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1918

FIRST STEPS IN JOB COMPOSITION

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BROUGHT THEM TOGETHER / /

FIRST STEPS IN JOB COMPOSITION

BY
CAMILLE DE VÈZE



PUBLISHED BY THE COMMITTEE ON EDUCATION
UNITED TYPOTHETAE OF AMERICA
1918

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CHAPTER I

INTRODUCTORY

IT is presupposed that the apprentice has learned the correct manner of standing squarely before his case, so that his movements may be free and evenly timed. His feet should be fairly close together on the floor. If he has gotten into the habit of resting one foot on one of the bottom cases of his frame he should correct himself of that habit, for he will be more tired at the end of the day than if he had distributed his weight evenly on both feet. It may seem that elevating one foot is a relief, but practical tests have proven that at the best it is only a temporary relief, and, like all temporary reliefs, it is followed by a reaction.

Standing on both feet will keep one from becoming round-shouldered, and will prevent that slouchy appearance which makes one look lazy.

It is presupposed that the apprentice has learned the case and the names of faces of the majority of the types in the office where he is apprenticed, and that he can readily distinguish a *p* from a *d*, and an *n* from a *u*.

It is presupposed that he has been taught that the left (or stick) hand should follow the right (or pick up) hand rather closely, so that the right hand will not have to travel any further than necessary. If he has not been taught that trick he should try it and he will soon be con-

vinced of the advantage of it. To do this comfortably one's elbows should be about level with the front of the case.

He no doubt has been taught to see the nick in the letter *before* he touches it; many compositors do not look at the nick until the letter is in their fingers, and have to turn the letter around before it is ready to be dropped into the stick. Each letter should be seized lightly by the thumb and first two fingers, in such a way that a slight manipulation by the fingers places it in position for the stick; the compositor should not have to turn the letters in the fingers.

He should also be sure not to acquire false motions; these are of many kinds, all wasting time. Some compositors pick up the letter and bring it up to the stick; they then bring the hand, still holding the letter, as far as the box from which it was taken and once more they carry it back to be deposited in the stick. To a casual observer they seem to be working very rapidly, but in the final count their production is poor. This is the most prevalent false motion, but there are many others to be guarded against; the peculiar part of them all is that the compositor who has acquired false motions never realizes that he has. The same thing holds good in all operations. Don't pick up a lead or a quad or a quoin unless you are fairly sure it will fit. This does not mean that you should think a half hour before every operation, but a tiny pause for thought will more than counterbalance three or four frantic wasted motions.

It is presupposed that he has been taught that even justification is very necessary to insure good locking-up. It is impossible to lock up a form correctly if the matter is set with some lines so tight that it would seem as if a mallet had been used to drive in the last letter, and other lines so loose that they fall out in lifting matter from the

stick. Each line should be so justified that it will stand unsupported in the stick.

It is presupposed that the apprentice has been taught where to increase and where to decrease space in justifying, *i.e.*, increase space between two tall, straight letters, and reduce it between two curved or angle letters, or after a comma.

It is presupposed that he knows enough not to use a short lead in straight matter nor one that is too long; the latter will prevent the line above and below it from locking up correctly, and in the former case there is great danger that even if the stone-man manages to make a job lift the letters which should be held in place by the lead will shift while the form is running on the press. A compositor's responsibility does not end with "getting the job on the stone." Too many compositors now work on the unfair theory that "the stoneman will fix it."

It is presupposed that the apprentice has learned to take a fairly decent proof. There is no excuse at the present day for showing an author a mussy-looking proof. There are to-day so many good proof presses in use that a little intelligence and care will enable even a boy to take a good proof. He can even turn out a very fair proof by the old-fashioned planer and mallet method.¹

The apprentice, no doubt, has been taught or has learned by experience the advantages to himself and his co-workers of putting cases back where they belong. If he is in a well-regulated office where cases are correctly labelled with the name of the type, the rack number, and the case number in large, clear characters, there is no excuse for his not doing so. By adhering rigidly to this principle he will save his employer's time; for he can readily see how a man may lose many minutes walking around the room, scrutinizing every case until he has found the missing one. And

¹ See Text-book No. 5 of this series.

he will not only save his employer's time, but he will also save his fellow-workers' patience and reduce by one the many causes of irritability—a condition which never makes for good work.

WHEN asked by what means he had attained to so high a degree of knowledge, a wise man of the Persians replied: "What I did not know, I was not ashamed to inquire about. I inquire about everything."

CHAPTER II

SETTING A JOB

WHEN the apprentice is handed a piece of copy by his foreman he should look it over very carefully; read all the instructions, turning the copy over to make sure that additional items are not mentioned on the back; see that size is stated, and such other data as are absolutely needed. If it is a printed copy he should not take it for granted that a facsimile is wanted, for the author may have ordered a change in size or treatment.

When he has grasped in a general way the author's intent, and the copy is not a facsimile reprint, the next step should be to cut a piece of paper to the size indicated and draw an outline of the space which the type should occupy, always bearing in mind that it is better to have too much margin than too little, the latter being harder to remedy than the former.

If a border is to be used draw lines indicating the outer line and the inner line of the border. Inside of these border lines draw an outline of the actual type space.

In this space draw pencil lines indicating about where your principal type lines should come so as to produce good balance.

This sketch need not be drawn with rule and dividers, but it should be sketched as carefully and neatly as the apprentice can do it.

The next step should be to submit the sketch to the foreman for his approval regarding the treatment you intend to follow.

Consider well what type to use. To do this intelligently one should know what kind of stock the job is to be printed on, especially as at this time so many varied paper surfaces are called for, ranging from the high-finished coated to the corrugated surface of ribbed "Kraft" paper. One especial point to remember is: don't use shaded letters on stock with "fuzzy" surfaces.

