

Book Development and Production

8

Des Wilson

OBJECTIVES

At the end of this chapter it is expected that you should be acquainted with:

- i] *the identifying properties of a book*
- ii] *the origins of a book*
- iii] *the role a book plays in the life of man*
- iv] *the workings of the various departments of a publishing house*
- v] *the types of publishing undertaken worldwide*
- vi] *the problems and constraints in book development in Africa*
- vii] *the different parts of a book*
- viii] *some of the type faces used in printing*
- ix] *the points to note about book design*

This is a teaching machine. It is composed of the finest printed circuits but is completely non-electronic. It has been produced in its present form for more than 500 years and is still man's most successful device for bridging space and time to connect one thoughtful mind with another.

R. Escarpit The Book Hunger

1.1 INTRODUCTION

What is a book? A book has certain physical and psychological properties that at times make its identification obvious. But it is not everything that we have ever seen presented in the form of a book that deserves this distinctive name. It may be obvious to any user of a book, and even that includes a child, that any collection of sheets of paper, board, plate, etc bound together or made into a roll either in printed, handwritten or blank form qualifies to be so-called. This is speaking generally, because the child recognizes books of different forms: the exercise book, class reader, drawing book, academic record report book and even the register. This conception is both right and wrong. Wrong because the subject of our discussion here is more circumscribed and more limited than all the ramifications of the above general view would admit. Right in the sense that when we are not viewing this matter

from a purely technical point of view, all of the above are books including the 1975 faddish book with the rather accurate title *The Nothing Book*.

It comprised two hundred blank pages, and the eccentric American market patronised it perhaps for its novelty. And it sold for three dollars and within three months the 'publishers' had sold 115,000 copies (Reported in the *Saturday Review* March 22, 1975).

Different countries have different defining characteristics for what a book should be or is, in their own cultural contexts. This happens where there are clearly defined book policies and where the literary tradition had been long established. Unesco, for example, defines a book as a 'non-periodical publication containing at least forty-nine pages'. The 'time' and 'length' elements are both contentious because there are some important books of facts which appear periodically and may not be up to forty-nine pages. However, the fact that such books appear periodically (e.g. annuals) seem to place a certain barrier against the inclusion of such publications under the category of books. Nevertheless, the Unesco definition is important for certain reasons. First it seeks to distinguish a regular, periodical publication of any length from any other which does not follow a specific time-schedule. Second, it defines a certain minimum which may be considered as adequately standard enough to qualify a material for inclusion under this category. This however, has not prevented individual nations from stipulating their respective defining characteristics sometimes not too far different from the Unesco standards but nonetheless valid for the nations concerned.

However, Porter Garnett (1951) writing about the ideal book has set the defining characteristics of a book as consisting of the following:

dimensional (size and constructions),
tectonic (plan and construction)
visual (appearance)

all representing the values and physical constituents of a fine book. Escarpit (1971) agrees with these points and expands them to include: *cultural* (content) and *size of readership*. The British Government adds an economic characteristic to these defining qualities by insisting that a book is any publication the price of which is at least six pence. Perhaps not an *unusual* addition for a capitalist state! In several countries whereas size, quality of paper, binding and other factors have various levels of significance, length is perhaps considered the most significant. For example, Lebanon and South Africa accept fifty pages, Denmark (60), Hungary (64), Ireland, Italy and Monaco (100), Belgium (40), Czechoslovakia (32), Iceland (17). But in India the slightest brochure is considered a book.

In Nigeria as in many parts of Africa, the usual definitions follow along

the lines of what former colonial masters think a book is. In some cases it is not uncommon to find that two persons working for a particular publishing organization may have different views about what a book should be. At the University of Ibadan Press, for example, there does not seem to be an agreement between two previous directors on what their total output has been because they both have different defining characteristics for books. But our view takes into account the various studies and views expressed by individuals, groups and governments on the different attributes or characteristics of a book. This includes the qualities of size, length, and in spite of present day economic difficulties in many countries of the world especially in the Third World, also quality of paper, binding, the cultural content and size of readership. Though the economic value of a book is important some books may not be offered for sale.

Books are media of mass communication which have been in existence for over 4,000 years, through which messages are coded in forms that can be reproduced, moved, retrieved and decoded by any human who has learned the linguistic and other codes through a literacy programme which exists in the society. A book should be seen as a "written or printed record of considerable length and sustained purpose inscribed on materials light enough and compact enough to be carried about by a user interested in its message". (Encyclopaedia International, 1982 p. 129).

1.2 ORIGINS

In Asia bookmaking dates back to about 3,000 BC. The Chinese, Koreans and Japanese have forms of printing which were not on such materials as we have today but they were, all the same, regarded as reading matter fit to be called early books. The oldest known written text is said to be the pictographic expression of Sumerian speech, written in Aramaic but found 8½ miles north of Jericho and dated 375 — 335 BC.

But the oldest surviving printed work is a Korean scroll made from wooden printing blocks found on 14 October, 1966. It is dated 704 AD. However, the oldest mechanically printed full length book was the 42 — line Guttenberg Bible, printed at Mainz, Germany in (1454—56). And the earliest exactly dated printed work is the Psalter completed on 14 August 1457 by Johann Fust and Peter Schoffer, who were Guttenberg's chief assistants. William Caxton's (1422—1491) whose earliest printing though undated is said to be *The Recuyd of the Historyes of Troye* which is supposed to have been printed between late 1473 to spring 1474.

