cover. Discuss.

PRINTING

BRANDOU

BRAOU

UNIT 2 TYPOGRAPHY AND PRESS

Lesson 2 Typography and Printing Press

Objective

To explain parts of a type, point system, family and series, format of type, composing, kinds of Letterpress, Printing machines and Binding.

Synopsis

1. History of Printing
2. Type and its Parts
3. Type faces and Point system
4. Family and Series
5. Letter Press Printing Establishment
 - a) Composing Section
 - b) Machine Department
 - c) Binding Section

There are four main methods of Printing. The chief difference among these methods lies in their Printing surface otherwise known as *Face*. Letter Press Printing is a method of Printing where the Printing surface is in *relief and in reverse*. This is an ancient art of the East. This method of Printing is in wide use in our country.

1. History of Printing

During the 9th Century in China relief images, cut on wood, were used to obtain copies. Latter, progress was made to produce separate backed characters so that the fresh pages could be made with the re-arrangements after printing. This process had not progressed well due to cumbersome chinese alphabets running into large numbers. It was in the year 1450 that John Gutenberg of Germany invented a method of Printing from moveable individual metal types. This invention had revolutionised the entire printing method throughout the world.

The 15th Century was considered to be the Golden Era for the Letter-Press Printing. In India, the first letter press was set up near Goa in the year 1556 by the Dutch missioneries.

2. Type and its Parts

In letter-press printing, types are used to compose words, lines, paragraphs, pages for printing.

What is a type? A type is a rectangular piece of metal or wood carrying an image, a letter or a design in reverse and in relief at one end. A type has three dimensions. It has width, depth and height. While depth of type may vary, the height is constant and it is 0.913". The width and depth of a type depends on the shape of a character and its size.

Type is cast from type metal. Type metal is an alloy of tin, antimony and lead mixed in a definite proportion according to the method of casting types, as types can be cast by hand as well as the machines. Lino Machine, Intertype machines and Mono-casting machines and Ludlow machine are the machine that can compose and cast types. The proportions of tin antimony and lead in the type alloy shall vary according to the requirements of these composing machines.

The parts of a type are known by some names. They are indicated in the diagram given below :

FACE	This is the design or letter on the upper end of the type. This receives the ink and comes into contact with printing material during printing. It consists of main stroke, serifs, counter and kern.
STEM	This is the vertical strokes forming the outline of the letter.
SERIFS	These are short terminal strokes at the end of a main stroke of a letter. Some types do not have serifs. These types are called 'San-Serifs'.
COUNTER	It is the open and depressed portion in the face.
SHOULDER	The flat top of the body of a type.
BEVEL	This is the sloping portion from the edge of the face to the shoulder.
BEARD	This is the space from the bottom of the face to the front of the shoulder. In other words, it is the total distance occupied by the bevel and the shoulder. (Beard = Bevel + Shoulder).

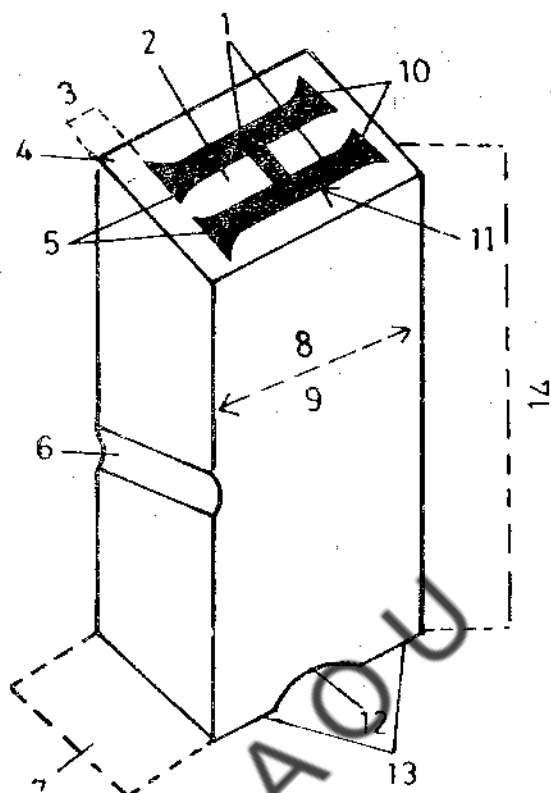


Fig. 1 Type and its parts

1. Stems 2. Counter 3. Beard 4. Shoulder 5. Serifs 6. Nick
 7. Set width 8. Body 9. Point size 10. Face (Printing surface)
 11. Bevel 12. Groove 13. Feet 14. Type height 0.918"

BELLY

This is the front portion of type where there is nick. It is parallel with the back.

**WIDTH
or
SET**

The distance between the side or the width across the shank. This distance varies according to the shape of a letter.

BODY

This is the distance between belly and back. It is also known as "depth" or "Shank" of type.

NICK

This is a small groove across the belly of a type. This nick helps the compositor to place the type in the correct way while composing by hand.

No doubt the development of letters was very gradual and had undergone many changes. This development has been dependent on two major influences. Firstly, on the qualities imparted by the tools that are used to create the letter and secondly on the effect of the social environment.

3. Type Faces and Point System

Social environment also has its influence on the formation of letters. What is once considered to be fashionable becomes obsolete and out of fashion after some time. So today we have innumerable type faces in the market, each face having its own distinguishing characteristics and the study of which is a vast subject by itself.

The important quality of a type face is that it should have pleasing appearance. When composed, the type should not strain the eyes to read and should be legible, and easily readable.

The body of a type shows the appearing depth of the letter. Before the invention of the moveable type, for many years, types were not cast to any definite size. They were cast in various sizes, not based on any standard measurement. Each size of a type body had a name. The type body of the same name varied in size with different foundaries. So types purchased from different type foundaries could not be used together.

POINT SYSTEM

To overcome these difficulties experienced by the printers a system was introduced by a French type Founder. This system is known as the *point system*. The point system came to be adopted through out the world in 1878. According to the point system, all types and other materials used for composing are cast to multiples of a fixed unit measurement which is a point.

The point systems is a method of a measurement based on a unit called POINT. This governs the sizes of all material used in composing. A point is 1/72 (ie 0.01384") of an inch. Since a point is too small a measurement for use in printing, twelve of these points are taken as basic measurement. Twelve points are called one EMOR PICA. Therefore Pica is a basic measurement is Printig and is 1/6 (i.e., 0.666") of an inch.

The size of the type is indicated by the number of points as 8 points, 10 points, 12 points so on. We have types cast of sizes from four to 72 points. Moreover, this points system not only refers to type

bodies but also to the thickness of spaces, leads, rules, borders, furniture etc., used in composing.

1 point = $1/72$ of an inch (0.01384")

12 points
pica = $1/6$ of an inch (0.1666")

The point system has many advantages. Types are called only the points that the body represents as 10 point type, 12 pt type, 14 pt type etc. Space is cast precisely to a fixed measurement. Typographical calculations are easily done. The point system regulates not only the body but also the position of the face on the body by regulating the amount of beard. *The amount of beard for a letter is in proportion to its body size.* The smaller the body, the smaller the amount of beard, the greater the body, the larger the amount of beard allowed. As a result we can compose any size of types in a line and align them. *This system of aligning the different sizes of types in a line is called the Point Line System. The purpose of a point line system is to aid the alignment of a series of type faces.*

4. Family And Series

Types are cast to any size from 4 pt to 72 point. Types larger than 72 point are made of seasoned wood. We have many kinds of type faces such as Rome face, old face, modern face, san-serifs, Italics etc., *Family means a group of type faces each having some similarity or similar features.* For example, Gills family means Gills-types of medium, bold and thin faces.

Series means different sizes of types of one face. Example Gills bold 34 pt., Gills bold 18 pt. Gills 14 pt etc.

The term *Family* refers to *faces of types* and the term 'Series' refers to *various body sizes of the same face.* For effective use in display of work, we may choose one or two families of faces but large series of body sizes.

FOUNT OF TYPES : A complete assortment of characters or type of one size and of one face including capital letter, small capitals, lower case letters, numerals and punctuation marks is called a *Fount of types.*

8 point Roman Fount

12 point Bodoni Fount

The number of letters in a fount varies according to the purpose for which they are to be used. We have (1) book fount, and (2) Job fount.

Book fount generally consists of capitals, small capitals, lower case letters, accented letters, Ligatures, reference marks, punctuation marks, numerals etc.

The job fount consists of capitals, lower case letters, punctuation marks, numerals etc. Book fount has *more* number of letters than a job fount.

A fount of type does *not* include any spaces. They are to be purchased separately.

5. Letter Press Printing Establishment

Letter Press printing establishment shall generally have three departments.

- a) Composing Department
- b) Machine Department., and
- c) Binding Department.

a) **Composing:** Section In this department matter is composed either by hand or by machines. For hand composing, loose types, are stocked in cases or wooden trays. Composing is done by hand picking the individual letters from the respective boxes. Many appliances such as composing stick, galleys, chases, imposing stone are used in a composing room.

While composing, spaces are used in between the words to get white space between them in printing. The spaces are less than type height and hence they shall not print. The usual space used in between the words is a thick space. We have middle spaces, thin spaces and hair spaces also. These spaces bear a regular relation to body sizes.

- | | |
|--------------------|----------|
| 3 thick spaces | = one em |
| 4 middle spaces | = one em |
| 5 thin spaces | = one em |
| 6 to 9 Hair spaces | = one em |

To get white space in between the lines, leads are used. Leads are long metal strip cut to any required size. We have quoin, quotations and club to fill up the wide blank spaces in pages.

b) Machine Section - Types of Printing Machines

In the Machine Section of a Letter Press Establishment, there are three types of Printing Machines.