After you have considered the stock the next point is to know in what color the type is to be printed. Black, the strongest color of all, should be taken as the standard of maximum color value and any reduction in the strength of the color should be met by an increase in the size of the type. To illustrate: if one were to use a modernized old-style letter of eight-point and print it in black, it would be fairly readable; but print this same size and face in orange or lavender and the letters would be difficult to read. Of course these are extreme cases and are used merely to illustrate the point. It would be better to sacrifice the relative value of display lines than to have any of the lines unreadable.

When an illustration is to be used consideration should be given to the selection of appropriate type. It would be bad taste to use Cheltenham bold with a fine vignetted illustration or hairline gothic with a solid background engraving. It is always unwise to set a job without the engraving as its later insertion is attended with additional labor; but when this must be done find out what kind of an engraving is to be used and its size.

Always give careful consideration to the subject-matter of the job, selecting a type face with regard to its appropriateness. For instance, a type face that would be good for a machine-shop circular might be very inappropriate in

a milliner's announcement even if the type face were one of the latest styles.

It frequently happens that a customer will specify and insist upon the use of a type face that is inappropriate for the purpose. In such cases instruction as to type faces to be used will be given by the foreman and such instructions, of course, must be followed.

The custom of ornamentation with florets is becoming obsolete, but it is wise to find out before beginning work whether or not an ornamental or a plain job is desired. Generally the foreman will give instructions on these points when the work is given out and he should be consulted in case he does not do so.

The apprentice is now ready for the purely mechanical part. The first step is making the measure. If there are many full lines of straight matter, of course the measure should be made to accommodate these lines; but if the job consists mainly of irregular centred lines it is better to make the measure wide enough to accommodate the longest line. This will avoid the unworkmanlike practice of building out the sides of a short measure with leads and slugs to accommodate an extra-long line. It is well also to consider the material in the shop, for sometimes there are plenty of slugs two or three ems longer than you would naturally use. This point is especially valuable when you are setting an open-spaced heading.

The next step is to begin the actual composition. The procedure will depend largely upon the kind of job to be done. If it consists chiefly of display lines of varying sizes or lengths having only a few lines of plain reading matter, the chief display lines should be set first and placed on a galley in approximately the position they are to occupy in the completed form. The minor lines should then be set and placed in their approximate positions. It is often wise not to take the time to justify your main display lines until

12 SUGGESTIONS CONCERNING DISPLAY

the other lines are chosen and put in place, for it sometimes happens that a larger or smaller type may be necessary. As the time needed to justify a display line is often greater than actually setting the letters, the advisability of this suggestion is at once apparent.

If, however, the composition consists chiefly of paragraphs of plain matter with a few display lines, set these paragraphs first and then add the required lines for display.

CHAPTER III

SPACING

NO feature is more important in job composition than careful spacing. There are many rules in vogue for spacing, but in practice it is sometimes difficult to follow any set rules because of the great variety in type faces and in the kinds of composition in which these faces are used.

Space Between Words

Take, for instance, a lower-case letter which is very wide : the natural deduction would be that a wide letter should have wide spacing, and yet that has been proven wrong in so many cases that the exceptions to the rule are almost as numerous as the cases where the rule would apply. An experiment was tried some years ago with fourteen-point Renner, a type designed by the late Theodore L. De Vinne. It is a very wide letter, though not as wide as Cheltenham wide or other intentionally extended letters. Being wider than normal types, it was supposed that at least an en quad should be considered normal spacing. A page was set according to that opinion ; it did not look well. The page was reset with a 3-to-em space as normal, and it looked better. Out of curiosity, Mr. De Vinne ordered the page again reset, using 4-to-em spaces as normal, violating the usual rule of wide-spacing a wide face. When the three pages were placed side by side it was agreed that the close-

spaced page was by far the best-looking as the words "hung together" better and yet were sufficiently spaced for legibility, disproving the generally accepted theory.

From many experiments with types of various widths the following rule may be made: "Do not wide-space lower-case." This applies more particularly to job composition, as the lines are often exposed and the disconnected appearance of the words is more noticeable than it would be in straight matter. Nothing looks worse than a line through which one could "drive a horse and cart." Don't do it, even if it will "square up" the lines; it would be better to run a thin card between each letter if the "squaring up" seems necessary. Example:

The bibliophiles of the twenty-second century will seek in the books of the twentieth for uneven spacing as the evidence of hand-set composition; thus the very carelessness of our workmen may, in time, be cherished and pointed out with pride as would be the slips of the file on a hand-wrought jewel.

Because of the wide spacing in the last line, which offends the eye on account of the comparatively close spacing of the line above, a half-point between each letter of the last line would be better—

of our workmen may, in time, be cherished and pointed out with pride as would be the slips of the file on a hand-wrought jewel.

Running a thin card through the line brings up a custom sometimes called "letter-spacing," but more generally known by compositors as

Interspacing

Interspacing is the placing of slight extra spaces between the letters of a word. The term "letter-spacing" is often used to describe this practice. Example:

This line is interspaced

This line is not interspaced

A good rule for interspacing lower-case should be "Don't do it." Interspacing is resorted to so often to avoid abnormally wide spacing between the words of a line that it has become an accepted practice of many compositors. Those who practise it defend the habit upon the ground that it is the less objectionable of two bad features met with in spacing. But is it? Look at a piece of matter in which there is an interspaced word, and that word will claim emphasis to which it has no right. Take out the interspacing and the word, even though it has more than normal space each side of it, will fall back into its correct unobtrusive place. Some good authorities insist that even in narrow measure, if it so happens that only one word can come into the line and that word does not fill, it is better to have space at each end than to interspace. This point is debatable, as the indentation of each end attracts attention to the word as though it were a displayed word and it gets undue emphasis. In such a case the interspacing would be the lesser evil.