The Oxford University Press was established in 1585 and today it manufactures its own paper, has its own type foundry and manufacturing plants. The Cambridge University Press was formally licensed in 1534 although it had been set up in 1521. The First printing machine was brought to Nigeria in 1846 through the Presbyterian Mission of Scotland by the missionary Samuel Edgerly who set up a press in Calabar to

assist missionary work. The early press in Nigeria were owned by missionaries, foreign commercial interests, and later Nigerian and Nigerian-owned companies and partnerships (foreigners-Nigerians). The earliest books published by Edgerly in 1846 were *Twelve Bible Lessons and Efik Vocabulary* by H.M. Waddel, while Hugh Goldie published the first Efik language book in 1849, *Akpan Nkpo emi ewetde ke Akani Testament* (Carnie, 1974).

The earliest books were in the forms of scroll, folio, pamphlets etc while the earliest forms of material used for printing included papyrus invented by the Egyptians, parchment, paper etc and the printing processes from the past till today have included hand copying, hand printing, offset etc. All of these activities, from the development of form, material and technology have gone hand-in-hand with the advancement of learning and the growth of mass literacy.

1.3 ROLE OF BOOKS

For centuries most parts of Africa remained almost cut off from the rest of the world as a result of the absence of a definite form of keeping records about the past and present knowledge of the people for the purpose of teaching their culture and thus maintaining a link between the past, present and future. First, apart from the Arab world's link with Europe, Asia and Northern Africa, the greater part of the continent did not have a well developed form of writing. They also failed to develop the technology for the presentation of the knowledge and culture of their society. This led to a certain backwardness which contributed greatly to the continent's enslavement by the early civilizations of the Middle East and Europe as well as by the latter powers namely; Portugal, Spain, Britain, France, Germany, America, Russia and led to her domination by new nations like India and post war Japan. These countries have been able to achieve much today because of the importance they attach to education through the encouragement and development of mass literacy programmes. It is thus clear that the standards that most countries have attained today vis-a-vis other aspects of development have depended to a large extent on the development and production of books. Books therefore have a large role to play, as they have done in the past, in the development of the human race. It is the knowledge brought about by book learning that has enabled man develop other modern communication media which today also play important roles in the society Merle Armitage (1951:350—357) perhaps best encapsulates the importance of books when he says...

...the painter ... the musician... the engineer... the philosopher... the industrialist ... the scientist... and the writer have a rendezvous with the book.

Here, the knowledge, the romance, the fiction, the facts, the speculations, the opinions, and the accomplishments of the world are made permanently articulate.

The following essential qualities may be found in books:

- (i) Books are media of mass communication and as such today, the child's first news breaks about the nature of plants and animals come from them. He also learns a lot through other book forms.
- (ii) They convey much of the heritage of the past i.e. they are irreplaceable storehouse of knowledge and culture.
- (iii) They help us understand ourselves and the world.
- (iv) They enable us to plan better for the future
- (v) As a significant tool of our educational process, teachers and pupils find vast knowledge of history, religion, philosophy, the sciences, literature and social sciences accumulated throughout the ages. They thus become the well-springs of knowledge.
- (vi) They provide entertainment for people of every age.
- (vii) Business, professional and social life depend on books
- (viii) They explain and interpret virtually every human activity
- (ix) They provide a permanence which no other medium of communication individually possesses
- (x) Through translation and reprinting books may convey vital ideas to millions of people across continents or throughout the world. They are a means of cultural exchange
- (xi) Even though most books may lack the characteristics, of radio, television etc in conveying messages to the public, this is compensated for by the extreme care taken in checking facts, attaining perspective, and rewriting manuscripts for maximum effectiveness.
- (xii) They provide readers the opportunity to reread, underscore and study at leisure or anytime the reader may choose.
- (xiii) They have a highly selective audience that makes it not only unnecessary but also undesirable to direct the message at a fairly low common denominator of reading or listening ability.

Without books it is hard to imagine the amount of intellectual blindness and lack of knowledge about ourselves that would have afflicted all races.

The growth of books has been linked with the following:

- (i) the growth of literacy
- (ii) advances in education
- (iii) arrival of paperbacks which are cheaper and have a larger circulation
- (iv) improvements in production and distribution processes and
- (v) the spread of libraries and mobile libraries.

Finally, it must be mentioned here that although various other forms of communication technology have been invented only aspects of the traditional functions of books have been nearly replaced or in some cases supplemented by them. Predictions have been rife in the past that the new technologies will wholly replace or supplant books, and most frequently cited are television and computer technology but the truth is that no new medium wholly supplants another. It may, as is the case now, perform some of the functions of its predecessor but cannot wholly

replace it.

Books, because of their nature, will remain with us almost till eternity but there certainly will be new improved production techniques, there may be new printing materials (paper may be replaced) and perhaps new formats but certainly books as a medium of mass communication will remain.

1.4 THE PUBLISHING HOUSE

Book publishing is the art of procuring and selecting suitable manuscripts and the business of producing and distributing the ideas and thoughts of authors of varied descriptions to readers in the form of a book. This is often confused by some to mean printing as well. Thus a publisher is a reputable one who accepts work on merit and brings it out under his house's imprint, taking a commercial risk on its success or failure. The publisher performs three essential roles in the book industry: he chooses the manuscript, puts it in the form of a book and distributes it to the reading public.