- i) *Platen Machine*
- ii) *Cylinder Machine*
- iii) *Rotary Machine*

The composed types are locked up in a chase for Printing on a machine. The locked up chase is called a 'Forme'.

i) *Platen Machine*

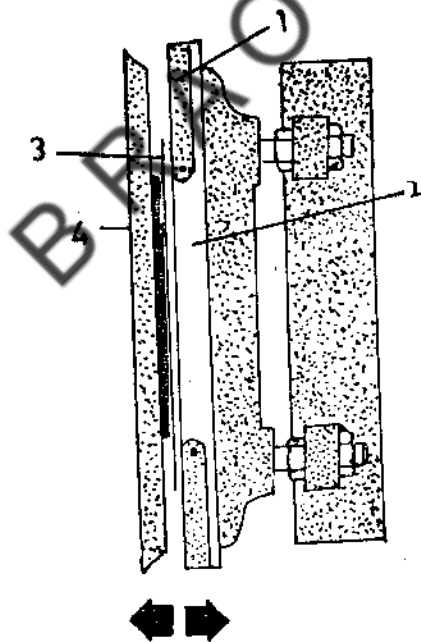


Fig. 2 The operating principle of the Platen letterpress.
1. Bail 2. Platen 3. Paper 4. Chase and Typeform

This is the simplest type of Printing Machine. The form is clamped in a upright position on the bed. The paper is pressed against the forme by a heavy flat slab of metal, called the PLATEN. Ink rollers pass over the forme, when the platen is swung away from the forme. The machine is electrically operated or power driven. The paper is fed either by hand or automatically.

One of the chief defects that a platen machine suffers from is that the heavy platen has to be moved up and pressed against the entire surface of the forme all at one stroke. Therefore the press is relatively slow in operation and there is a limitation on the size of the forme that could be printed on this machine.

This type of machine could be used for small size works such as hand bills, letter heads, hand outs, visiting cards, wedding cards etc.

ii) Cylinder Machine

The second type of machine in a letter press establishment is a cylinder machine. On this machine the forme is locked up on a horizontal bed. The bed runs underneath a revolving cylinder which holds the paper. The forme is inked when it runs under the inking rollers.

The paper is pressed against the forme strip by strip along the line of contact. It is possible on Cylinder machine to print larger sizes of sheets than on a platen machine. Since the pressure is exerted to print little by little over a small area only, the print on Cylinder Machine is clear and sharp.

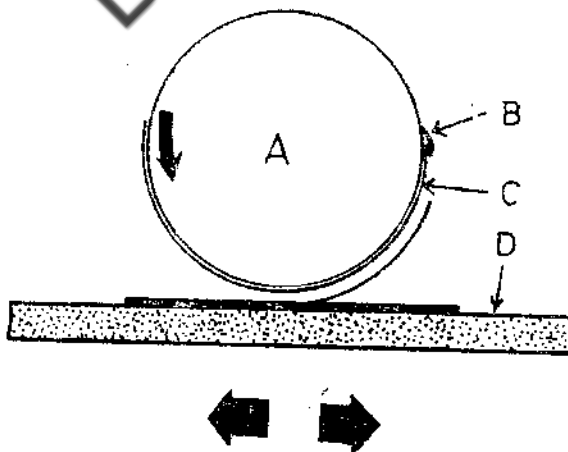


Fig 3. The operating principle of the cylinder letter-press.

- A. Impression Cylinder B. Grippers C. Paper
D. Chase and Typeform

iii) Rotary Machine

The third type of letter press printing machine is a rotary machine. On this machine both the printing surface and the pressing surface are cylindrical. The printing surface is curved and fixed to a cylinder and the paper is being carried on by another cylinder. Both these cylinders rotate continuously in opposite directions. As a result, very high speed is achieved. Rotary Presses may print flat sheets of paper. Their speed is maximised by printing on a continuous flow of paper or web of paper. The former is known as Sheet fed rotary while the latter is known as Web-fed rotary.

Rotary machines are largely used to print newspapers where the speed is very important.

Paper has two sides. To print the other side, having printed one side, the operations shall be repeated; that is, the sheet can go through the press a second time and printed on the reverse side from the same forme or from a different forme, depending on how the composed pages are positioned or imposed. The printing of the second side of a sheet is called "Perfecting the sheet". There are Cylinder machines as well as rotary machines to perfect sheets at a single feeding.

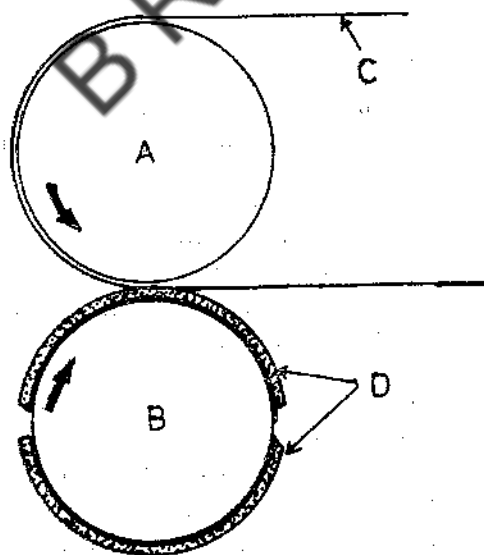


Fig. 4. The operating principle of the rotary letterpress.

- A. Impression Cylinder B. Image Carrier Cylinder C. Paper
D. Image Carriers

c) Binding Section

Binding is an art by itself and can be independent of any printing process. Binding operations are essential to shape the sheets printed by any of the processes into a designed form. The Binding section is common to all processes of Printing. Therefore, individual and separate binding establishments are being started. There may be printing establishments without binding sections.

However, a few items of important equipment and machinery for a binding section are mentioned here :

1. Cutting Machine
2. Folding Machine
3. Sewing Machine
4. Ruling Machine, etc.

The variety and need of the machinery for a binding section depends on the nature and variety of works done.

Author of the Lesson : Mr. B. S. K. Ramachandran

Glossary

Capitals	These are big sized letters used for the first letter of the first word in every sentence. Capitals occupy nearly the whole area in the face of types.
Clump	A piece of metallic spacing material made from lead alloy thicker than 3 pt. Clumps are used to fill up the open spaces and also used at the feet and sides of the pages when locking them up with mechanical quoins.
Em	This is a basic unit of measurement in printing. All measurements in printing are expressed in terms of Ems. When it is not prefixed with any body size (like 8 pt Em, 10 pt. Em etc) it is taken to be 12 pt em which is also called 'Pica Em' which is one sixth of an inch.
Family	A group of type faces, each having some common or similar appearances.

Forme	Composed type pages are locked a up in chase with locking up material for Printing. The locked up chase with the composed pages is called a FORME
Fount	A complete set of letters of one body size and one face is a fount of type.
Lay of a Case	The plan or scheme of arrangement of letters and other types in a case is called 'Lay of a Case'.
Ligatures	The combination of lower case letters <i>f, i</i> and <i>l</i> cast as one type for technical reasons is called Ligatures. They are five in number. <i>ff, fi, fl, ffi, ffl</i>
Perfecting	The operations of Printing the second side of paper, after having printed the first side is known as 'Perfecting'.
Pica	Twelve points make a pica body. This is the basic unit of measurement in Printing.
Point	This is the fixed unit of measurement in Printing. All materials used in the composing room are cast to the multiples of the point. It standardises all composing room materials.
Point Line System	The system of aligning the various sizes of type bodies in a line is called Point line system. This is one of the advantages of the point system.
Quads	These are large metal spaces wider than thick spaces. They are cast to various sizes as one em., 2 em, 3 em, and 4 em. They are used for filling up the short lines.
Quoins	Wedge shaped small wooden pieces of a mechanical device used to tighten the matter in a chase.
Quotations	This is hallowed metal furniture used to fill up the open space in a page.
Reference Marks	These are marks used in the text page to draw the attention to foot notes. They are six in number.

1. Asterik or Star *
2. Single dagger †
3. Double dagger ‡
4. Sections
5. Parrallel ¶
6. Paragraph ¶

Series Various sizes of type bodies of one face is called Series.

Small Capitals These are letters made in imitation of capitals, but smaller in size. Small capitals are used to give more emphasis to a word.

Spaces These are pieces of metal blanks. They are lower in height than the types. Hence they do not print. They are used to separate the word in a line, producing white space. They are cast to different thicknesses. They are sub divisions of an em.

Assignments

I Answer the following in 30 lines each

1. Why do you use different type faces and type sizes? How does it help to make a publication attractive?
2. How does the Point System help the PR practitioner in bringing out a publication? Explain the Point system.
3. What are the major departments of a letter-press printing establishment? Discuss briefly the functions of each department.

II Answer the following in 10 lines each

- A) Family (of a type)
- B) Type Series
- C) Fount of types
- D) Rotary machines
- E) Cyclinder machine

Lesson 3 Proof Reading

Objective

In this lesson the importance of Proof Reading, various kinds of proofs, the qualifications of a proof reader, his duties and responsibilities, proof reader's marks, common sources of mistakes, style of the house and style of a work are explained.

Synopsis

1. Kinds of Proofs
2. Copy holder and Proof Reader
3. Proof Reader's marks
4. Common Sources of mistakes

1. Kinds of Proofs

Before any matter is printed by any method, a proof of the matter is first pulled in order to compare it with the originals or manuscripts. A Proof is a trial or specimen impression, from the type matter or the block. The purpose of taking proof of the matter is to find out the mistakes by comparing it with the 'Copy' or 'Original Manuscripts' and mark them in the margin so that they may be carried out and the copy is printed without any mistakes and with absolute accuracy.

All the mistakes are not eliminated in a work at one stage in a single reading. Different kinds of errors are looked for and corrected at various stages of proof reading. Therefore, proof of a work are pulled out at different stages. As proof are taken at various stages of works, they are named after the stage in which they are taken.