Another objection to interspacing: in England interspacing is often used instead of italics, as there is in England a greater objection to italics than in this country. English printers claim, and somewhat justly, that italics in a page of perpendicular letters mar the symmetry. This may be a disputed esthetic point. Nevertheless, it is indisputable

that in printing works like theatrical plays, where stage directions are usually set in italics, some form of emphasis other than italics must be adopted to emphasize words in the text; interspacing is the natural medium. Example:

**CANDIDA. That can't be true. (To Monell.)
You didn't begin it, James, did you?**

G. BERNARD SHAW

This use of interspacing for emphasis is sometimes practised in this country. Interspacing, whether for emphasis or for other purposes, should not be done too freely. A safe rule is to avoid it wherever possible.

As with every rule, there are exceptions to this one. It sometimes happens that in open job composition set entirely in lower-case it is desired to give a line a little more emphasis, and yet a larger type would give it too much. A slight interspacing would solve this difficulty, but be careful not to get too much space, as the line would become disconnected, and nothing is worse than to have a piece of composition look "scrawly."

The interspacing of capital lines in job composition is frequently done, not for emphasis, but for more effective display. There are many times when careful interspacing will add to the legibility of type lines.

Thin Spacing Between Words

It is a good rule always to thin space black-letter, italic, and script. This rule not only has a good reason behind it, but it also has the authority of tradition, and if it is ever well to revere tradition, this is one of the cases.

Black-letter, so called on account of the amount of ink carried by the very thick stems of the letters, was modelled from the lettering used by copyists at the time of the

invention of printing from movable types, about the middle of the fifteenth century. (See Text-book No. 50.) Old manuscript writers called this peculiar pointed letter "Gothic." It is well to remember this fact, for architects and some bibliophiles still call this pointed letter "Gothic." To printers in America the name "gothic" means type that has no serifs, and many times compositors have been accused of not following instructions because of that peculiarity of nomenclature. In England what we know as gothic is called "sans-serif," *sans* being the French word for "without." This better name keeps the English compositor from falling into such misunderstandings.

Black-letter was used by Gutenberg in his forty-two-line Bible, by Fust and Schoeffer of Mainz in the Psalter, by Wynkyn de Worde in "Helyas." It was the first type used by Caxton.

Examples, either original or facsimile copies, can be seen in many cities at the principal libraries, and it would pay apprentices (and also journeymen) to see them. In all these works it will be seen that the words are set very closely and the beauty of the pages is enhanced by this very compactness. Printers can do no better than follow these models in setting Old English or black-letter.

Italic was designed by Aldus Manutius, of Venice, and first used by him in his edition of Virgil in 1501. It was modelled on the handwriting of Petrarch, and very little space was used between the words, perhaps in the desire to avoid the contractions which were considered permissible at that time. Whether that was the reason or not, the fact remains that the lines of Aldus' composition are spaced better than in much italic composition of the present.

Scripts, being imitations of handwriting, in which the first stroke of a word follows very closely the last stroke of the preceding word, should naturally be spaced in accordance with their models.

Special Spacing

You may occasionally have seen something like this:

214-6-8 Spring Street

and thought that Spring Street must be a very long thoroughfare to have twenty-one thousand houses on it; and after making a careful study discovered that it meant

214, 216, 218 Spring Street

This looks like an exaggeration but it actually has been printed that way.

Another and more common fault is the use of the hyphen unspaced between phrases in a display line such as

JOHN SMITH-FRANK JONES CO.

This looks as though Smith-Frank were the only words combined, whereas

JOHN SMITH - FRANK JONES CO.

does not give that impression; the introduction of the space on each side of the hyphen separates the names into two units.

In an exposed line in parentheses or brackets always use a space to separate them from the words.

How much better

(NEW YORK CITY)

looks than

(NEW YORK CITY)

In the latter example the parentheses look as though they belonged only to New and City instead of to the whole line as a unit.

These few cases are used merely to illustrate what a thinking compositor would avoid.

Careful attention should be paid to spacing a display line of capitals. The easiest way is to "run an en quad through the line"; but the fact that you have put equal space between the words does not always guarantee that the line will *look* evenly spaced in the printed result.

Take for example

KOSTER AND PANNARTZ, PRINTERS

and compare it with

KOSTER AND PANNARTZ, PRINTERS

The first line is spaced with one kind of space; in the second one a little space is taken out after the R on account of the tail of the letter and the line *looks* evenly spaced, although the type spaces are not equal.

Spacing Between Lines

It would be impossible to cover all points of this subject in this little treatise; only a few of the general principles will be mentioned.

All job composition may be divided into two classes: inscription and grouped. In the inscription style the spaces between all the lines appear alike. You will notice that the word *appear* is used. That is important to remember; for if actual even spacing is used between the lines the beauty of the inscription effect, which is in its uniform

color value, will be lost. Of course this applies only where different sizes of type are used.

The following rule might be laid down: *increase the leading by a quarter-point for every two points' increase in the face of the type*; but, like all rules, it does not fit all cases, for where a line is short the extra space is not always necessary to preserve uniform color value. Careful observation of various effects by the apprentice will enable him to tell fairly well how much he should vary the spacing.

Where the type is all of uniform size the leading should be uniform; it can be fairly close, or it can be rather wide, but it should never be more than the height of the face of the letter or the lines will look disconnected.

In the grouped style, as its name implies, lines which belong together are grouped with moderate space between the lines of the unit and the groups are separated by greater space. Example:

GROLIER CLUB

47 East 60th St.



Exhibition of Water-Colors

By William Blake

February, 1915

Exhibition of Mezzotints

From Von Siegen

to Barney

February, 1918

Care should be taken, however, not to separate the units too much, so that they seem to be falling apart.

This is the style that should be generally followed in job composition as it is more interesting to the average reader; it allows the various points to fix themselves in his mind without the concentrated effort demanded in separating the ideas which are intended to be conveyed to his mind. As job work is generally an appeal for the reader's interest, everything should be done to avoid any effort on his part.