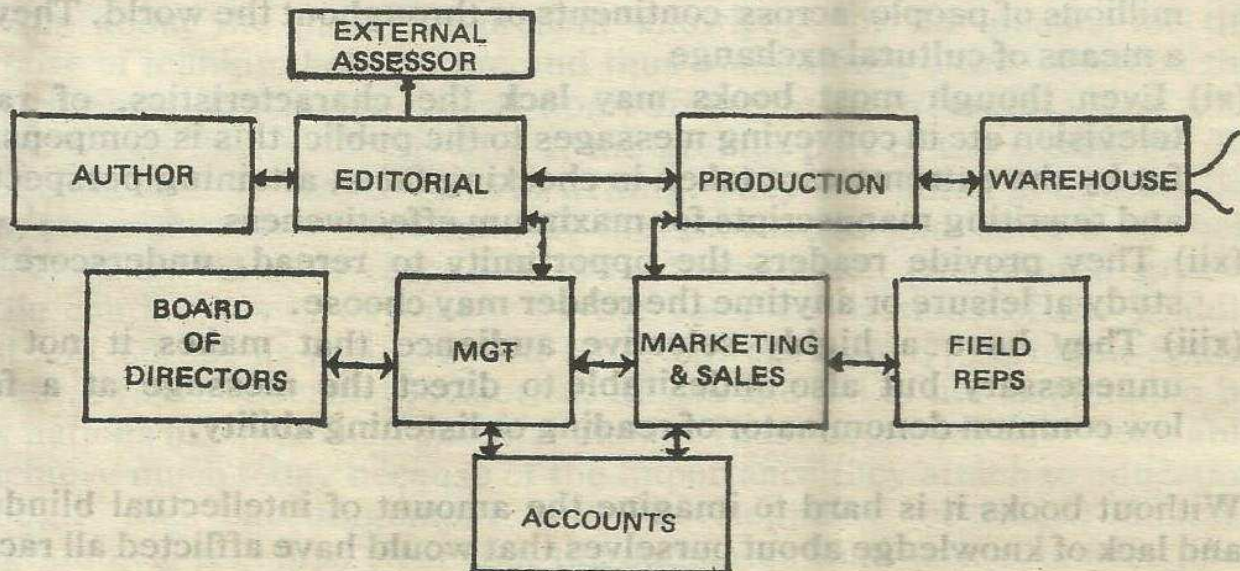


Fig. 1 DEPARTMENTS OF A PUBLISHING HOUSE

There are seven main departments in a well-established publishing company serviced by other ancillary agents or bodies which work together to make some of them the successes that they are. These include the following: Editorial, Management, Marketing and Sales, Accounts (or Finance), Art and Production, Warehouse and Field Representatives. (See Fig. 1). All of these work hand-in-hand with the author who may be the initiator of the specific publishing idea, through all the technical staff and field representatives' offices located in specially selected key market areas to book-stores and the buyers.

But usually at the head of all the departments of a publishing house is the Board made up of representatives of and/or shareholders of the company. At times the board may make decisions on the publishing

programme of the company and decide whether some books may be published by the company or not most especially books which deal with controversial issues. This decision may in some cases depend on the policy of the company, the ideological and religious leaning of the shareholders and the country as a whole. When a decision to publish has been taken based on the advice of the Finance, Marketing and Sales, Field representatives, then the Editorial Department will go ahead with its in-house assessment which may be supplemented by an external assessors expert opinion.

Manuscripts can either be solicited for or commissioned by the publishing house to fit into its own publishing programme. Most publishing houses adopt this method based on survey research information made available to them by the field services department. On the other hand some manuscripts are also received unsolicited for. In most cases involving manuscripts of the latter category, publishing houses may return them if they do not fit into their publishing programme, or would require extensive and unrewarding editorial work on them, or simply do not have good market prospects.

In the editorial office every manuscript is given a preliminary assessment and if the material is found suitable it is then sent to the management committee and then to the marketing and sales office where a decision hinged on the marketability or market potential is taken.

The accounts office is then asked to advise on availability of funds for the book project. If funds are available a decision to publish may be taken. The accounts office also carries out costing along with the production department. A clear description of the content and the market for which the book is intended is conveyed to production and marketing departments to help them in their assessment of the market potential. A common maxim among publishers is that they do not eat books so it would be unwise to publish books they cannot sell.

The editorial office may also decide to send the manuscript to an external assessor for his views on the quality of the work. The external assessor's report could have a far-reaching effect on whether the manuscript is published or not especially if the assessor is a highly regarded authority in the field and has a reputation for forth-rightness. Even when the publishing house is interested in the work such views are usually difficult to ignore.

It is after a decision to publish has been taken that the process is reduced to a triangular run between the editorial office and production and between there and the author with occasional correspondence with the marketing and sales which must begin to prepare the minds of the potential audience for the forthcoming title. A schedule is also prepared at this stage so that a publication date could be fixed.

In large publishing houses with big editorial departments, subject editors often have to do the editorial work on the manuscript received.