(a) Galley Proof

The first proof taken from the matter immediately after composing is called the Rough Proof, or a Galley Proof or a Slip proof. This proof is usually in long sheets or slips. (similar to the shape of the galley). Being the first proof taken from the matter the galley proof usually have all kinds of errors.

(b) Fair Proof

The second proof otherwise known as 'Fair' proof contains lesser number of mistakes. Hence better attention shall be paid in correcting mistakes relating to grammar and punctuations in the first 'fair' proof. After carrying out the corrections in the fair proof, the matter is made up into pages with necessary insertion such as leader, blanks, headings, page numbers, blocks etc.

(e) Page Proof

The proofs of the made-up pages are called 'Page Proof'. When proofs are wanted by the author for his verification and correction, they are taken from the made up pages and sent to him. The proof sent to the author is called 'Author's proof'. In certain cases 'fair' proof is also first sent of the author before making up into pages. The proof sent to the author shall be returned after he has made his corrections.

(d) Forme Proof

The corrections made by the author are carried out and then the matter which is in the forme of pages is locked up into a chase. A proof of the locked up pages is taken. This is known as 'forme' proof. This proof is checked up for the correct imposition scheme, page numbers, uniform margin, correct signature, continuity of matter etc.

When the corrections in a 'forme' proof are carried out, the matter is ready for printing. Now the 'forme' is sent to machine section for printing. A proof of the forme is taken on the machine before commencing printing to ensure that all corrections of the 'forme' proof are carried out and that all instructions are followed.

(e) Machine Proof

The proof of the forme taken on the machine is called 'Machine Proof'. Strike order proof, final proof, or O. K. Proof. This proof is carefully gone through and order to print (strike order) i.e. the required number of copies is issued.

So, we have proofs named after various stages of a work in the composing room till it reaches the machine section for final printing. They are :

1. Rough Proof, Galley Proof, Slip Proof
2. Fair Proof
3. Page Proof

4. Author's Proof
5. Forme Proof
6. Final Proof, Machine Proof, Strike Order Proof or O. K. Proof.

At various stages of proofs, different kinds of errors are looked for and corrected.

Who corrects the proof ? The person who corrects a proof is called a Proof Reader or Corrector of the press. He is generally assisted by another person, known as Copy Holder.

The copy holder reads aloud from the copy or original manuscript so as to enable the proof reader to follow his reading and carry out the mistakes in the corresponding proof.

2 Copy Holder and Proof Reader

The copy holder should read out slowly and distinctly taking care to pronounce the syllables carefully. He should be able to make out the words correctly even if the copy is shabbily written. He should spell out the names of difficult words wherever it is necessary. He should watch if he is reading too fast for the proof reader. He must not guess the words which he cannot make out. In cases of doubt he must refer to the proof reader.

Qualifications of a Proof Reader

A proof reader who proceeds to correct the mistakes of others ought to know and understand the work he starts to correct. Of course, he shall be thoroughly conversant with all the marks and symbols used in correcting a proof. He must have an eagle eye for mistakes. He must have a thorough knowledge of the language in which the work is set which he corrects, of the grammar and punctuation. He should be a practical printer and possess sufficient knowledge of the typography such as imposition, identifying different type faces and body sizes, display work, table setting, etc. He should be able to make out correctly even bad hand-writing. He must have good memory to find out errors which have already been once marked by him. He should have enough knowledge about the various processes available in the printing press where he works. He should be able to edit the originals and give instructions to the compositor and also to clear his doubts. Last but not the least, he should be conversant with the style of the house.

Duties of a Proof Reader

A proof reader must be very careful in his work because the reputation of the press largely depends on his work. He must take good

care of the manuscripts and other materials entrusted to him. He must check the proof at different stages till he is satisfied that the printed work will be free from any kind of error as he is responsible for any errors that may appear in the work. He must make all corrections neatly with ink in the margin level with the line in which the corrections are to be made.

3. Proof Reader's Marks

How to correct a proof? A proof is corrected with a set of standard code of signs and abbreviations called Proof Reader's marks. The corrections should be written in the margin and in level with lines in which such corrections are to be made. If a line of the text contains many mistakes, the corrections in the margin should be written from left to right in the same order as the errors are in the text line. If there are more corrections in a line and if the white margin on the left side of the proof is filled with marginal marks, the marginal marks should commence on the right side margin in level with the line from left to right close to the matter in the same order as the mistakes in the text.

For every correction, there are two kinds of marks one in the text matter, known as Text mark to show the portion which is to be corrected and another on the margin known as marginal mark, explaining the nature of correction to be carried out. The text mark is a sign whereas the marginal mark is either a word or its abbreviated form or the first letter of the word. A slanting stroke (/) follows each marginal mark to avoid confusion. The Indian Standard Institution has standardised the proof reader's marks. The proof reader's marks and their meaning should be known to the Compositor.

If a proof contains numerous mistakes it is called Foul Proof. In film setting and in computerised type assembly a proof is obtained to correct the mistakes. This proof is called the 'hard copy'.

Classification of Errors

The errors found in a proof are classified into four groups according to their nature.

1. Literary Errors
2. Typographical Errors
3. Grammatical Errors
4. Errors in styles.

1. **Literary Errors** : These are the errors relating to spelling of words, wrong placing of words, unwanted paragraphs or failure to commence a paragraph etc.

2. **Typographical Errors** : These are the errors such as turned letters, battered letters or broken letters, wrong fount, missing spaces or unwanted spaces, etc. as they relate to the setting up of the type matter.

3. **Grammatical Errors** : These are the errors relating to the grammar which consists of punctuation, word division, spacing etc.

4. **Errors in Styles** : These are the errors relating to leading, blanks, heading, caption, indentation, capitalisation, signatures, etc.

(Proof Reading marks are indicated in the Annexure)

4. *Common Sources of Mistakes*

The principal typographical errors which are likely to escape the eye of an inexperienced proof reader are : (1) Wrong fount such as mixture of two different types of families or series; (2) the small capitals O, V, W, and Z used for the corresponding lower case letters or vice-versa. (3) The turned letters such as 0 and 8. The wrong position of '0' shall be noted by its being slightly above the other letters in the line and of 'S' by its larger part of the face being at the top. (4) Turned letters substituted for others which are closely reversible in that position as 'n' for 'u'; 'd' for 'p'; 'b' for 'q'; and figure '6' for '9' — the position of the serifs shall indicate the correct position. (5) Single letters instead the ligatures ff, fi, fl, ffi, ffl. They may be detected by noting the disjointed cross strokes of the single letters.

The reader may himself cause further mistakes if each marginal mark is not followed by a slanting stroke, if an intricate transposition is not numbered; if the corrections are not made in straight line and if they are not in the order, beginning from the left margin for the left hand side of the matter and from the nearest type on the right side. All instructions or queries should be written in red ink or in ink and encircled so that the compositor may not consider them as corrections and carry out in the matter. The length of dashes, rules, braces and white space should be specified by the reader.

Proof correction is an essential part of operation in any process of printing. We have already seen that proof of the same matter are pulled at various stages in various forms for corrections of various types of errors. But a question is often asked whether each work should be read and corrected a number of times; certainly not. The number of times the proofs of a work to be read and corrected depends on the nature and purpose of a work.

Works are largely grouped into three kinds :

1) Book Work; 2) Display work or job work; and 3) News Work.

1) Book Work : This is a permanent nature of work. It is read widely for a considerable time. But a book which is full of mistakes shall dampen the interest of a reader. Hence a book should be without any mistakes. Therefore proofs of a book work shall be read and corrected many times at different stages before printing.

2) Display work or Job Work : This is a work of semi-permanent nature. It has a life for a specified period. Therefore the proofs of a work of this nature need not be read and corrected as many times as is done in the case of Book work.

3) News Work : This is a work of temporary and transitionary nature. This has a short life. This becomes dead by next day. Moreover, news work is executed against time. It is very important that the newspaper keeps its deadline (time schedule) for publication. Hence time is more precious in the case of News work. There will not be enough time to read and correct proofs of a news work for many times. This requires to be read and corrected only once or twice before final printing.

Therefore the number of times proofs of a work are to be read and corrected depends on its nature.

A proof reader is provided with certain books for his reference to do his duty well. They are (1) the latest edition of an up-to-date dictionary of the language and encyclopaedia; (2) Railway guide, Post and Telegraphic guide book, Printer's dictionary, who's who dictionary; (3) A type catalogue showing the different type faces and sizes available in the press; (4) A ready reckoner table; and (5) The style of the house.

Style of the House

There are many grammar books which give us rules for the use of capitals, punctuation etc. But these rules are not enough for the guidance of a compositor and a proof reader as there is no uniformity in many of these rules. There are many dictionaries. They do not agree on the spelling of many words. Moreover, authors also have no clear system for the use of capitals, Italics, punctuation marks, spellings etc. Different forms of spellings are used in different places for the same words. In all such circumstances, it becomes a very difficult job for the compositor and for the proof reader to decide which has to be used.

