

1: AUTHORS & PRINTERS DICTIONARY, F Howard Collins , Henry Frowde | eBay

Authors' & printers' dictionary [microform]: a guide for authors, editors, printers, correctors of the press, compositors, and typists, with full list of abbreviations: an attempt to codify the best typographical practices of the present day [Reprint].

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2: A Dictionary of Printers and Printing - Charles Henry Timperley - Google Books

Authors' and Printers' Dictionary A Guide for Authors, Editors, Printers, Correctors of the Press, Compositors, and Typists, With Full List of Abbreviations by Frederick Howard Collins A Guide for Authors, Editors, Printers, Correctors of the Press, Compositors, and Typists, With Full List of Abbreviations.

As with the automobile , telephone , and telegraph , a number of people contributed insights and inventions that eventually resulted in ever more commercially successful instruments. Historians have estimated that some form of typewriter was invented 52 times as thinkers tried to come up with a workable design. In an Italian printmaker, Francesco Rampazetto, invented the scrittura tattile, a machine to impress letters in papers. The patent shows that this machine was actually created: He also invented carbon paper to provide the ink for his machine. Burt and his promoter John D. Sheldon never found a buyer for the patent, so the invention was never commercially produced. Because the typographer used a dial, rather than keys, to select each character, it was called an "index typewriter" rather than a "keyboard typewriter. By the mid century, the increasing pace of business communication had created a need for mechanization of the writing process. Stenographers and telegraphers could take down information at rates up to words per minute, whereas a writer with a pen was limited to a maximum of 30 words per minute the speed record. It was an advanced machine that let the user see the writing as it was typed. In that same year the Brazilian emperor D. Pedro II , presented a gold medal to Father Azevedo for this invention. Many Brazilian people as well as the Brazilian federal government recognize Fr. Azevedo as the inventor of the typewriter, a claim that has been the subject of some controversy. Hansen Writing Ball[edit] Main article: Rasmus Malling-Hansen of Denmark invented the Hansen Writing Ball , which went into commercial production in and was the first commercially sold typewriter. It was a success in Europe and was reported as being used in offices in London as late as According to the book Hvem er skrivekuglens opfinder? Who is the inventor of the Writing Ball? Malling-Hansen placed the letters on short pistons that went directly through the ball and down to the paper. This, together with the placement of the letters so that the fastest writing fingers struck the most frequently used letters, made the Hansen Writing Ball the first typewriter to produce text substantially faster than a person could write by hand. The Hansen Writing Ball was produced with only upper-case characters. The Writing Ball was used as a template for inventor Frank Haven Hall to create a derivative that would produce letter prints cheaper and faster. On the first model of the writing ball from , the paper was attached to a cylinder inside a wooden box. In , the cylinder was replaced by a carriage, moving beneath the writing head. Then, in , the well-known "tall model" was patented, which was the first of the writing balls that worked without electricity. Malling-Hansen attended the world exhibitions in Vienna in and Paris in and he received the first-prize for his invention at both exhibitions. Soule in Milwaukee, Wisconsin , although Sholes soon disowned the machine and refused to use, or even to recommend it. It looked "like something like a cross between a piano and a kitchen table. Remington and Sons then famous as a manufacturer of sewing machines to commercialize the machine as the Sholes and Glidden Type-Writer. This was the origin of the term typewriter. Remington began production of its first typewriter on March 1, , in Ilion, New York. As with most other early typewriters, because the typebars strike upwards, the typist could not see the characters as they were typed. Index typewriter[edit] A Mignon Model 4 index typewriter from Coming into the market in the early s, [26] the index typewriter uses a pointer or stylus to choose a letter from an index. The pointer is mechanically linked so that the letter chosen could then be printed, most often by the activation of a lever. The index typewriter was briefly popular in niche markets. Although they were slower than keyboard type machines they were mechanically simpler and lighter, [26] they were therefore marketed as being suitable for travellers, [26] and because they could be produced more cheaply than keyboard machines, as budget machines for users who needed to produce small quantities of typed correspondence. Standardization[edit] By about , the "manual" or "mechanical" typewriter had reached a somewhat standardized design. There were minor variations from one manufacturer to another, but most typewriters followed the concept that each key was attached to a typebar that had the corresponding letter molded, in reverse, into its striking head. When a key was struck briskly and firmly, the typebar hit a ribbon