On the same principle, a page of many paragraphs will hold interest as it is easier to read, whereas if the matter were all run into one long paragraph the reader would tire before he got half through.

Example showing, from an advertiser's standpoint, an “uninteresting” paragraph:

A line of inclined type as the heading of a paragraph or as a line of display at once attracts the eye. If quick arrest of attention is the only purpose, italic is wisely selected. Italic attracts by its unlikeness to the roman form about or below it.

The same matter rendered “interesting”:

A line of inclined type as the heading of a paragraph or as a line of display at once attracts the eye.

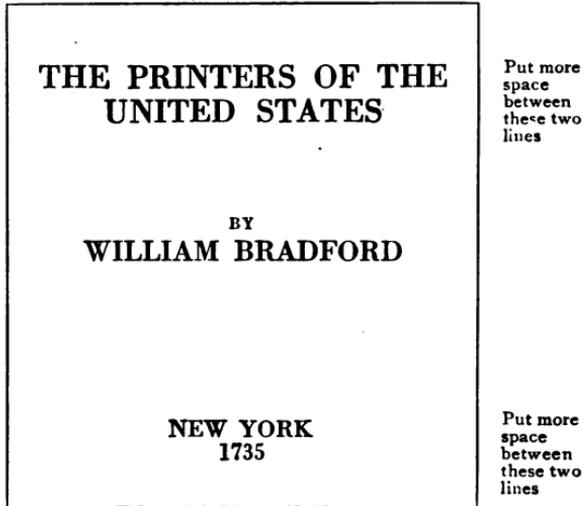
If quick arrest of attention is the only purpose, italic is wisely selected.

Italic attracts by its unlikeness to the roman form about or below it.

On the other hand, do not crowd the lines which form the unit too closely together. One often sees two or three lines of capitals spaced with a two-point lead in the middle

22 CAPITAL LINES JAMMED TOGETHER

of a lot of white space. The lines look as if something had smashed into them and jammed them together. Example:



The two top lines would look better if a two-point lead were put between them.

Spaces in Quad Lines

Construction is not all of the compositor's work; demolition is still a considerable factor.

Notwithstanding some type-casting machine makers' claim, distribution is still a necessity and, as in all branches of the trade, speed is second only to accuracy in importance. With this in view, in spacing out a line don't put the spaces between the quads, but between the type and the first quad; it will save the distributor's time if he does not have to seek the spaces but can lift and deposit several quads at one operation.

CHAPTER IV

CENTRED AND SQUARED STYLES OF COMPOSITION

SOME older compositors, who cannot see any good in what they have not been accustomed to in their earlier days, think of composition only in centred lines. Example:

**JOHN GUTENBERG
PRACTISED
THE ART
OF
PRINTING
FROM
MOVABLE TYPES
ABOUT 1439**

Younger compositors, who have been taught only the squared style, visualize display only in squared-up lines, even going to the extreme of spacing words like this example:

**C A X T O N
INTRODUCED PRINTING
I N T O E N G L A N D
I N 1 4 7 6**

Cultivate your taste so that it can appreciate the advantages of both styles of composition. It will enable you to turn out work that is not stereotyped in style.

Centred Style

The centred style, which by some moderns is considered not "artistic," requires more careful attention and study to preserve a well-balanced appearance than does the squared style; for the squared style naturally assumes the shape of the sheet, whereas the centred style does not necessarily do so.

The principal point in the centred style is to keep the weight well up so as to avoid the appearance, so often seen, of the lines falling off the bottom of the sheet—an effect called, by old printers, "losing its pants."

The bulk of the weight should be above the optical centre of the sheet. On the other hand, care should be taken not to get too little weight in the lower half of the sheet. The whole composition should be balanced around the centre, neither top-heavy nor over-weighted at the bottom. The judicious use of a heavier or lighter type in one line will often remedy that appearance if, on taking a proof, you see that you have not obeyed this fundamental principle.

Avoid having several long lines in close juxtaposition, for that would interfere with the easy grasping of the various points intended to be brought out by display lines. To avoid this divide one of the long lines into two; this will give the white space claimed by many experts, and with much good reason, to be more valuable than the actual type used.

Avoid catch-lines, for they generally compel too much white space between the lines, and when that feature is not objectionable, the job being widely spaced, they get

too much prominence. This prominence is often objectionable, for the words which are so treated are generally unimportant words. How much better

**BENJAMIN FRANKLIN IS
THE PATRON SAINT OF THE PRINTERS
OF AMERICA**

looks than

**BENJAMIN FRANKLIN
IS
THE PATRON SAINT
OF
THE PRINTERS
OF
AMERICA**

The first illustration conveys the idea of one phrase, which is correct, while the second chops it into several phrases, which is not the intention.

There is a following of advertising men who make a fetish of dividing all lines so that each line will carry a complete thought, and who will break lines without any consideration of typographical balance. There is merit to their belief, but absolute adherence to this practice will often cause an appearance repellent to the eye; in which case the thought expressed is of no avail, for no one will read what is repellent to the eye. *Let good judgment, therefore, be your guide.*

There are cases, however, where the use of a catch-line is of advantage to emphasize more than one point; but the rule to avoid catch-lines is one which may be followed to advantage in the great majority of cases.

Above all, avoid the repetition of the same word as catch-lines, which was considered good form years ago. In cases where such a condition arises it is better to run in all the matter and resort to a squared treatment.

Lines of nearly but not quite the same length are objectionable; where this condition occurs it is better to make the two lines of exactly the same length by judicious spacing. Examples:

**INFERIOR WORKERS
BLAME THEIR TOOLS**

**INFERIOR WORKERS
BLAME THEIR TOOLS**

Squared Style

“Squared” style was introduced about 1900 and for a time almost displaced the “centred” style, partly on account of its merit, but more on account of its novelty. Naturally it was overdone. Its devotees spaced out everything to full lines, putting excessively wide spaces between letters. Their contention was that it had precedent in the pages of many books printed in the Elizabethan period. They would insist that

**T H E
WILLIAM CAXTON
P E R I O D**

looks better than

**THE
WILLIAM CAXTON
PERIOD**

Reaction set in and at the present day the centred style is coming back to its own.