BRAOU

Marginal mark	Meaning	Corresponding mark in text
<i>take over</i>	Take letter or word from end of one line to beginning of next	
<i>take back</i>	Take letter or word from beginning of one line to end of preceding line	
	Raise lines	over lines to be moved.
	Lower lines	under lines to be moved.
'	Insert apostrophe	'
"	Insert single quotation marks	" "
" "	Insert double quotation marks	" "
<i>l.c.</i>	Change to lower case	Encircle letters to be altered
<i>bold</i> <i>or clar</i>	Change to bold type	under letters or words to be altered.
{ }	Insert (square) brackets	{ }
-	Insert hyphen	-
<i>spell out</i>	The abbreviation or figure to be spelt out in full	Encircle words or figures to be altered
<i>n.p.</i>	Begin a new paragraph	Before first word of new paragraph.
==	Straighten lines	through lines to be straightened.
<i>run on</i>	No fresh paragraph here	Between paragraphs



BRAO

Marginal mark	Meaning	Corresponding mark in text
<i>S/</i>	Delete (take out)	/
<i>S/</i>	Delete and close-up	<i>Ⓛ</i> above and below letters to be taken out
#	Delete and leave space	./
<i>at</i>	Leave as printed	... under letters or words to remain
<i>cap</i>	Change to capital letters	≡ under letters or words to be altered
<i>a.c.</i>	Change to small capitals	= under letters or words to be altered
<i>ital</i>	Change to italics	— under letters or words to be altered
<i>rom</i>	Change to roman type	Encircle words to be altered
<i>cor</i>	(Wrong found) Replace by letter of correct found	Encircle letter to be altered
<i>9</i>	Invert type	Encircle letter to be altered
<i>tr</i>	Transpose	↔ between letters or words, numbered when necessary
<i>Y</i>	Indent one em	┌
<i>L</i>	Move to the left	└
<i>R</i>	Move to the right	┌
<i>C</i>	Close-up—delete space between letters	<i>Ⓞ</i> linking letters

BRAOU

In order to maintain uniformity and accuracy in printer works, every printing offices makes its own code of rules for its use. This is called the 'Style of the House'. This is very essential for every printing press to prevent common errors and waste of labour on avoidable alternations.

Style of work

Sometimes an author may prescribe his own instructions and style to be followed for this work or different kind of rules have to be made for various kinds of works in a press. So rules, made and followed for a particular work are different from the usual style of the house. Where such rules are followed, they are termed as *Style of Work*

Careful proof reading and proof correction are important operations in a printing work, so that its purpose is best served and the reputation of the printing press is preserved.

Author of the Lesson : B. S. K. Ramachandran

BRAOU

Glossary

Copy	The manuscript or re-print copy from which the Compositor composes.
Edit	To prepare the copy for publishing by arranging, correcting and changing it. It includes marking a copy for type face and size and the style, spelling, punctuation and grammar are also corrected.
Forme Proof	Proof taken from the imposed type pages.
Foul Proof	A proof full of mistakes. In case of a foul proof, composing the matter afresh is easier and cheaper than carrying out the corrections made therein.
Galley Proof	The first proof taken from the composed matter, also known as rough proof or first proof
Imposition	The arrangement of pages of type in a chase in such a way they will appear in consecutive order and with correct margin when the printed sheet is folded.
Proof	A specimen or trial impression taken from the matter set for printing.
Proof Reader's Marks	A set of standard symbols and abbreviations used to indicate corrections in a proof.
Style of the House	Rules regarding grammar, punctuation, spelling, compounding, word-division, use of capitals, italics, etc in a printing press.
Style of work	Rules regarding style in the use of capitals, type faces and sizes, white space etc for a particular work.

Assignments

I Answer the following in 30 lines each

1. What is a proof and what is a foul proof? Explain?
2. What are the various kinds of proofs generally taken for a book work?
3. State what kinds of mistakes you shall look for in each kind of proof pulled at various stages in the case of a book work?
4. Explain briefly how a proof is corrected?
5. What are the qualifications of a Copy Holder?
6. What are the qualifications of a Proof Reader?
7. What are the duties and responsibilities of a Proof Reader?
8. What are the common mistakes that are likely to occur in a galley proof?
9. 'The number of times the proofs of a work are read and corrected depend on the nature of the work'-Discuss.
10. What is the Style of a House? What is its importance?
11. Give the Proof Reader's mark for the following :
 - a) Wrong fount
 - b) Delete a letter and close up
 - c) Paragraph not necessary
 - d) Set the work in capitals
 - e) Matter in the proof is missing

Lesson 4 Block Making

Objective

In this lesson, we study different types of block making. Blocks are used in letter-press printing.

Synopsis

1. Introduction
2. Line Block
3. Halftone Block
4. Colour block

1. Introduction

As has been pointed out, types of various sizes and faces are composed in order to print a matter in words. But pictures are also printed either along with typed matter or separately. A picture may be in black and white or in different colours.

A picture or an illustration *clarifies* an idea. A subject may be explained or described *effectively with* the aid of pictures. When a verbal or written description is given without a picture, the listener or the reader must draw on his imagination to understand the subject. Since each person will form a different mental image depending on his ability and experience, it is found that a combination of words and pictures is most effective way of combining concept.

A picture may be a line drawing, black and white photograph or a colour photograph. Blocks of these pictures are to be made, if they are to be printed by *letter-press process*. These blocks are called *process blocks*. Process block printing is entirely Letter Press Printing. Blocks can be grouped into three kinds, depending on the type of pictures to be printed :

Line block

Halftone block

Colour block

2. Preparing a Line Block

As the name indicates it is a block for printing a picture consisting of *only lines and Shades*. It has the lines and the areas of even colour with sharply defined boundaries. It is *not* of a continuous colour as a photograph, is.

Type matter, reproductions, proof or art pull, black and white pen drawing, type written copy, etc are some of the subjects suitable for making line blocks

Process

For making a block, first of all a Camera known as *process camera* is required. The process camera is different from the ordinary snapshot camera in that it has a prism for linear reversion of the image. First, the original which is to be reproduced is placed on the copy board in front of a process camera. When exposed, a negative is produced called 'Line negative'. The negative is a sheet of film on which the white background of the original is rendered as black opaque film and the dark lines of the original are reproduced by clear white lines. Then a sheet of metal, commonly a Zinc sheet, of a suitable size is taken and given a light sensitive coating and dried. The negative is placed on the light sensitive coated metal plate and exposed to strong light. As a result, the sensitive coating under the white lines through which light penetrates becomes hard and insoluble in water while the areas of the metal plate (under the black parts of the negative) remains soft and unexposed (as the light cannot penetrate through the black parts of the negative) and soluble. When the plate is sufficiently exposed, the negative is removed; the exposed metal plate is washed in water. The unexposed parts of the plate having soft and soluble coating are washed away, leaving only the hard and exposed coating which is the image of the original.

The exposed plate is dried and dusted with powdered resin which adheres to the hardened portions. It is then heated, which causes the resin to melt and form acid resistant top along with the line of the design. The back of the plate is coated with an acid resisting enamel.

Then the plate is etched in an acid. When etched, the acid acts on the non-exposed area and reduces it to a lower level than the exposed area which is protected with hardened coating of the solution and which is the image area. *The image area remains in relief.*

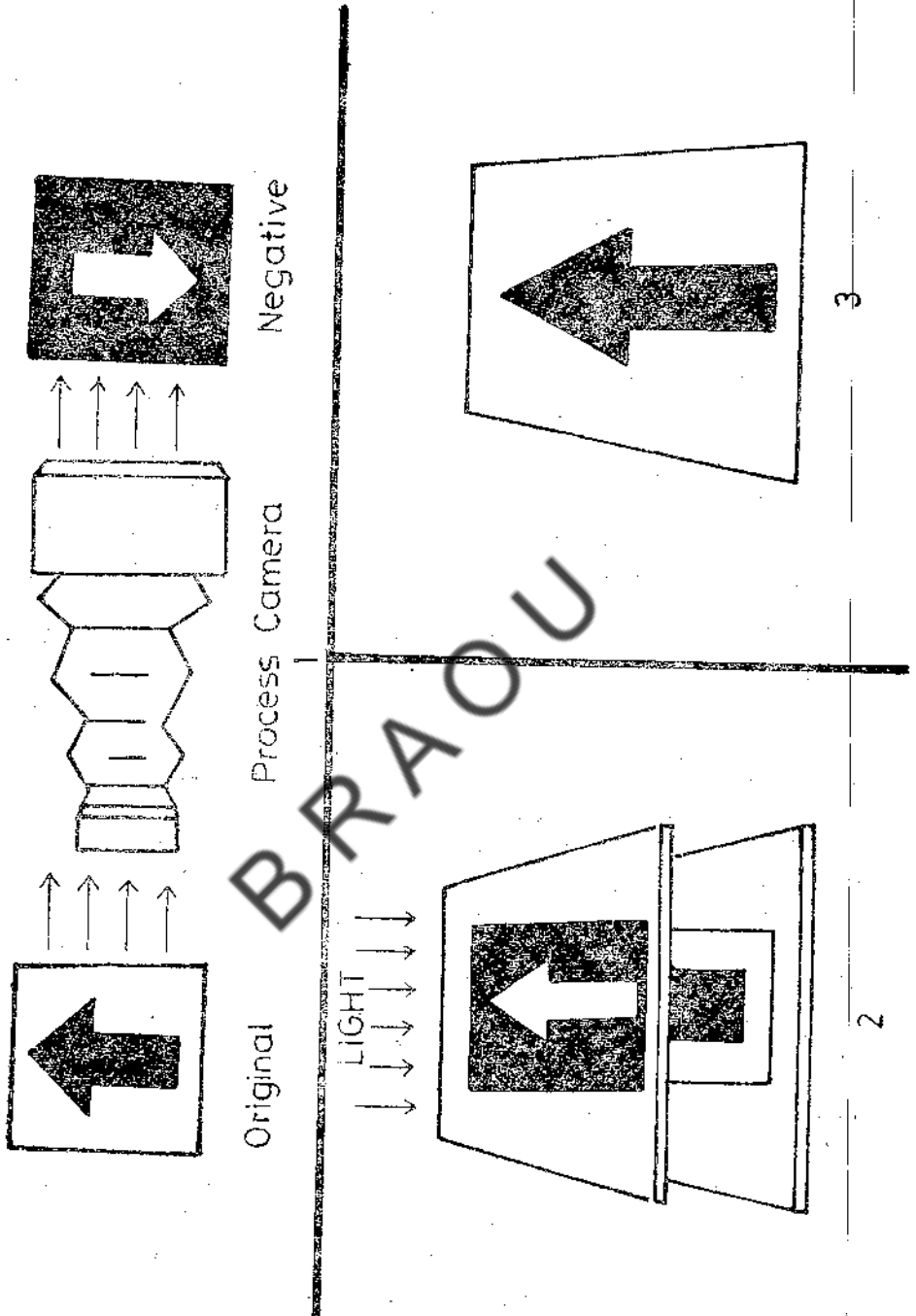


Fig. 1. Stages in making a Line Block

1. The original drawing is photographed by a process camera to produce a negative
2. The negative is placed a over a metal plate which has been given

a light sensitive coating. Strong light makes the coating on the image areas hardened and insoluble.