The more intensive work of copy-editing is also done by the editorial department and the design is done in the Art and Production department. The manuscript is sent back to the author for correction, revision and his approval of the suggested changes. And where the book is edited, the editor carries this responsibility; and if they are more than one, the editors also jointly take the responsibility at this stage. When the manuscript is returned after the necessary corrections or changes have been effected, it is sent to the Art and Production department again. By this time the author has to sign a contract with the publishers and this would include terms of payment, copy-right and a completion date.

The printer will then produce galleys for the editorial office before making page proofs which are later sent to the author. It is at this stage that the author prepares an index for his book. This stage is very crucial to the quality of the book. It is here that necessary or final corrections can be made although it must be admitted that even when the book has been printed, errors could still be discovered even at the point it is in the market. That is why the page proofs should be thoroughly scrutinized at this stage for such things as spelling errors and omissions. Once the proofs leave the editorial office they go straight to the printer for printing.

The book, its index, along with its cover, is printed at the same time before the bindery section completes the job. When all the sections of the book are put together, bound and packaged, everything is sent to the publishing house (where the publishing company does not have its own printing press) and a publication date is given and the books are sent to the warehouse. After this there is an in-house assessment of the book to determine whatever errors may have escaped earlier scrutiny. These errors, wherever they may occur, are noted in order that they may not be repeated in the subsequent print runs. If the errors are many and of the serious type, some companies print 'errata' pages and get them bound with all copies that are sold. This, of course, is not a neat practice but it saves the publishing house the ordeal of going through numerous reaction letters and possible bad reviews in the press. At this point too, review copies are sent to the press and whatever views are expressed by the reviewers are also noted, as these may in some cases be serious enough to affect the image and sale of the book.

The British Publishers Association handbook, *Introduction to Book Publishing*, encapsulates the final processes of the different departments in these words:

The function of design and production is to make the book in accordance with the editor's specification, to plan and supervise manufacture so that copies are delivered by the binder to the warehouse on the date agreed.

and for promotion and sales department it says its function is to:
make the market for which the book is intended aware of its forthcoming publication through a build up of information directed at booksellers and their potential customers.
make the market for which the book is intended aware of its forthcoming

publication through a build up of information directed at booksellers and their potential customers.

The Marketing and Sales Department is expected:

to get orders from the bookshops and other appropriate outlets, and to ensure that the ware-house is kept supplied with the right quantities of stock from which to distribute to the point of sale by publication date.

It is clear from the above that a breakdown or delay within the system and processes could be dangerous in business terms. Book publishing is thus a hazardous business which quite unlike many other businesses exposes the publisher to serious financial risks. Rival publishing houses may have similar titles and contents which may deprive one or the other of its potential market and since some books deteriorate in value with age, it is inadvisable to leave them too long in the warehouse.

In the ever increasing world of book piracy and violations of copyright conventions the publisher runs the additional risk of losing his money if a 'pirate firm' with investments only in printing cost, floods the market with his products even at a cheaper price. This and other related issues is examined in the next section.

1.5 TYPES OF PUBLISHING

There are various kinds of publishers ranging from the one-man author-printer-publisher to the well-established and well structured large multinational publishers that exist all over the world. The different categories of publishers are not mutually exclusive as no particular category maintains rigid and exclusive policies on the type of books it may publish outside those books that may hurt its interest. Some publishers that also own printing presses even accept for printing, works they would not publish or have their imprint on.

Generally the following categories of publishers may be distinguished and their classification is based on the character and dominance of the type of books they publish and also on the history of their origins.

(a) TRADE PUBLISHERS

They issue original books of general interest, both fiction and non-fiction, at their own expense. Distribution is carried out principally through book stores. They occasionally go into the archives and reissue titles that are no longer current but which have either the interest of a classic, that is, a book which has meaning for more than one era, or which deserve revival as a public service or they may be a great public demand for such titles. Of course, such titles may bring about a renewed interest in the books and increased custom for the publishers. Some of the well-known trade publishers in Africa include, Penguin, Frank Cass and Signet.

(b) TEXTBOOK PUBLISHERS

A large number of publishers in Africa operate under this category. They specialise in supplying textbooks and educational materials to schools and colleges. In order to survive in the highly competitive textbook market these publishers are constantly alert to the needs and growth of education, and solicit the services of well-known textbook writers and authors. They maintain a staff of fieldmen who at times double as salesmen and scouts, and also regional editors who may lobby education ministry officials or examination bodies to include their titles among the recommended set books for their public examinations. Some institutions are usually consulted in this regard either personally, or through book catalogues and some complimentary (courtesy) copies are sent. Some publishers request that these be returned if they are found unsuitable. Examples of textbook publishers are Heinemann, University Press Limited, Longman, Harper and Row, Holt, Rinehart and Winston, Paico Press and Publishers, Evans, and Modern Business Press.

(c) UNIVERSITY PRESSES

These are non-profit educational publishing houses belonging to the universities in which they are located or which bear their names. Their objective and traditional role is to publish important scholarly works which make a contribution to knowledge and as a result they draw the majority of their authors from among scholars within the university system or research organisations. Usually run by management board set up by the university some of them are run as commercial enterprises especially in most parts of Africa where university funding is hardly enough to pay teachers salaries. They probably exercise the most vigorous editorial standards among publishers and maintain unusually high quality in the physical appearance of their books but in the increasingly difficult world of recession in the Third World these are gradually becoming a thing of the past even though certain minimum standards are still being maintained. They also have editorial committees of eagle-eyed scholars who crave for excellence.