usually made of inked fabric, making a printed mark on the paper wrapped around a cylindrical platen. The platen was mounted on a carriage that moved left or right, automatically advancing the typing position horizontally after each character was typed. A small bell was struck a few characters before the right hand margin was reached to warn the operator to complete the word and then use the carriage-return lever to shift the paper back to the beginning of the next line. What was typed was not visible until a carriage return caused it to scroll into view. The difficulty with any other arrangement was ensuring the typebars fell back into place reliably when the key was released. This was eventually achieved with various ingenious mechanical designs and so-called "visible typewriters" which used frontstriking, in which the typebars struck forward against the front side of the platen, became standard. One of the first was the Daugherty Visible, introduced in 1878, which also introduced the four-bank keyboard that became standard, although the Underwood which came out two years later was the first major typewriter with these features. This key physically "shifted" either the basket of typebars, in which case the typewriter is described as "basket shift", or the paper-holding carriage, in which case the typewriter is described as "carriage shift". The result is that each typebar could type two different characters, cutting the number of keys and typebars in half and simplifying the internal mechanisms considerably. Before the shift key, typewriters had to have a separate key and typebar for upper-case letters; in essence, the typewriter had two keyboards, one above the other. With the shift key, manufacturing costs and therefore purchase price were greatly reduced, and typist operation was simplified; both factors contributed greatly to mass adoption of the technology. Certain models, such as the Barlet, had a double shift so that each key performed three functions. These little three-row machines were portable and could be used by journalists. However, because the shift key required more force to push its mechanism was moving a much larger mass than other keys, and was operated by the little finger normally the weakest finger on the hand, it was difficult to hold the shift down for more than two or three consecutive strokes. The "shift lock" key the precursor to the modern caps lock allowed the shift operation to be maintained indefinitely. Tab key[edit] To facilitate typewriter use in business settings, a tab tabulator key was added in the late nineteenth century. Before using the key, the operator had to set mechanical "tab stops", pre-designated locations to which the carriage would advance when the tab key was pressed. This facilitated the typing of columns of numbers, freeing the operator from the need to manually position the carriage. Character sizes[edit] In English-speaking countries, ordinary typewriters printing fixed-width characters were standardized to print six horizontal lines per vertical inch, and had either of two variants of character width, called "pica" for ten characters per horizontal inch and "elite" for twelve. Some typewriters were designed to print extra-large type commonly double height, double width for labelling purposes. Classification numbers on books in libraries could be done this way. Color[edit] Some ribbons were inked in black and red stripes, each being half the width and running the entire length of the ribbon. A lever on most machines allowed switching between colors, which was useful for bookkeeping entries where negative amounts were highlighted in red. The red color was also used on some selected characters in running text, for emphasis. When a typewriter had this facility, it could still be fitted with a solid black ribbon; the lever was then used to switch to fresh ribbon when the first stripe ran out of ink. Some typewriters also had a third position which stopped the ribbon being struck at all. This enabled the keys to hit the paper unobstructed, and was used for cutting stencils for stencil duplicators aka mimeograph machines. An agreement with Remington in 1888 saw production transferred to Remington, and a further agreement in 1892 allowed Underwood to produce it as well. A "noiseless" typewriter has a complex lever mechanism that decelerates the typebar mechanically before pressing it against the ribbon and paper [32] in an attempt to dampen the noise. It certainly reduced the high-frequency content of the sound, rendering it more of a "clunk" than a "clack" and arguably less intrusive, but such advertising claims as "A machine that can be operated a few feet away from your desk &€" And not be heard" were not true. Electric designs[edit] Although electric typewriters would not achieve widespread popularity until nearly a century later, the basic groundwork for the electric typewriter was laid by the Universal Stock Ticker, invented by Thomas Edison in 1874. This device remotely printed letters and numbers on a stream of paper tape from input generated by a specially designed typewriter at the other end of a telegraph line. Early electric models[edit] Some electric typewriters were patented in the 19th century, but the first machine known to be produced in series is the Cahill of 1888. Like the manual Blickensderfer