3. The soluble coating is washed away. The remaining hard insoluble coating resist the acid which eats away the bare metal in the non-image areas leaving the image standing up in relief.

Then the plate is mounted on a wooden base to bring the total height to type height for printing.

3. Halftone Block

A block made from a photograph or from a original that has a continuous or a gradation of tones is called Halftone block. The basic principle of the half-tone block-making is the 'breaking up' of the continuous tone of the original design into a mass of individual dots, which, when printed, give back an optical illusion of its being a continuous tone. A photograph or an illustration having gradation of tones cannot be printed unless it is broken into small dots of various sizes.

Therefore, a screen is used between the lens and the film in the process camera. The light passes through the lens and falls on the film through the screen. As a result, the original design is spilt into small dots of various sizes. The size of these dots depends on the colour strength or tonal value of the picture. A light tone is produced by small dots while a dark tone is produced by large dots. Consequently, small dots will have large white areas in between and the big dots little white area around. These dots can be clearly noticed by looking at a printed picture through a magnifying glass.

So, in making a halftone block a screen is used to spilt the original design into small dots. But what is a Screen? A Screen consists of two sheets of plate glasses which have been ruled with a diamond tool. The lines are filled with black pigments and the glasses are placed together with lines crossing at right angles and are then glued.

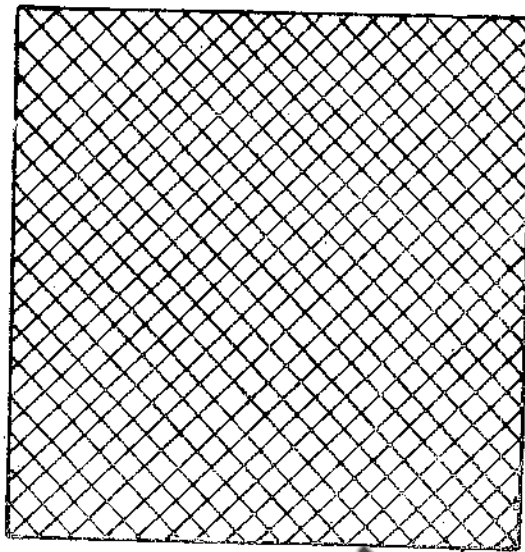


Fig. 2. A half-tone Screen

In making a halftone block, there are no major changes in the process used for a line block, described earlier, except that a screen is interposed in the camera between the lens and the film. *The action of the screen is to break up the original picture into dots.*

After making a negative of the original a metal plate is coated with a light sensitive solution and dried. The metal plate may be of Zinc or Copper. The screened negative is placed in contact with it in a printing frame and exposed to a strong light. After exposure, the plate is washed under flow of water which dissolves those parts which have been protected from the light by the parts of the negative, leaving the other hardened parts undissolved. The plate is then coated on its back and sides of the hardened parts with acid resistant and placed in an acid bath and etched. The acid bites the parts they are not protected by the acid resistant and reduces them to lower level than that of the hardened parts and produces the image area in relief for printing.

In the lighter parts of the design, the tiny dots stand out isolated and in the dense parts, the larger dots running together form an almost continuous surface. *These dots receive the ink for printing and produce an optical illusion of continuous tone in the picture.*

The etched plate is mounted on a wooden base to make the total height of the block correspond to type height for printing.

Photographs, water colour paintings, oil paintings, wash drawings with tonal gradation are suitable for halftone reproductions.

Sometimes, a line of letters or an illustration is seen where the background is printed while the letters or illustrations are *not* printed at all, standing out in the white of the paper. This is known as 'reversed block'. For making a reversed block, a positive is used, instead of a negative.

Screen and Paper

There is a close relationship between a screen and the paper used for printing pictures. The smoother the surface of the paper used, the finer will be the screen and the poorer the finish of the paper, the coarser will be the screen. A screen is known by the number of lines it has to an inch. These are called 65 screen, 80 screen, 100 screen, 120 screen, 133 screen and so on. The number denotes the number of lines that the screen has to an inch. 100 screen means that it has 100 lines to an inch. Naturally, the larger the number, the finer is the screen. For newspapers, whose surface is coarse, 65 to 80 screen is used. For machine finished or super condensed paper 100 screen is used. For imitation art paper, 120 screen is used. For real art paper, 133 screen is used.

4. Colour Blocks

We often see colour pictures printed in magazines, periodicals and even daily newspapers. Colour causes a sensation like a flavour. All of us know, that white light is a mixture of colours known as the visible spectrum. In this visible spectrum, red, green, and violet are very predominant. These three colours are called Prismatic primaries or primary light colours.

In letter press printing, it is found that by superimposing or printing one colour over another of three colours, any colour of the spectrum can be reproduced. These three colours are Yellow, Magenta Red and Cyan Blue. But these three colours cannot be produced by combinations of any other colours. They are individual and basic colours. Hence these three colours, Yellow, Magenta Red, Cyan Blue (commonly known as Yellow, Red and Blue) are basically pigmatic primaries. The process of printing in these three colours is called tricolour printing which is different from multicolour printing. In tricolour printing the three colours - Yellow, Red and Blue are superimposed, i.e., printed one over the other. In multi-colour printing, colours are printed one by the side of another. While there is limitation in the number of colours in tricolour printing, there is no limitation in the use

of number of colours in the multicolour printing. At times black colour is used as a fourth colour in the case of tricolour printing in order to deepen the darkest tones and improve the effect of the colour appearance. If the black colour is used, the process is called four colour printing.

Separate Blocks

Whether it is tricolour printing, four colour printing or multicolour printing there must be a separate block for each colour.

To make these colour blocks, colour filters are used in the process camera. Colour filters are the coloured glasses. The prismatic primary colour filters are used to produce pigmatic primary colour negatives.

The process of making blocks for tricolour printing is essentially a half-tone process. A screen is also used in making tricolour negatives. But the screen is rotated to a particular angle for a particular colour. If the screen were to be in the same position without any alteration for all colours, the result will be that the dots of the three half tones would be printed one on the top of another producing a distorted and disturbing appearance known as 'Screen Pattern'. In order to avoid such a screen pattern in the final print, the screen is rotated to different angle for each colour. Therefore, the colour original to be reproduced by tricolour letter press printing has to be photographed three times, through different colour filters with the screen at a different angle for each colour. The colour filter is placed in front of the screen in the camera for separating the colours of the original copy.

Once the colour negatives are made, the remaining operations in the process of block - making, are the same as in the half-tone block making. A metal plate for each colour is coated with a light sensitive solution and dried. The colour negatives are exposed to a strong light focussed on the light sensitised plates. Each exposed plate is individually in the same way as is done in the case of process block and mounted on a wooden base to make it type high for printing. The blocks are printed in a printing press in their respective order one colour on top of another to obtain a clean colour printed copy as per the original.

Of all the operations in making halftone blocks as well as tricolor blocks, *etching is most important yet most difficult*. The results of the final print largely depend on the etching of the blocks. It is a highly skilled task. We have now powderless etching and electronic engraving.

Summary

Before we conclude, we shall sum up by saying that *no screen is used for making a line block*, that a screen is used for making a **halftone block** and that *a screen and filters are used for making tricolor blocks*. In fact, an original colour is to be printed in more than one colour, it is necessary to use both the screen and the filters.

Zinc plates are commonly used for making line blocks. A zinc or copper plate is used for making half tone or tricolour block. A zinc block is *cheaper* than a copper block. But the *copper* block gives *sharper* and longer impressions.

Author of the Lesson : Mr. B. S. K. Ramachandran

Glossary

Bite

Action of the acid on the plate is called 'Bite'. Acid will act on those parts of the exposed plate that are bare of protective coating.

Halftone

The term 'Halftone' comes from the idea that the screen eliminates half of the original image and that only one half of the full tone remains. In totality, the original is rendered to produce an optical illusion of the continuous tone.

Line Block

Block made from an original that consists of line drawing and that has clear outlines of colour. It has no gradation of tones.

Mount

A base (wood or metal) used to raise the height of the plate to that of a type for printing by the letter press process. A plate is mounted on a base to raise it to type height.

Pigmatic Primaries

The basic colours used in trio colour printing to produce the visible spectrum of colours. They are Yellow, Red and Blue.

Process Blocks

Blocks made from a colourful design or picture of reproduction by the letter press process.

Reversed Block	A block the background of which is printed but not the letter or designs which appear as white.
Screen	Two plate glass pieces cemented together with specific fine lines drawn at specific distances in a square. The Screen breaks the original into tiny dots according to its tonal values.
Screen Pattern	The final result in printing tricolour blocks where the screen is kept at one angle for all the colours. This is also known as 'Moire' effect.
Super Imposition	Printing one colour over another colour as in tricolour printing.
Tone	The intensity of colour or strength of a colour in a photograph or picture.

Assignments

Answer the following in 30 lines each.