The following rhyme taken from a trade paper illustrates the vagaries of following any arbitrary fashion in arranging type lines:

RECTANGULITIS

Comp. was a fool, Said old-time rule,	{ WHO SET LINES SQUARE
--	------------------------------

But nowadays It is the craze	{ TO GET THEM SQUARE
---------------------------------	----------------------------

Simple wrinkle, Pimples sprinkle	{ TO MAKE THINGS SQUARE . . .
-------------------------------------	---

Or rules inject To give effect	{ — OF — SHAPE THAT'S — SQUARE —
-----------------------------------	--

Space how you please, Expand or squeeze—	{ NAUGHT WRONG IF S Q U A R E
---	----------------------------------

Break as you need, Readers ne'er heed,	{ W H E N M A K I - N G S Q - U A R E
---	--

If these hints won't Put you right, don't	{ : : WELL, : : RHYME WITH : : SQUARE : :
--	---

The squared style must not, however, be looked down upon; for it has great merit in the trim and orderly ap-

pearance it gives to a piece of composition. It is particularly valuable in the composition of magazine advertisements where much matter is to be put in a small space and a lot of loose lines crowded together would look huddled. As a general thing, squared composition is liked by advertisers.

It is almost needless to say that in the squared style one series of type should be used, and the same remark applies to the centred style. The provision of various sizes of the same face by type-founders renders unnecessary the use of a different face when a larger or smaller type is needed. Fortunately, the time has gone by when the use of many different faces in the composition of a page was thought to be the proper thing.

A useful compromise between the two styles is shown below :

**EARLY
ENGLISH
PRINTERS**

in many cases would look better than

**EARLY
ENGLISH
PRINTERS**

This method will often help redeem a job that looks ragged ; an occasional lining-up of some of the lines which are almost of the same length will brace it up.

CHAPTER V

MISCELLANEOUS POINTS OF IMPORTANCE

Isolated Bracketed Words

WORDS such as **OVER**, **TRANSLATION**, etc., which are not part of the reading matter, should be put in small capitals enclosed in brackets; the brackets should be centred on the face of the letter so as to project as much above as below the letter. The simplest way to get this result is to use small capitals. Note how much better [**OVER**] looks than [OVER]. Be sure to use a thin space between the word and the brackets.

Lining Figures

Many of the "old-style" faces have "low" figures. Type-founders now make also lining figures for these fonts; be sure to use them when setting a line in capitals. Don't set

ASSETS OVER \$25,000 WEST 25TH STREET

Use the lining figures, thus:

ASSETS OVER \$25,000 WEST 25TH STREET

Avoid Long Lines of Straight Matter

Straight matter set in extremely long lines is objectionable, as the eye loses itself in going from one line to the other. It sometimes happens that in a rather wide piece of composition there is considerable straight matter; in this case it is advisable to set it in two columns, but the two columns should be immediately preceded and followed, if possible, by a rather long line of display to hold the columns together.

Initials

Many jobs can be taken out of the commonplace class by the introduction of an initial. Care should be taken, however, to have the initial harmonize with the type in use, so that the initial will neither stare at you nor appear insignificant. If the type is black and solid use a strong initial; if the type is light in appearance choose an initial that will give a gray tone.

Do not use with a modern roman type an initial which has been copied from some seventeenth-century English work; keep initials and type of the same period.

An initial should be fitted carefully in its space at the beginning of a paragraph. Have the top of the initial even with the top of the first line of the paragraph. The first line of the paragraph should begin close to the initial; succeeding lines should be spaced away from the initial, the space varying in accordance with the size of the type, the shape of the initial, and the strength of the face.

Title-pages

To cover this subject thoroughly would take more space than can be allowed in this short treatise; the subject is

thoroughly discussed in "Title-pages" by De Vinne, and it will repay any compositor to study that book.

The few points which follow are merely basic principles which should be observed.

Title-pages are of two classes: book and commercial. Less latitude in style is permitted in a book title, for simplicity is generally of primary importance, as books are intended to be preserved and care must be taken that the title-page shall look appropriate twenty or more years after the book is issued. It is therefore well to adhere to classic lines, and classic lines are synonymous with simplicity. A book title should be set in the same series of type as that used in the text. If the text is set in Caslon, Caslon should be used for the title; if modern is used in text, use the modern faces of two-line letters, generally called "title," etc.

The title-page should be set all in one series of type, though occasionally the main line may be of different type; for instance, a line of importance in a page of old-style roman type may be set in black-letter if the work is of a dignified nature. A good effect is sometimes obtained by using an italic line on a title-page otherwise set in Caslon; but this treatment must be well balanced or the title-page will look "jobby," and that is objectionable in a book. A title-page may be set all in capitals or in capitals and lower-case.

In a title set in capitals exception to this rule should be made where a quotation, either prose or verse, is introduced. These quotations, being generally placed about two-thirds of the way down, would make too many long lines if set in capitals.

Commercial literature being ephemeral, one can indulge in more liberty in the matter of momentary fads and styles for title-pages.

In commercial titles the squared style shows to its best

advantage. Heavy rules, ornamentation, and unusual placing of matter can be resorted to in order to give piquancy and interest to the matter treated; but care must be exercised to preserve harmony between the title and the rest of the work.

No rules can be laid down for commercial titles. The apprentice should study every title-page he sees and consider how he can improve it. He should not be afraid to ask his foreman or a friendly journeyman why certain titles look "top-heavy"; why some seem to be falling backward; why some seem to have no style; why some seem to be falling apart. Foremen and journeymen will doubtless gladly point out the reason. Experience is a good teacher.