Oxford University Press established in 1585 is among the oldest university presses. It has its own type foundry and manufacturing plants. Cambridge University Press established in 1521 was formally licensed to operate in 1534. John Hopkins University Press established in 1878 is the oldest American university press while the Ibadan University Press which was established in 1952 by the then University Librarian Mr. John Harris, is the oldest Nigerian university press. The IUP was started in a corner of the Library with a platen press, treadle operated, and cost the university twenty pounds in those days.

(d) REPRINT PUBLISHERS

These are publishers who buy lease plates of books which have run their course at the originally published price and then they reissue such titles in cheaper usually paperback editions. Grosset and Dunlop and Doubleday and Company are among the major reprint publishers in America. Aromolaran Publishing Company in Ibadan and Ilesha is the best known Nigerian publisher under this category.

(e) TECHNICAL PUBLISHERS

These specialise in science or in branches of engineering and highly specialized and costly ventures. They are usually funded by government bodies and philanthropic organisations. An example is The Rand Corporation in Santa Monica, California, USA. Such publishers are uncommon in the Third World and publications which come under this category often emanate from research institutes and go to university presses or are sponsored as the need arises.

(f) VANITY PUBLISHERS

They are also known as 'subsidy' or 'cooperative' publishers. They bring out books indiscriminately at the expense of the authors, who receive in return a royalty of up to 40% or the authors may simply take responsibility for the sale and marketing of their books. Much of vanity publishing is in poetry. Critical reviewers often ignore vanity publishing in poetry. Critical reviewers often ignore vanity publishers in developed countries but in the Third World where a conspiracy by the multi-national publishers may deprive the budding author of an avenue to be 'heard' or for him to teach his opinion, this category of publishers does flourish.

(g) AUTHOR-PRINTER-PUBLISHERS

These like the vanity publisher operate on a low budget and may own a small press where they publish usually low-brow literature 'how-to' textbooks for elementary and secondary schools. Such self-publication may be done to augment other commercial printing works. They are scattered around the Third World. Where academics publish under this category their works are usually not accepted as serious publications.

(h) COMMERCIAL PUBLISHERS

Like the author-printer-publisher the commercial publishers are engaged only in producing any works usually of any literary standard whose commercial value or potential is assured. Some of these publishers may be involved in pirating some of the works of the larger, well publishers. Their main motive is to make profit, not for the advancement

of learning. Sixty percent of their publications are on primary and secondary education.

(i) ACADEMIC PUBLISHERS

These combine all the attributes of the university presses, some of the textbook publishers and of the technical publishers. Essentially all the publishers in the world may claim to be publishers of academic works but in reality they are not. The academic press is one in which at least sixty percent of its publications are in the area of tertiary and scholarly writing and whose primary motive is the advancement of knowledge irrespective of whether it makes profit or not. It deals with works of creative merit and those of original research and scholarship. They are similar to university presses.

1.6 SPECIAL BOOKS FOR THE HANDICAPPED

In all of the above no specific attention is given to groups of readers who require special books to be able to live like everyone else. Children's books belong to this category of special books which require priority attention in order to create in the minds of children the awareness of and desire to use this most fundamental of the instructional media. Perhaps more important is the need to develop materials for handicapped children. Apart from the general class of children's books there is a specific need for more publishing to be done in this area to cover the needs of mentally retarded children, the blind, the deaf and those suffering from developmental dysphasia. The blind require books in braille, talking books and tactile books. Those children whose sight has not been completely impaired require books with bold print. For the deaf who depend solely on sign language, books that use sign language are what they require. Children who are generally retarded, from the idiot, moron to the mongoloids, require easy reading books. Children with delayed speech and language (aphasia) or are generally retarded mentally need simple picture books. Those who suffer from dialexia also require picture books. In spite of the increasing number of persons afflicted by these disabilities, publishing in the area of special books is still grossly inadequate. It is important, however, to point out that such publications are usually very expensive and difficult to produce. They require special techniques and machinery. Book illustrators and designers have to take into account the special needs of these handicapped children in order that the books may be useful. This in turn will enrich the stock of human knowledge and improve both learning and communication among all classes of the human race.

1.7 PROBLEMS AND CONSTRAINTS IN BOOK DEVELOPMENT IN AFRICA

Book publishing as we have already seen is a long process that can be compared to a minefield. Any error in the process, will lead to a financial loss, which in times as difficult as our present generation could have serious repercussions. However, large publishing houses are usually able to absorb some of the losses that may arise from an error within the process.

As Philip G. Altbach (1978:490) has pointed out: 'It is not enough for an author to write a manuscript. There must be technical means of transmitting that manuscript into a book, the editorial expertise to coordinate the process, the means of distribution and promotion, and a readership interested in reading the products of research and intellectual work'.

Thus several problems face the book publishing industry especially in the Third World. Chief among these are language, finance, shortage of both technical equipment and manpower, high cost of products and materials, among others.

These problems are further developed by Hans M Zell (1982 : 56) when he writes about African book publishing in the following terms:

Publishing and book development in Africa must be seen and interpreted against a background of several social and infrastructural elements. These include: a small per capita income in most countries, a vast diversity of languages, a low rate of literacy, an insufficient number of retail outlets, high customs tariffs on essential printing equipment and supplies and severe balance of payments problems in many African nations.