1. What is the difference between a line block and a halftone block ?
2. Name some of the originals suitable for reproduction as line blocks and for halftone blocks respectively ? Explain why ?
3. What is a Screen ? Why is it used for making process blocks ?
4. What is meant by 100 screen and 133 screen ?
5. Describe the relationship between a screen and the paper to be used for printing blocks ?
6. What screen will you use for making halftone blocks for printing on Newspaper, imitation art paper, super calendered paper and smooth finished bristol board ? Explain
7. What is the purpose of using colour filters in tricolour block making ?
8. What are pigmatic primaries ? Why are they so called ?
9. Why is the screen kept at different angles for different colours ?

Lesson 5 Paper and its Importance

Objective

In this lesson we discuss the importance of Paper in printing. Paper manufacture, varieties of paper, different sizes, screen, problems in printing are explained. A thorough knowledge of paper helps a PR practitioner in budgeting and in bringing out an attractive publication.

Synopsis

1. How is Paper made ?
2. Varieties of Printing Papers
3. Sizes of Paper
4. Paper and Printing Problems

1. How is Paper Made ?

In the earlier lessons, we have learnt that for printing the matter by any process, three things are required.

- a) A design or a letter or a group of letters - namely Printing surface.
- b) Material to print on - like paper, plastic, leather, glass - a printing material, and
- c) A medium to transfer the printing surface on to a printing material - Ink.

We have learnt in brief about the four kinds of Printing surfaces and their characteristics. We shall now learn something about the Paper which is the chief printing material for any printing process.

In fact, paper plays a very significant and important role in the field of printing. It is very hard even to imagine the printing industry in its present stage of development in the absence of the part played by the paper. Although there are other materials like plastic, metal plates etc, paper is the basic printing material. Then What is Paper? What are the constituent raw materials used in manufacture of paper? How is

the paper made? What are the varieties of papers? These are some of the aspects which a PR practitioner should know.

Early Stages

Paper is a compact web or felting of vegetable fibre in the form of a thin flexible sheet. The word 'Paper' is derived from the Greek word 'Papyrus' which means reeds. Paper was first made from water reeds called Papyrus, abundantly grown on the bank of the river Nile. The outer surface of these reeds were first peeled out and were laid side by side on a stone slab. Then some layers were laid similarly across them at right angles to those below. These in turn were covered with another layer, placed parallel with the bottom layer and so on to get a required thickness. The whole mass was then moistened with water and well pressed and dried. Hammering with a smooth stone made the 'Sheet' more compact and rubbing with a stone gave it a smooth surface. This was a very slow process indeed.

The invention of paper, as we know it, is believed to have been made by T'sai Lun of China in the year, 105 A.D. The modern method of manufacture of hand made paper lies more or less on the same line as was originally followed thousands of years ago by the first paper manufacturer 1798.

To-day paper is not made from reeds but is made from various kinds of fibrous raw materials. The most widely used fibrous raw materials are cotton, linen rags, Jute, hemp, bamboo etc. The fibres of these raw materials are composed of a chemical substance called 'Cellulose' which is a base for paper. In fact the paper is nothing but cellulose in the form of interlocking fibres. When a piece of paper is torn, we shall notice under a powerful magnifying glass, a hairy looking fringe on the torn edge. These little hairs or fibres are matted together to form a sheet.

All cellulose fibres are not alike. They are different in size and shape, depending on the nature of the raw material. The cellulose fibres of cotton are different from those of linen. The linen cellulose fibres are different from esparto grass or bamboo. Each kind of cellulose fibre has its own qualities and character. Therefore, the quality of a paper in turn depends on the quality and character of the cellulose fibres. We find that some papers like Newsprint fade away and change into yellow colour in a short period of time and crumbles to pieces when touched, while some papers like good book - paper, azulelaid, etc., are durable and do not undergo any change for a considerable

period of time. These differences in the qualities of paper are because of the *qualities of fibrous raw materials used in their manufacture.*

Quality of Paper

Raw materials are cleansed and freed from all foreign substances and cut to small pieces. These pieces are made into a pulp in the paper-making machine. The fibres in the pulp are intermeshed together in the wet state in the form of moist sheet or web and flows over a distance in the paper-making machine. The direction in which the paper pulp flows in the paper-making machine is called '*Machine direction*' or '*Grain*' of the paper.

When this moist web is pressed and dried by running through a series of cylinders, it gets the shape of paper. By controlling the speed and adjusting the paper-making machine, the required quality of paper is produced. The duration of beating and the treatment given to the pulp in the machine also contributes to the quality of paper, besides the qualities of the raw materials. In general, *longer the beating of the pulp, the finer is the quality of paper.*

2. Varieties of Printing Papers

The quality of paper to be produced is determined when it is in the pulp stage. To produce a smooth and heavy surface, loading material like china clay is added to the pulp. If coloured paper is to be produced, the required colour is obtained by adding dyes or pigment to the pulp. Either in the process of manufacture or after its manufacture, paper is sized with resinous substance like alum or resin in order to prevent paper absorbing too much of ink or water. For example, blotting paper is not sized. Newsprint paper is soft sized. Bond Ledger papers are strong sized. So, loading, colouring and sizing materials are added to the fibrous pulp in the paper-making machine. 'Water Mark' is imparted, where it is required, to the wet roll of paper before it leaves the wet end of the machine, by a dandy roll

There are many varieties of papers based on the *finish* of the surface, size, colour, weight etc. The varieties depend on the nature of the raw materials used, the duration of beating of the pulp and the treatment given to the pulp in the paper manufacturing machine. The following are important varieties of papers.

1. Handmade Paper
2. Real Art or Coated Paper
3. Imitation Art Paper

4. Writing Paper
5. Printing Paper
6. Newsprint (paper); and
7. Colour Paper

1) Handmade Paper

This is a strong and durable paper. This is made, as its name suggests manually by hand. Cotton, or linen rags are the usual raw materials used in this paper. It does not have machine direction or grain. It is costlier than machine made paper. It tears with equal difficulty on any side, because of the excellent felting of the fibres. The edges of paper shall be irregular. *Because of its good strength and durability, handmade paper is used for good quality works.*

2) Real Art Paper

This paper has a smooth finish. Loading material like china clay is added to the pulp or the surface is coated with a mixture of fine mineral pigment and an adhesive, after the paper is made. In either case, the object is to produce a smooth surface, required mainly for fine half-tone screens. This paper has a good capacity. This variety of paper is best suited for magazines, periodicals, catalogues and works containing illustrations and photographs.

3) Imitation Art Paper

This paper has also smooth finished surface. But no loading or coating is done as in the case of real art paper. The smooth finish is achieved by calendering the paper at the dry end of the paper making machine. *The process of pressing paper between heavy rollers at the end of its manufacture is called 'Calendering'.* Calendering adds smoothness and gloss to the paper. Since the smooth finish of the paper imitates the smoothness of the loaded art paper, it is called *Imitation Art Paper*. This paper however, can be distinguished from the real art paper easily.

Make a mark with a silver coin on a sheet of paper to be tested. If it leaves a black mark, then, it may be an art paper. But sometimes a good imitation art paper may also show a black mark. To be sure, press a damp finger on the sheet. After removing the finger, if the coating comes off then the sheet is a real art paper, otherwise it is an imitation art paper. Because of its smooth finish, this paper is suitable for book work containing illustrations, and pictures.

4) Writing Paper

The essential requirement of a writing paper is a fine and smooth finish and also it should prevent the spreading of ink, while writing.

The smooth surface is obtained by machine finish or calendering. To prevent the spreading of ink, the paper is sized, that is a resinous substance is either added at the pulp stage or is coated over the surface after its manufacture. The sizing holds the fibres together and makes the paper resistant to the penetration of water or ink, and as a consequence, the ink will not spread. Writing paper has a good strength made from rags of cotton fibres. cheap quality of paper is made from wood-pulps. Bond paper, drawing paper and duplicate papers are some of the varieties of good writing papers. /

5) Printing Paper

All printing papers must be receptive to ink and have reasonable strength, opacity and colour. A certain minimum strength is required for the actual printing operations. But the strength durability required for the newspaper is not the same as is required for the paper for book work. If a paper lacks good opacity, the printed matter appears on the opposite side of the sheet. Since the paper is printed on both sides, printing paper should be fairly opaque. Printing paper may be machine finished (M.F) or super calendered (S.C). Normally, esparto grass or mechanical wood pulp is used for printing papers.

6) Newsprint Paper

This is a cheap quality of printing paper. Bambo, esparto grass or mechanical pulp is used for its manufacture. Generally it is not sized. The finish is also not fine. Because of poor quality of fibrous materials used, the newspaper has poor strength and durability. When super calendered, it is capable of reproducing coarse screen half-tone illustrations. High oil absorbancy is an essential feature of newsprint. Since this facilitates quick drying by the absorption of news ink on the high speed printing machine.

7) Cover Paper

The main purpose of cover paper is to give protection. Therefore the strength of paper is very important. Moisture resistance is desirable quality for cover paper. Cover paper are produced in many colours and are machine glazed on one side. Generally mechanical wood pulp or chemical pulp is used for its manufacture. Kraft paper, Manilla paper etc are some of the varieties of cover papers. Some cover papers are made for special purpose of packing food stuffs, sweets etc, in which case special attention is paid not only to the selection of raw materials but also to their colouring and finishing.

3. Sizes of Paper

Paper is specified by its substance and size. What is meant by 'substance' of paper? The 'substance of paper' means its weight per ream of 500 sheets of a particular size or grammes per square meter (GSM).

Example :

White Printing-Double Demy 60 lbs. It refers to 500 sheets of white printing paper of double demy size and its weight in pounds. The following standard sizes of paper are in common use. Each size has a specific name.