CHAPTER VI

FROM GALLEY TO PRESS

Locking Up

AS this book treats primarily of Job Composition, the subject of locking up will be considered only in so far as it applies to platen presses.

While it is perhaps discouraging to the compositor to hear so often that all the money is made in the press-room and hard for him to acknowledge it, he will have to concede that when a press is idle while errors of compositors are being corrected his employer is not making money; therefore, he will understand that all he can do to cut down the delays on press is to the advantage of his employer and of himself, for it is an advantage to have a pressman say of him, "He never holds up a press."

The best method is to have the locking up done by an experienced stone-man, but unless the plant is doing a great deal of job-work it is not always practicable to employ a man solely for this purpose. A small plant could not keep him busy locking up and he would have to fill in the balance of his time at the case.

In commercial shops where a good deal of "rush" work is done, an experienced stone-man is necessary, as it would be impracticable for a compositor constantly to leave the composition work he is engaged upon; also it would be impossible to delay the locking up.

In locking up for platen presses it should always be kept in mind that a pressman will get the best (and quickest) results by having the solid part of his form in the centre of the bed of the press. From that fact may be made the rule: "Keep your form very near the exact centre." Measure it; do not trust to the eye alone.

Notice that the "solid" part of the form is mentioned above; this suggests one of the exceptions to the rule laid down. If there are small projecting lines or a few words which extend well beyond the body of the matter let them come outside of the centre of the form, as in their exposed location they have little bearing quality and very little impression is needed for their printing.

The fewer pieces of furniture in a form the better it will stay down: so let the form contain as many large pieces of furniture as can be used. Remove the string from the page and push the furniture snug against the form all around. Be careful that no letters drop off the ends of the lines or bind against the ends of the leads.

See that the type is on its feet. The tendency to have matter off its feet is greater now than it formerly was owing to the slug-casting and type-casting machines now part of the equipment of many composing-rooms. These machines do not always cast true because of faulty adjustment. A few minutes and a little intelligence will save the pressman much valuable time. Because he does not want to get the reputation of kicking all the time he will often try to print from an imperfect form. Eventually, however, he may be compelled to have the form rectified and to make ready all over again.

Do not place the quoins too far from the type: usually not more than an eight-line or ten-line furniture.

Begin tightening the form gently and after all quoins have been tightened just a little plane down the form.

Before using the planer pass your hand over its face to

remove any hard substance which might damage the face of type or plate.

Now begin tightening the quoins, tightening each a little at a time, beginning with the quoin at the foot of the page. Apply the pressure uniformly around the form, the amount of squeeze depending upon the size of the form. If the form is properly justified it should "lift" and be approximately square.

Get the habit of testing all forms, no matter how small, with a square. This will usually save taking off the press and readjusting when the man who "passes for press" discovers it "hangs down" on one side.

Have all forms straight and true before going to press. This will prevent wastage of press time. Some of the causes of crooked forms are imperfect justification of the page; defective or dirty furniture, especially wooden furniture that has been in use for some time; also improper placement of the quoins, preventing an equalized pressure.

Careful locking up may be summarized in the following rules:

1. Brush off the stone before laying the type on it.
2. Keep the form in the centre of the chase.
3. Use furniture as wide as possible in order to avoid "spring."
4. See that the type is on its feet.
5. Always plane down a form *before* it is tightened, and do this every time you make any change in it, no matter how trivial.
6. Plane with great care, remembering that the face of type or engravings can be irreparably damaged by a single careless blow.
7. Tighten up the quoins gradually.
8. Use a square to test the form.
9. Be sure the form is tight before lifting it from the imposing-table.

Overrunning

In setting a piece of straight matter be careful not to leave out a word nor to put in a "doublet." It is not always possible in correcting matter where mistakes of this kind have been made to "space out" or to "crowd in" without causing bad spacing, a condition which is bound to be criticized. Some compositors use the following method to overrun lines of type: Place the lines to be overrun on a galley. Make a rough estimate of how many lines are to be overrun; take all these lines as one unit and turn them around so that the nicks of the type will be toward the lower ledge of the galley. Then take the stick in the left hand and with the right hand reset the lines, taking up the words from the galley in their proper order and making the required corrections. Respace and justify each line as would be done in original setting. Continue in the same way until all the lines are overrun. A little practice will enable one to overrun matter very quickly.

Cutting Brass Rules

In many cases a mitred corner is the only one that will give a perfect joint. Rule bevelled on one side and "butted up" will make a good corner, however, and often saves special mitring of a set of rules, but in many styles of rule faces the mitred corner is necessary.

Joachim might have produced fair music from an untuned violin, but the average violinist needs a good instrument to produce good music. By the same analogy, a very clever compositor might turn out good corners with a dilapidated and antiquated mitring-machine; but as the majority of compositors are not "crackajacks," it is to the advantage of the shop to have good lead and rule cutters.

It is well to have two sets of knives, so that there can be a sharp one in the machine while a dull one is being sharpened.

So far as it is possible to do so, the brass rule mitring in a shop should be done by one person. He should have a mitring-machine for his exclusive use. In this way he becomes acquainted with the various peculiarities of his machine and is therefore able to produce accurately mitred rules quickly.

If large quantities of cut rule are needed it is often cheaper to let the rule-dealer cut them, as he has special automatic machines for cutting in quantities; therefore it would have to be a very large office in which one man could not keep up with the rule-cutting.

There are so many types of mitring-machines, each one with some advantage in some particular point over the others, that it would be impossible to describe the mode of handling. (See Text-book No. 2.)

In cutting rule you should keep before you the axiom, "A good joint cannot be printed from a bad mitre," and the motto, "Slow if necessary, but sure."

Use of Composing Rules

Comparatively little straight matter is now set by hand, the type-setting or type-casting machines having monopolized the bulk of such work. To this fact, no doubt, may be attributed the gradual decline in the use of the composing-rule; but the facility with which a letter goes into its place when a setting-rule is used is so much greater than when a low lead is employed that the setting-rule should be used more than it is. A set of standard-measure composing-rules can be easily made from discarded brass rules, and their use will be of great assistance in handling type.