And again Zell (1982 : 56) points out that

... the diversity of languages in Africa creates special problems for African publishers...decisions on language policy will always have a profound influence on future publishing development in Africa.

Language is a serious problem the world over. Multilingualism becomes a bridge in solving this problem. Most books in Africa are published in the major colonial languages namely, English, French, Portuguese, Spanish and German. However more titles are emerging in Arabic spoken in most of North Africa, Swahili used in East and Central Africa, Hausa spoken in parts of West Africa and other local languages like Yoruba, Igbo and Efik. In very many cases much is lost because the 'foreign' language used is inaccessible to a majority of the population. Many books in translations lose much of their original spirit and fervour. Even so translations deals are not easily negotiated because of copyright problems especially if the original publisher does not have a representative in the second country. Also another related problem of a serious nature is the evolution of new orthographies for the emergent languages that are just

going into printing. All these are formidable adjuncts to the linguistic problems which tend to hamper book development in many parts of the world. Large single language communities like in the United States have fewer problems related to this. Perhaps their main concern is in dealing with translations rather than literacy, orthography and second or third language problems.

The next problem is that of shortage of resources in terms of professional and skilled workers in the industry. There are in the Third World few experienced authors since training facilities for them as well as managers, editors and other workers are inadequate. In Nigeria, for example, most training programmes are done abroad.

Quite related to this is the constraint caused by lack of equipment and machinery for publishing. Until recently nearly all the independent African countries depended for all their paper needs on the developed nations. No country in the developing world manufactures modern printing machines. Even ink is imported along with ancillary or support raw materials like chemicals. It is also difficult to even bring in books printed abroad. So the local publisher has the problem of getting his work to the market because the local printing industry is afflicted by chronic lack of foreign exchange to bring in equipment and spare parts; and when he prints abroad he cannot bring the books in because of the same foreign exchange restriction. Even when there is money the high cost of books and printing materials has virtually assured that some of his wares would remain almost perpetually on the bookstands because of the high cost he has to fix so as to recoup his expenses.

Lack of adequate financial outlay also hampers the development of publishing in the Third World. Publishers cannot invest or take risk in some publishing ventures because a failure could wreck their businesses. Apart from the slow pace of book distribution the publisher lacks storage facilities and this could lead to heavy losses where books are destroyed either by pests or by the elements.

Low sales resulting in low financial returns has a snowball effect on the distribution outlets like bookstores, book clubs and even public and institutional libraries which are gradually losing their ability to purchase new titles. Even at times low-priced editions issued by subsidiary companies may bring about financial losses to the main companies.

The low literacy rate in many parts of the Third World greatly affects the book trade. Most of these societies are gradually evolving from their oral culture to the reading or literate culture. This is a serious problem because interest in reading is directly proportional to the growth in publishing. A highly literate culture breeds a strong publishing industry.

Related to the above problem is that of the lack of good manuscripts and problems of procurement. Well written manuscripts which do not call for rewriting or intensive revision and editorial work are hard to come by in the publishing house. This, of course, is also related to the lack of

adequate training facilities for budding authors and writers.

Also of great importance is the copyright problem which may arise from references made to other works or works published elsewhere for which a right has not been obtained for the new publisher. This problem has brought about a rather serious problem for Third World publishers, that of book piracy. Most African books published in Africa are pirated by East Asian, American and European countries as well as countries in Africa. As has been mentioned earlier, this brings about financial losses to the owners of the copyright. But in some cases, because of the non-existence of copyright clearing-houses to facilitate the granting of licences and rights to publish material originally produced in other countries, much difficulty persists in many developing countries where such rights are required and where there is ignorance of the laws and procedures. Many countries subscribe to the Berne Convention on Copyright Laws, (1886) as well as the Universal Copyright Convention (Geneva) but unfortunately violations of these laws persist in all countries including the most developed ones because of some of the difficulties that may be encountered in establishing cases against suspected offenders or violators of the laws.

Finally, in many developing countries there is a dearth of a well coordinated book development and production policy. In as many cases the policies are glorious pontifications which some of the policy-makers have shown no desire to implement. And where there is a desire there are usually not enough funds to execute such policies. In spite of the encouragement given by Unesco to many countries towards the establishment of such councils, there has not been enough in terms of concrete achievements in this regard.

But rather individual efforts or efforts of national publishers association have helped greatly in this regard. Yet as Douglas, P Pearce (1982 : 20) has pointed out, book development councils

'could be of considerable use to textbook development organisations not only in helping with planning at a national level but also in providing a platform where the various bodies with interests in textbooks could voice their ideas and opinions and thus achieve a greater degree of harmony, understanding, and cooperation between them.'

Book development and production is an activity which goes beyond rhetoric. These countries have not yet reached their nadir of despair and citizens still hope that a time will come when their country's book policy is properly executed.

1.8 BOOK EDITING AS A FORM OF MEDIATED COMMUNICATION

Book editing is a gatekeeping process in which the editor is engaged in selecting the 'best' manuscripts and then shifting the chaff from the mass of information provided in the chosen manuscript, rearranging

chapters, altering headings and subheadings, correcting spelling, punctuation and stylistic errors in keeping with the house style, generally reorganising (if necessary) the text and seeing to it that the final product meets the required standard and expectations of the reading public. The man who does this job is usually referred to as the copy editor, desk editor or manuscript editor while his counterpart in journalism is the copy reader.