S.No.	Name of the Paper	Its standard size in inches
1.	Foolscap	13½ × 17
2.	Crown	15 × 20
3.	Demy	17½ × 22½
4.	Medium	18 × 23
5.	Royal	20 × 25
6.	Imperial	22 × 30
7.	Double foolscap	17 × 27
8.	Double Crown	20 × 30
9.	Double Demy	22½ × 35
10.	Double Medium	23 × 36
11.	Double Royal	25 × 40
12.	Double Imperial	30 × 44

As may be noticed above, the double size of a sheet is obtained by doubling the shorter side of that sheet.

Regular folds of a sheet

Paper is folded to any required size. When a sheet is folded on its longer size at the right angle, it is called a regular fold. When a sheet is folded once on its longer side at right angle, it is folio, when a folio sheet is folded on its longer side at right angle, it becomes Quarto. When a quarto sheet is folded once on its longer side at right angle, it

becomes Octavo. When an Octavo sheet is folded once on its longer side, at right angle, it becomes 16 mo.

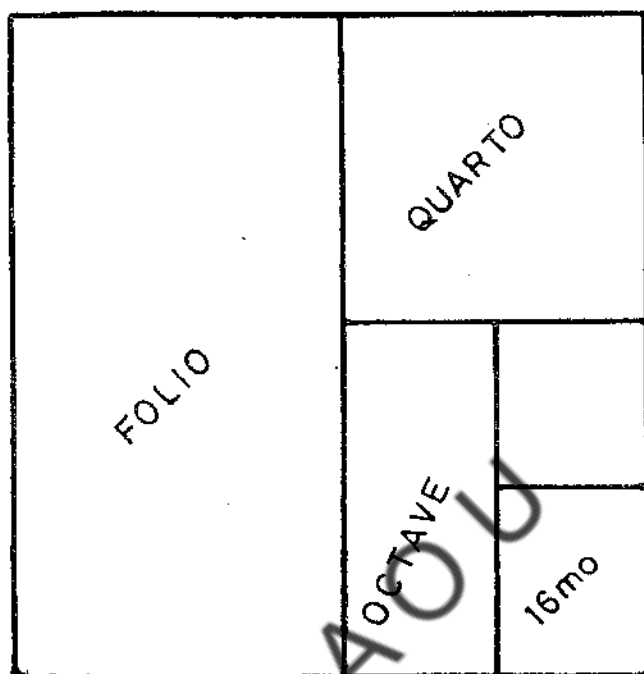


Fig. 1

Sizes in inches

Example :	Demy	$17\frac{1}{2} \times 22\frac{1}{2}$
	Demy folio	$11\frac{1}{4} \times 17\frac{1}{2}$
	Demy Quarto	$8\frac{3}{4} \times 11\frac{1}{4}$
	Demy Octava	$5\frac{5}{8} \times 8\frac{3}{4}$
	Demy 16 Mo	$4\frac{3}{8} \times 5\frac{5}{8}$

Metric size or international size of Paper

We notice that under British sizes there is a multiplicity of paper sizes. Many sizes of papers differ very slightly from one another and the name of these sizes are :

Example ,	Crown	$15'' \times 20''$
	Demy	$17\frac{1}{2}'' \times 22\frac{1}{2}''$

The international series of paper sizes, known as Metric sizes of paper were introduced. Under this system, the sizes of paper are designated as 'A' series. The basis of the international series of paper sizes or 'A' series is a rectangle, having an area of one square metre, the sides of which are in the proportion of $1 : \sqrt{2}$. The effect of this arrangement is that if the area of the sheet is doubled or halved, the shorter side and the longer side of the new sheet are still in the proportion of $1 : \sqrt{2}$.

The basic size in this system is known as A0 size which is 841 mm \times 1189 mm. Half of A0 is A1; Half of A1 is A2 and so on. The higher the figure which follows the letter the greater is the numbers of sub-divisions and therefore, smaller the sheet. The figure below shows some sub-division from A0

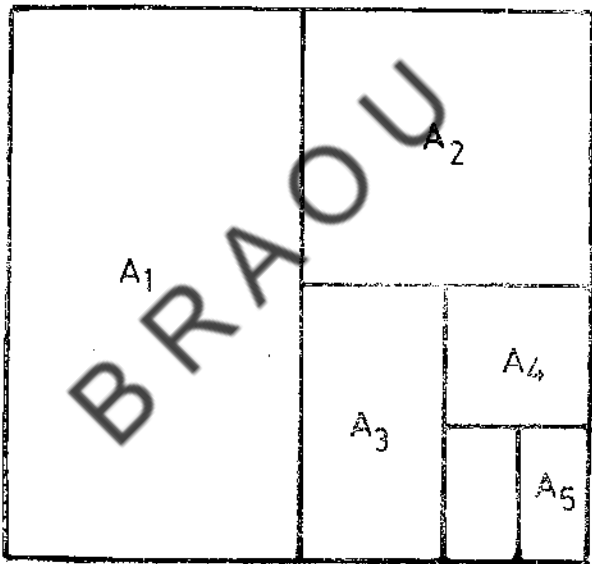


Fig. 2.

When larger dimensions are required, the letter 'A' is preceded by a figure. Thus 2 A0 means twice the size of A0 and 4A0 means four times the size of A0. The tables below gives the designations and sizes of the 'A' series. The dimensions are of the trimmed or finished sizes

Designation	Size in mm
4 A0 ...	1682 \times 2378
2 A0 ...	1189 \times 1682

A0	...	841 x 1189
A1	...	594 x 841
A2	...	420 x 594
A3	...	297 x 420
A4	...	210 x 297 (Sizes decrease)

The substance of paper under the International paper sizes is expressed in grammes per Square Meter (GSM)

Examples: 60 GSM; 80 GSM; under this system paper is sold by weight.

Example: Rs 9000 per metric tonne (1000 Kg)

4. Paper and Printing Problems

Paper is the main printing material. Many problems arise during printing. Some problems may be due to machine trouble, some may be due to ink and some may be due to paper. However, each problem may have to be examined to ascertain its causes.

As far as paper is concerned, it should possess some important qualities to suit a particular method of printing.

For letter press printing, paper should be smooth. This is the process where the printing surface receives ink and comes in direct contact with paper. Smoother the surface of the paper, the easier it is to transfer a thick film of ink with less pressure. For halftone printing the paper should be fine and smooth.

For Offset Printing, paper should be water resistant, uniformly thick, free from fluff and paper dust.

For gravure printing, paper should be smooth furnished, well sized and free from foreign substance.

For screen printing, paper should be fairly thick, as a thick layer of ink is used which may curl thin paper. Paper should be smooth and even finished.

Paper is a vegetable matter, subject to decay and deterioration in quality in the course of time. It is prone to atmospheric changes and cause trouble while printing.

Some of the common problems that papers give rise are :
 (1) Creasing (2) Fluffing or filling in (3) Picking up; and (4) Static Electricity.

1. Creasing

This is the trouble when the printed sheets are delivered with creases or folds at the edges. Paper may be one of the causes for this trouble. If the edges of the paper are not even and straight and if they are wavy, creasing shall occur. If the moisture content of the atmosphere in the press room is lower than that of the paper, moisture will be attracted from the paper. If the paper is stacked in high piles, the moisture will only be removed from the outer edges, leaving the centre virtually unaffected. Thus the edges of the paper shall become wavy.

Paper must be properly stacked in machine room for sufficient time to avoid this problem.

2. Fluffing or filling in

This is the trouble when the paper particles come off from the surface of paper like dust and fill up the printing surface and gets mixed up with ink. The main cause for this trouble is that the paper is not fully matured. To avoid this, the paper must be allowed to mature by exposing to air for some days.

3. Picking Up

This is when parts of the surface of paper come away while printing. This commonly occurs when large area of solid surface is printed on coated papers. The reason may be that ink is too stiff and pulls away the coating from the paper. Ink must be softened, by adding reducers or must be changed. If the coating on the paper is too poor, it may flake off at the slightest pull of the ink.

4. Static Electricity

What is Static Electricity? Static Electricity in connection with paper means a small charge of frictional electricity held in paper by its non-conductivity. This is produced by frictions. This can be caused by all kinds of handling and by rubbing of hands on reams and by rubbing of one ream on another. 'Green Paper' may be another cause for the static electricity. Paper that is not sufficiently seasoned is called 'green paper'. The paper may have just arrived from the paper mill and not had sufficient time to become seasoned.

There are many remedial measures for the static electricity of paper. One of them is to smear grease on the fed board of the printing machine. There are many mechanical devices to eliminate the static electricity.

Paper and Screen of the Block

This is already discussed in detail in the previous lesson under Block Making. The Screen of a block has close relationship with the surface of paper. The general rule is that finer is the surface of the paper the finer should be the screens of the blocks. Coarse screen requires rough surface of paper.

For Newsprint and cheap class of paper, coarse screens 65 to 85 are suitable. For good machine finished paper, Super calendered paper and imitation art paper 100 to 120 screens are suitable. For good art paper and other fine surfaced papers, 133 to 225 screens are suitable.

It is always a good practice to send a piece of the paper which is going to be used for block printing to the block maker for selecting a suitable screen.

A chart showing the fibrous raw materials used for some varieties of paper, suitability works and Half-tone screens suitable is given below.