Everything in its Place

When at work follow the old principle that New Englanders taught prospective housewives: "A place for everything, and everything in its place." It is astonishing to realize the amount of time which is wasted in looking for material that is not in its place. If your employer is wise and provides plenty of working material it is your duty to keep your share of this material in its proper place. This point cannot be emphasized too strongly.

Procure Yourself a Stick

When anything is your property it is natural that you should take greater care of it and more pride in it than if it did not belong to you personally. This is true in the matter of working implements especially. It would, therefore, be advisable for you to buy a composing-stick. Its ownership could never be contested, your co-workers, recognizing your proprietorship, would leave it alone, and you would always be ready to start work without having to look around for a stick that is not in use. It would be better still to own two sticks, one of eight and one of twelve inches. It is an easy matter to have your name put on them. A simple way, if you have no one who can engrave them for you, is to flow a thin coating of wax on the back of the stick; turn up the edges of the wax a little so as to form a miniature basin; in the bottom of the basin thus formed write your name with a bodkin, taking care to scratch down to the metal; then pour in some strong acid, such as nitric, and in about an hour wash thoroughly in hot water, take off the wax, and you will find your name "bitten" into the metal in such a way that it can never be obliterated.

Clean Proofs

“Cleanliness is next to godliness.” This is never more true than in typesetting. The man who can set a clean proof is head and shoulders above the one whose proof looks like a weather map after it comes out of the proof-room.

Read over your lines while you are setting them, for it is at that stage comparatively easy to correct errors. Before emptying your stick read the lines over again carefully. This may seem a waste of time and in some extremely pressing work it may be advisable to neglect it, but in the majority of cases the time saved by the proof-reader, both in the first proof and on the revise, more than counterbalances the time the compositor spends in reading over his lines.

Not only is economy thus secured, but liability to error is lessened; for every time a job is handled after the proofs have come from the proof-room the danger of error, owing to unmarked “pied” lines, is increased.

CHAPTER VII

SOME PERSONAL ADVICE

CULTIVATE the habit of personal cleanliness, as it will make you a more welcome companion to your associates in the shop; this will make you more contented with your work and naturally you will produce better work.

It may not always be a wise decision, but it is a natural one, for a foreman to choose the young man of neat appearance in case he has to send some one to a customer; if you are picked out for such occasional service it will prove valuable to you when you have finished your apprenticeship, as it is the one with other than mere shop experience who is chosen for a position of responsibility.

Later on, when you may be applying for a position, a foreman or employer will choose, all other things being equal between two applicants, the one who presents the neater appearance; for experience has taught that the man who knows the use of soap and razor and whose clothes are occasionally pressed is not likely to be sloppy in his work. This does not mean that you should be a "dude" and devote to yourself the effort you should put into your work.

Reading

Read, read, read! The printer's apprentice cannot read too much. Thoughtful reading will teach him the correct

use of language, and if he desires to become an intelligent printer he should be well versed in English. Read newspapers, of course, but these should not be the limit of your reading.

Read the printing-trade papers. A good system is to make a practice of reading at least fifteen minutes every evening, including Saturday and Sunday. It is not often realized how much information can be acquired by a few hours' systematic reading each week along some definite line. Systematic reading will develop the habit of doing things regularly, a valuable habit for any one to form. There is no greater asset for a man than to have it said of him, "He is a man who can be counted on, for he is very systematic and he knows his business."

Read biographies and fiction by good writers. Note any peculiar forms of expression, and if there is any word that seems strange hunt it up in some good dictionary to find out its correct meaning and proper use. An apprentice's value is emphasized when others say of him, "Ask John; he knows." A reputation of this kind will have a money value, and personal satisfaction will well repay for the time and effort spent in acquiring this reputation.

Keep a good grammar where it can be consulted to find out why sometimes one should say "were" and at other times "was"; this case being mentioned merely as an illustration. Unfortunately, the grammar used at school is soon forgotten if not kept in active practice.

There are many small books for pocket use on punctuation and capitalization and similar subjects which an apprentice would do well to study regularly.¹

In the matter of punctuation it is not well to be pedantic. An hour of an employer's time wasted in disputing over the uselessness of a comma does not make for efficiency. If a customer shows by his copy that he likes

¹See Text-books Nos. 32 to 42 of this series.

“close” punctuation, give it to him; if he wants “open” punctuation, give him punctuation in this style. It is related of Timothy Dexter, an eccentric writer in Colonial times, that he had a small brochure printed without any punctuation at all. At the end of the book he had a full page of punctuation marks with a note stating that there were so many conflicting opinions about punctuation that he had used this method to be sure to satisfy his readers, as each one could place the marks as he thought they should be.

Acquire the Study Habit

Read newspapers and note how they are made up. Observe how the headings are treated; note that some headings are centred and some pulled over to the side. Find out why. In reading advertisements note those that please and analyze why they please. If they displease, find out the reason. This habit of analyzing will sharpen your perception of typographic style for different purposes and cultivate a familiarity with the requirements of various classes of composition.

Study the composition of business cards. Try to improve upon those that do not appear to be good by carefully sketching out a new arrangement with pencil and paper. Bill-heads, letter-heads, and all other pieces of printing may be studied in the same way. Covers of catalogues and pamphlets are particularly good subjects for studies of this kind.

Study title-pages. This is one of the most important and most difficult parts of the compositor's work.

Observe car signs. Note particularly the value of colors; that some colors balance better in daylight, but do not look as well in artificial light; that sometimes there seems to be a blank space where an initial should be.