Two types of editorial work is carried out in the publishing house namely, Mechanical editing and Substantive editing.

✓Mechanical editing involves the stringent scrutiny of the copy or manuscript to impose consistency of spelling, all aspects of punctuation, agreement of verbs with their subjects, and numbers given as figures or written out. In carrying out this task the copy editor is guided by his house style book or manual. ✓Substantive editing involves the more delicate task of rewriting, reorganizing, looking out for discrepancies in facts repetitions or suggesting other ways in which the materials may be more effectively presented. The two aspects of mediation are usually carried out by different persons. In some cases one man may be responsible for the task and in this case he would be doing the two tasks simultaneously or may take one aspect after the other.

Copy editing is the most important and most time-consuming task. It requires close attention to every detail in a manuscript, a thorough knowledge of what to look for and of the style to be followed, and it calls for the ability to make quick, logical, and defensible decisions on matters of style and fact. This process involves the general examination or overview of the manuscript, that is, a quick reading to know the amount of editing to be done. The copy editor would at this stage be able to estimate the amount of time that he requires to complete the editing.

To be able to do this the editor needs to read at least twenty-five pages and closely scrutinize the footnotes, bibliography, tables, appendices and other schemes used in the manuscript in order to have a fairly realistic estimate.

Queries addressed to the author should be done on separate slips of paper and should be devoid of naivety nor sound pedantic. Only essential issues bordering on matters of correctness of information and consistency in language use and repetitions should be brought up. And these should be done without a tinge of humour. Other errors in spellings and grammar should be corrected without recourse to the author.

In mechanical editing, the editor should handle one class of material at a time. Beginning with the text itself and then edit the other classes together, namely, footnotes, charts tables, legends, bibliography, appendices, other notes. When this is done, it is easier to quickly pick out stylistic variations which may affect the quality of the work.

Perhaps, it would not be over emphasizing the obvious if we point out at this stage that any editor worth his salt should have a good stock of reference books ranging from a variety of dictionaries, thesauri,

encyclopaedias (perhaps in the library), book of quotations, facts, records and should be conversant with the style sheet of his company where there is one. All of these make the task of editing easier and less vigorous.

But in spite of the standard universal practices adopted everywhere the current difficulties afflicting the world economies have made nonsense of the concept of standard practices. Many books now published in the Third World and elsewhere do not meet the standard presentation format.

1.9 PARTS OF A BOOK*1

Generally, a book consists of three major divisions namely, the *front matter* or *preliminaries*, the *text* and *back matter*.

1. The front matter serves as a map to the contents and general nature of the book. In standard book the component parts usually appear in the order as set out below:

1. Half-title (or bastard title) is usually the page with the roman numeral; this is the right hand page or recto
2. Series title (or Advertising Card) or List of contributors, Frontispiece or Blank. This is P. ii and it is on the left hand side (verso)
3. Title page p. ⁱⁱⁱ111 (recto)
4. Copyright notice/information. This page may also contain information on publishing history, International Book Number and other book numbers, publishers name and address (colophon) description of typeface etc p. iv (verso)
5. Dedication (or Epigraph) p. v (recto)
6. Blank p. vi
7. Table of Contents p.vii (recto) This may extend to two pages
8. List of illustration/plates p. ix (recto)
9. List of tables/charts p. x recto
10. Foreword (recto)
11. Preface (recto)
12. Acknowledgements (if not part of the preface) recto
13. Introduction (if not part of the text) (recto)

II THE TEXT

14. First text page (introduction or chapter 1) p. 1 or second book half-title, or first part title p.1

Much of the material here is adapted from *A Manual of Style* 12e University of Chicago Press, 1969 1969 (pp 126 -) and William Dana Orcult 'The Anatomy of the Book' in P.A. Bennet (ed) *Book and Printing*, Cleveland: The World Publishing Co. 1951 pp 160-168

15. Blank p. 2
16. First text page p. 3

III. BACK MATTER

17. Appendices (recto)
18. Notes if used instead of footnotes (recto)
19. Glossary (if necessary) (recto)
20. Bibliography (recto)
21. Indices

1.10 CHARTER OF THE BOOK

The General Conference of Unesco in considering the importance of books to mankind generally proclaimed 1972 International Book Year with the theme 'Books for all' and in furtherance of the following charter of the Book.

This charter contained the following articles:

1. Everyone has the right to read
2. Books are essential to education
3. Society has a special obligation to establish the conditions in which authors can exercise their creative role.
4. A sound publishing industry is essential to national development.
5. Book manufacturing facilities are necessary to the development of publishing.
6. Booksellers provide a fundamental service as a link between publishers and the reading public.
7. Libraries are national resources for the transfer of information and knowledge, for the enjoyment of wisdom and beauty.
8. Documentation serves books by preserving and making available essential background material.
9. The free flow of books between countries is an essential supplement to national supplies and promotes international understanding.
10. Books serve international understanding and peaceful cooperation.

1.11 TYPE FACES

Not many book users ever take notice of the nuances of type faces printers use in book production. Quite a large number are unaware that such differences exist, even among the most ardent of bibliophiles. Yet there is so much to know about these types which give us so much pleasure or displeasure when we read a book.