typewriters, it used a cylindrical typewheel rather than individual typebars. The machine was produced in several variants but apparently it was not a commercial success, for reasons that are unclear. This machine was used for the first commercial teletypewriter system on Postal Telegraph Company lines between Boston and New York City in 1868. In 1874, after returning from Army service, he produced a successful model and in 1875 turned it over to the Northeast Electric Company of Rochester for development. After some 2,000 electric typewriters had been produced, Northeast asked Remington for a firm contract for the next batch. However, Remington was engaged in merger talks which would eventually result in the creation of Remington Rand and no executives were willing to commit to a firm order. Northeast instead decided to enter the typewriter business for itself, and in 1878 produced the first Electromatic Typewriter. In 1907, Delco, a division of General Motors, purchased Northeast Electric, and the typewriter business was spun off as Electromatic Typewriters, Inc. In 1913, an electric typewriter was introduced by Varsity Corporation. It was called the Varsity, because a narrow cylinder-like wheel could be replaced to change the font. Not to be confused with later electronic typewriters, electric typewriters contained only a single electrical component: Where the keystroke had previously moved a typebar directly, now it engaged mechanical linkages that directed mechanical power from the motor into the typebar. In 1938, IBM announced the Electromatic Model 04 electric typewriter, featuring the revolutionary concept of proportional spacing. By assigning varied rather than uniform spacing to different sized characters, the Type 4 recreated the appearance of a printed page, an effect that was further enhanced by including the innovation of carbon-film ribbons that produced clearer, sharper words on the page.

3: Catalog Record: Author's & printer's dictionary; a guide for | Hathi Trust Digital Library

authors' and printers' dictionary a guide for authors, editors, printers correctors of the press compositors and typists by f. howard collins with the assistance of.

The words "Samuel Johnson" and "English Language" were printed in red; the rest was printed in black. The preface and headings were set in 4. This first edition of the dictionary contained a 42,word list, to which only a few more were added in subsequent editions. The authors most frequently cited by Johnson include Shakespeare , Milton and Dryden. Unlike most modern lexicographers , Johnson introduced humour or prejudice into quite a number of his definitions. Among the best-known are: Unlike all the proto-dictionaries that had come before, painstaking care went into the completeness when it came not only to "illustrations" but also to definitions as well: But that soon proved unwieldy, unprofitable, and unrealistic. A convulsion of the lungs, vellicated by some sharp serosity. It is pronounced coff". Much of his dictionary was prescriptivist. In spite of its shortcomings, the dictionary was far and away the best of its day. In the latter it received an eight-page notice". His financial uncertainties continued. He gave up the house in Gough Square in March , probably for lack of funds. Yet, just as Johnson was plunging into another trough of despondency, the reputation of the Dictionary at last brought reward. The pension did not make him rich, but it ensured he would no longer have to grub around for the odd guinea. Perhaps the loudest of them was John Horne Tooke His Classical leanings led him to prefer spellings that pointed to Latin or Greek sources, "while his lack of sound scholarship prevented him from detecting their frequent errors". For example, he preferred the spelling ache over ake as he wrongly thought it came from the Greek achos. Some of his spelling choices were also inconsistent: Johnson established both a methodology for how dictionaries should be put together and a paradigm for how entries should be presented. Anyone who sought to create a dictionary, post-Johnson, did so in his shadow. So firmly established did it swiftly become that any request for "The Dictionary" would bring forth Johnson and none other. This was no empty commendation. It is no surprise that his friend Giuseppe Baretta chose to make the Dictionary the model for his Italianâ€™English dictionary of , and for his Spanish dictionary nearly two decades later. His work was translated into French and German. For Americans in the second half of the eighteenth century, Johnson was the seminal authority on language, and the subsequent development of American lexicography was coloured by his fame. Often it is a matter of historicizing language: The first was the Folio edition, which came in two large volumes on 4 April. The folio edition also features full literary quotes by those authors that Johnson quoted, such as Dryden and Shakespeare. It was followed a few weeks later by a second edition published in weekly parts. The third edition was published in , but it was the fourth, which came out in which included significant revisions by Johnson of the original work. The abridged version did not feature the literary quotes, just the author quoted. This made it cheaper to produce and buy. It sold over a thousand copies a year for the next 30 years bringing "The Dictionary" to the reach of every literate home. The entire first Folio edition is available on A Dictionary of the English Language [39] as an electronic scan. The Preface to the Dictionary is available on Project Gutenberg.

4: Author's and printer's dictionary (Oxford University Press,).htm

Authors And Printers Dictionary has 53 ratings and 2 reviews. Karen said: A fantastic reference book for every writer and/or editor - this book makes it.

5: A Dictionary of the English Language - Wikipedia

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6: Authors And Printers Dictionary by Frederick Howard Collins

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7: Authors' & printers' dictionary | Open Library

Excerpt from Authors' and Printers' Dictionary: A Guide for Authors, Editors, Printers, Correctors of the Press, Compositors, and Typists, With Full List of Abbreviations HE present edition has been revised under my direction M r. E. Howard Collins having died on Nov. 16,

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Authors' & printers' dictionary; a guide for authors, editors, printers, correctors of the press, compositors, and typists, with full list of abbreviations; an attempt to codify the best typographical practices of the present day.

9: Authors' and Printers' Dictionary

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