Type of Paper	Fibres Used	Class of works Suitable.	Halftone Screen Suitable.
1. Handmade	Cotton & Linen Rags.	Expensive Book work, Printing of Acts, Printing of currency Notes.	
2. Real Art Paper	-do-	Reports, Catalogues, Periodicals and Magazines containing illustrations.	133 to 225
3. Imitation Art Paper	Chemical wood pulp and Esparto.	Book work, Catalogues periodicals and Magazines with illustrations.	100 to 120
4. Writing Paper	cotton, Linen. Chemical wood pulp.	Letter pads, writing paper.	100
5. Printing Paper	Esparto, Mechanical wood pulp.	For good book work, ordinary writing papers.	100 to 120

6. Newsprint	Mechanical wood pulp, Bamboo, grass.	News Papers, Hand bills, Cheap quality of works.	65 to 85
7. Cover paper	Esparto, Jute, Chemical wood pulp.	Book Covers and Wrappers.	85 to 100

Author of the Lesson : Mr. B. S. K. Ramachandran

Glossary

Calendering	The process of running the Web of paper through a series of heated cylinders is called Calendering. It gives smoothness to paper.
Cellulose	This is a basic substance for formation of fibrous materials into paper. Its character and formation varies differently in different materials.
Creasing	This is one of the difficulties commonly faced in printing when the paper whose edges are wavy is used.
Dandy Roll	This is a roller that bears a design for water mark and imparts it to the web of paper before the paper leaves for dry end of the paper-making machine.
Fluffing or Filling In	This is a difficulty usually occurring when paper whose coating is loose and which is not sufficiently matured in the machine room is used.
Grain	This is the direction of the fibres in a sheet of paper. Paper folds easily in the direction of grain.
Green Paper	Paper that is not sufficiently matured or exposed to atmosphere. This type of paper when used causes picking up troubles.
Machine Direction	The direction in which the fibres lie, while running in a paper making machine, is called Machine Direction. This is also known as 'grain' of the paper.

	Paper folds easily in the machine direction, as the pull of the machine has already stretched the length of the fibres almost to the maximum.
Machine Finished (M.F.)	This refers to the finish of the paper. Paper is fully treated to dry completely by running on a series of Cylinders.
Picking up	This is mainly a difficulty associated with ink. This trouble may also be due to immature paper. This trouble commonly occurs when a large solid area is printed. When a coated paper is used the trouble could occur if the ink is very stiff.
Regular Fold	When a sheet is folded on its longer side at right angles, it is called regular fold.
Sizing	This is a process in the paper manufacture where resinous substance is added to the pulp or a coating of resinous substance is given to the paper after it is made. The size holds the fibres together and makes the paper resistant to the penetration of water or ink.
Substance	Weight of given area of paper or Board.
Super Calender	This is a process where the paper is subjected to further glaze after its manufacture, by running it through a steam bath and then passing through hot rollers.
Static Electricity	This is a current produced in papers by friction.

Assignments

Answer the following in 30 lines each.

1. What is paper ? Discuss its evolution.
2. Name some of the fibrous raw materials used in paper manufacture and also state the varieties of papers for which they are generally used ?
3. What are the additional substances added to the pulp in the paper-making machine ? State why they are added ?
4. What are the factors that attribute to the quality of a paper ?
5. Name some of the common varieties of paper and also state for what classes of works each of them is best suited ?
6. State the relationship between the paper surface and the half-tone screen.
7. What is meant by calendering ? Why is it done ?
8. What are the common problems that paper may confront in printing ?
9. What kind of paper is required for Letter Press Printing and for Offset Printing ? Why ?
10. What is meant by "the substance" of paper ? How is it expressed ?
11. What is "green paper" ? What problem does it cause in printing ?
12. What is a regular fold ? What are the names given to sub-divisions of regular folds ? How they are obtained ?

General Glossary

Benday (also Ben Day)	A method of laying tints (dots, lines, and other textures) on negatives or metal plates. Benday plates are of copper or zinc.
Bleed	The area of a plate or print that extends beyond the trim mark of the printed page, allowing background to extend to the edge of the page.
Block/Mount	Wood or metal base on which a printing plate is mounted. A mounted plate is 'blocked'.
Blow-up	Enlarged reproduction of print material, such as photographs or artwork.
Body type	Type used for continuous reading matter, as distinguished from display type; usually 8-12 points.
Boldface	A heavy-faced type, usually used with lighter-faced type to show emphasis or to attract attention.
Caption	Text accompanying an illustration.
Chase	Steel frame in which type pages are locked up for the press.
Coated paper	Paper coated with a clay composition to make it smooth.
Colour filter	Transparent colour substance that allows transmission of certain colour and absorbs other, for production of colour plates.
Composition	Setting of type for printing.
Copy	Original material-Photographs, Paintings, drawings, text, etc-to be put into form for printing; also used to denote the body text.

Face	That part of type that makes contact and does the printing.
Font	Assortment of type of one face and size, including alphabet, numbers, punctuation marks, etc.
Galley Proof	A copy of typeset material made directly from the galley tray in which the type is assembled. Galley Proofs are distinguished from page proofs, which are furnished after type is made up into page units.
Gravure	Printing process in which the printing surface is depressed, not raised. Also called 'intaglio'.
Halftone	Relief plate whose negative has been made by photographing copy through a halftone screen. Also a print made from such a plate. Halftones consist of a series of dots, the groupings and densities of which determine darkness.
House Organ	Regularly scheduled publication of a company or organisation.
Leading	Inserting of 'leads' (black strips of metal) between lines of type to widen space and improve readability. Unleaded type is 'set solid'.
Line drawing	Brush or pen drawing in which all elements are solid colour, with no intermediate tones.
Linotype	Machine that sets and casts line of type instead of single character.
Lithography	Method of printing in which image-printing and nonprinting surfaces are on the same plane.
Make-ready	Process of making adjustments to increase or decrease the printing impression in specific areas. If over

	the plate called 'overlay' if under, called 'underlay'.
Mat (abbreviation <i>Matrix</i>)	Paper machine or composition molds pressed from plates or type forms. Used for plate casting.
Monotype	Typesetting machine that produces single characters and casts them into lines.
Montage	Composite picture of two or more scenes; also, a series of dissolves or scenes in rapid sequence to show of of events, personnel changes, etc.
Newsprint	Coarse-quality paper used for printing newspapers.
Offset Lithography	Printing process in which image is transferred to a rubber roller and printed onto the paper.
Paste-up	Layout in which illustrative and type matter are presented or drawn for reproduction by offset or for inspection.
Pica	In typography, unit of linear measurement equaling 12 points, or 1/6 of an inch.
Plate	Piece of metal bearing relief of incision for printing impression; also, sensitized glass used in camera or printing plate used in offset.
Point	Standard vertical type size measurement unit 1/12 of a pica or 1/72 of an inch.
Rotary Printing	Printing by plates mounted on a cylinder that rotates against paper. In letterpress, separate plates may be mounted on a cylinder. Gravure and offset use a single cylinder plate.

Screen	The glass plates used in halftone reproduction (e. g 110- line screen) also printing process in which stenciled designs are applied to a screen. A squeegee forces paint or ink through the screen to the paper.
Serifs	Short marks at the top and bottom strokes of some letters.
Shoulder of type	The part of the type unit that projects horizontally above or below the ends of the character cast upon it. The shoulder does not print.
Spread	Two facing pages, usually in the center of a publication.
Tint	Reduction or dilution of a solid colour.
Tint block	Solid unetched plate for printing light, flat colour over a sizable area.
Type high	Same height as normal type; .918 of an inch. A plate is type high when mounted to this height for printing.
Wet Printing	In colour printing, the application of one colour before the preceding colour is dry.

ANDHRA PRADESH OPEN UNIVERSITY

Post Graduate Diploma Course in Public Relations

SYLLABUS

Course IV Editing and Production of Corporate Publications

PART A EDITING

Unit I Corporate Publications

Lesson 1 THE PRINTED WORD

Introduction - Basic elements of communication - Internal and External Communication - The oral communication - The printed word - Advantages of the printed word - Limitations of the printed word - Impact of the printed Word - Summary.

Lesson 2 TYPES OF CORPORATE PUBLICATIONS : FORMAT AND LAYOUT

Introduction - Format of Corporate Publications - Layout of corporate publications - Manuals and Handouts - Annual report - The Chairman's speech - House journals - Employee Newsletters - Trade journals - Folders - brochures - Calendars and Diaries - Government publication - Summary.

Lesson 3 ILLUSTRATIONS IN CORPORATE PUBLICATIONS

Introduction - Photo montage - colour transparencies - sketches and line diagrams - cut-outs - Placement of illustrations - Tint background - Do's and Don'ts in reproduction of illustrations - Summary.

Lesson 4 DIAGRAMMATIC REPRESENTATION IN CORPORATE PUBLICATIONS

Introduction - Importance of diagrammatic representation - Limitation of diagrammatic representation - Rules of diagrammatic representation - charting categorial series - (like one dimensional or bars, Rectangle diagram, Square diagram, Circle diagram and Picture diagram) - Summary.

- Lesson 5 PRODUCTION OF CORPORATE PUBLICATIONS
- Introduction - Production of a folder - Production of a brochure - Production of an Annual Report - Production of manuals and hand books - Production of Calendars and diaries - Summary.
- Lesson 6 PRODUCTION OF AN INTERNAL HOUSE JOURNAL
- Introduction - Scope and function of an internal house journal - Contents analysis of some internal house journal - Inference of the study - Typical contents of an internal house journal - Production norms and techniques of an internal house journal - Summary.
- Lesson 7 PRODUCTION OF EXTERNAL HOUSE JOURNAL
- Introduction - Content analysis of some external house journals - Inference of the study - Production norms and techniques of an external house journal - Summary.
- Lesson 8 STEPS IN LAUNCHING A HOUSE JOURNAL
- Registration of a house journal - Postal concession - Compilation of mailing list - Choice of paper - Summary.
- Unit II Writing and Editing of Corporate Publications
- Lesson 9 WRITING FOR CORPORATE PUBLICATIONS
- Introduction - Structural composition of the text - Opening and Concluding sentences - Use of statistical data - Distribution of facts - Language composition of the text - Vocabulary - Structure of sentences - A popular style - Tonal composition of the text - (a) Interpretative tone - (b) Laudatory tone - (c) Hortatory tone - Summary.
- Lesson 10 PREPARING REFERENCE MATERIAL FOR CORPORATE PUBLICATIONS
- Introduction - Collection of background material - Collation of background material