Printers use different kinds of type faces to produce a book. The choice of a particular type face may depend on the resources available to the printer, the type of manuscript and mode of presentation, dimensional, tectonic and visual properties of the book as envisaged by both the author

and the publisher. Some of the well-known types include the following:

- (i) Baskerville — a fine transitional face named after the 18th century English printer.
- (ii) Bembo — a fine Venetian old face revived by the English Monotype. It was cut before 1500 by Francisco Griffo of Bologna, the designer responsible for the first italic type which was used in 1506 and named after Pietro Bembo, the humanist scholar who later became cardinal and secretary to Pope Leo.
- (iii) Bodoni Book — is a light weight rendering of the popular A.T.F. Bodoni. It is widely used in the US for book and periodical composition. It was introduced in 1910 as a version of Giambattista Bodoni's principle of modern letter design. It gains in reading ease because of its lessened degree of contrast between its thick and thin lines.
- (iv) Caslon — described as 'the finest vehicle for the printed conveyance of English speech that the art of the punch-cutter has yet devised'. It is an 18th century style which has undergone a lot of modifications, 'improvement and refinement' at the hands of succeeding generation of type founders and typophiles.
- (v) Centaur — It is an Italian Renaissance face designed by Bruce Rogers which was cut by Robert Wiebking of Chicago in 1914, in the 14 point size. It was recut by English Monotype in 1929 and D. B. Lepike characterised it as 'one of the best Roman founts yet designed in America'. There is no Italic form of Centaur but Frederic Warde has designed an italic Arrighi for it.
- (vi) Eldorado — a Linotype face designed by W. A. Dwiggins was completed in 1951. It retains in its letter anatomy something of the treatment of curves, arches and junctions.

Other Type Faces are:

Bell, Caledonia, Deepdene, Electra, Emerson, Fairfield, Garamond, Gill Sans, Granjon; L Janson, Monticello, Perpetua, Poliphilus and the popular Times Roman which was designed by Stanley Morison for the *London Times* and was first used in that newspaper. Its masculine simplicity, directness of design and excellent colour makes it exceptionally useful for periodicals and general commercial work. The basic design objective of maximum legibility in minimum space has resulted in the larger structure that makes each point size seem the equivalent of a larger size in most other types.

1.12 ELEVEN POINTS TO NOTE ABOUT BOOK DESIGN (AFTER ARMITAGE 1951)

- (i) Allow the subjects of a book to determine its design and format.

- (ii) Design a book for effortless reading, utilizing the format to enhance or interpret the text.
- (iii) Use the prime materials — type, paper and space — to achieve your results. Meaningless decorations disclose the designer's poverty of invention.
- (iv) Simplicity is the best policy. Simple is beautiful.
- (v) Make no attempt to design every page so that type and space may have their natural rhythm.
- (vi) Understand the text, know your primary aims and let form follow function.
- (vii) A brilliantly designed book can save a dull or mediocre text and a poorly designed book can reduce the significance of a good text.
- (ix) A page of type can be a thing of unique arresting beauty.
- (x) Mere type legibility is to a book as mere shelter is to architecture.
- (xi) Book design should be a synonym for the arrangement and integration, type and space.

REFERENCES

Altbach, Phillip G., 'Scholarly Publishing in the Third World' Library Trends, vol. 26 No. 4 Spring 1978

A Manual of Style, University of Chicago Press, Chicago 12e, 1969

Armitage, Merle, 'Notes on Modern Printing' in P. A. Bennet [ed] Books and Printing, Cleveland: The World Publishing Company, 1951

Barker, R. E. Books for All, Paris: Unesco, 1956

Bennet, P.A. [ed] Book and Printing, Cleveland: The World Publishing Co 1951

Book, 'Professionalism in Nigerian Publishing: Myth or Reality?', Ikeja: Booklinks Ltd., Maiden issue 1988

British Publishers Association, Introduction to Book Publishing, Book House Training Institute, London, 2e 1981

Carnie, R. H. 'Samuel Edgerly: Printer in Calabar, 1846—1857 in
Studies in Bibliography vol. 26, 1974

Encyclopaedia International, New York: Grolier of Canada Limited, 1982

X *Escarpit, Ronald, Sociology of Literature 2e* London: Frank Cass, 1971

Garnett, Porter, 'The Ideal Book in P A Garnett[ed] *Book and Printing*,
Cleveland: The World Publishing Co, 1951

Orcutt, William Dana, 'The Anatomy of the Book' in P A Bennett [ed]
Book and Printing, Cleveland: The World Publishing Co. 1956

Pearce, Douglass, *Textbook Production in Developing Countries* Paris:
Unesco, *Studies in Books and Reading* No. 7 1982

Zell. Hans M *African Publishing Comes of Age as Small Firms Break
Books Monopoly* in *New African* magazine June, 1982

REVIEW QUESTIONS

1. What is a book? what are its defining properties?
2. What are the principal functions of books? How correct is it to say that the book is a mass medium?
3. Lead a visitor through the various departments of a publishing house.
4. Show the differences among five of the different types of publishing.
5. Discuss the problems of book publishing in Nigeria.
6. What are the key parts of a book? What roles do book design and type faces play in book publishing?