Broaden Your Education

It is unfortunate that our high schools and business schools have rendered many boys unwilling to take up what they consider manual labor. Many apprentices have gone no further than the grammar grades of the public school. The result is that many boys who enter the printing trade have not the necessary education to make good printers; if that, unfortunately, has been your case you should go to night school a few months each year, even if the law does not compel you, and take up English and one of the foreign languages.

Never refuse an opportunity to read copy for the proof-reader. You may think this work is not learning the trade and that you are wasting time while holding copy, but you will find that this practice will soon enable you to decipher illegible copy without having to go to some one else to read it for you and thereby waste his time as well as yours. Time is the greatest item in your employer's costs. Perhaps it may not interest you, but if his costs are greater than the amount he can get out of the customer it will not be long before this condition will affect your salary.

Educational Societies

If you associate with educated people you cannot help gaining valuable information.

Join a literary society; engage in the debates and be a good listener. Think over what you hear and try to decide what seems to you to be right and reasonable; also what seems to be otherwise. This will cause you to investigate and will create a desire to know more of the subject, whatever it happens to be. Some day you will find this practice

a more pleasant pastime than shooting pool or playing a crack pinochle game.

Train the Eye to See Straight

Some compositors can square up a form better with the eye than others can with a square and a straight-edge. It is training which has given them a "straight eye." This is worth cultivating, for should you ever get to a position where you will "pass sheets for press," it will save much valuable time if you can detect at a glance anything on the sheet that is crooked.

Keep Your Promises

One of the greatest faults of compositors is to underestimate the time it will take to complete a certain piece of work. If the foreman asks them when they will be through they generally figure on too little time. In such a case it is better to overestimate, for that is a lesser fault than making a promise and not keeping it. A foreman will soon know on whose promises he can rely, and he will naturally favor the one who "makes good."

To attain the ability to estimate how long it will take to set various pieces of work, keep a proof of each job you set and mark on it the time you took to set it. Study these proofs occasionally and you will soon be able to approximate fairly well, taking care always to allow more time than you really think the job will take.

SUGGESTIONS TO STUDENTS AND INSTRUCTORS

The following questions, based on the contents of this pamphlet, are intended to serve (1) as a guide to the study of the text, (2) as an aid to the student in putting the information contained into definite statements without actually memorizing the text, (3) as a means of securing from the student a reproduction of the information in his own words.

A careful following of the questions by the reader will insure full acquaintance with every part of the text, avoiding the accidental omission of what might be of value. These primers are so condensed that nothing should be omitted.

In teaching from these books it is very important that these questions and such others as may occur to the teacher should be made the basis of frequent written work, and of final examinations.

The importance of written work cannot be overstated. It not only assures knowledge of material but the power to express that knowledge correctly and in good form.

If this written work can be submitted to the teacher in printed form it will be doubly useful.

QUESTIONS

1. What seven things is it presupposed that the apprentice has learned?
2. What should first be done on receiving copy?
3. After getting the general idea what is the next step?
4. What should then be done?
5. What four things should be considered in selecting type?
6. What happens when the customer has his own ideas about type?
7. What about ornamentation?
8. After these preliminaries, what is the first step?
9. What is the next step?
10. What very important matter must be carefully attended to in all job composition?
11. What general considerations prevail as to space between words?
12. What is interspacing, and why is it generally used?

13. What effect has interspacing on a word? When is this an objection, and when not?
14. What can you say of interspacing in job composition?
15. What is the rule about thin spacing?
16. Explain gothic, italic, and script and tell how they should be spaced.
17. How would you set (*a*) a display line with a hyphen between phrases, (*b*) an exposed line in parentheses or brackets, and why?
18. How would you space a display line of capitals?
19. Into what two styles may all job composition be divided?
20. Describe the first and tell how to treat it.
21. Describe the second and tell how to treat it.
22. How should spaces be used in quad lines, and why?
23. In what two ways do compositors think?
24. What should you learn to do?
25. What points should be observed in the centred style?
26. What error should be avoided in using this style?
27. Describe the squared style and state its advantages.
28. What can you say about the use in the same piece of composition of different series of type?
29. What compromise may sometimes be adopted?
30. How should isolated bracketed words be treated?
31. How should you treat figures in lines of capitals?
32. What is the objection to long lines of straight matter, and how can it be met?
33. What points should be considered in the use of initials?
34. What classes of title-pages are there?
35. What can you say about the treatment of the first class?
36. What can you say about the treatment of the second class?
37. What has the compositor to do with lock-up?

38. What should be remembered in lock-up for the platen press?
39. Give the rules for careful lock-up, and enlarge on each.
40. Describe a good method of overrunning.
41. How can you get perfect joints in rule?
42. What two principles should be remembered in cutting rule?
43. Why should you use composing-rules?
44. What old saying should be observed by the compositor and why?
45. What is the advantage of having your own stick?
46. Describe a good way of marking your stick.
47. What can you do to get clean proofs?
48. What personal habit should be cultivated?
49. How can you improve yourself by reading?
50. What books especially should be studied?
51. Of what use is the habit of study, and what should you study?
52. How wide should the range of your study be?
53. What is the advantage of educational societies?
54. What sort of eye training is valuable, and why?
55. What is one of the great faults of compositors, and how can you guard against it?

GLOSSARY

- ANGLE LETTERS**—Letters whose right or left side does not cover the whole of the width of the body; for example, A, L, W, V, Y, etc.
- BLACK-LETTER**—Type modelled on the manuscripts of the copyists of the fourteenth century; its peculiarities are heavy stems and pointed tops and bottoms. Called Gothic in England.
- CAPITALS**—The large letters used at the beginning of sentences, proper names, etc. Also called upper case to differentiate them from the small or lower-case letters.
- CASE**—A tray with compartments to hold the different type letters, spaces, etc.
- CATCH-LINES**—Short words between longer lines; generally set in much smaller type.
- CHASE**—The steel frame in which matter to be printed is locked up.
- CLASSIC STYLE**—Style modelled on the accepted ideas of earlier printers; generally simple and dignified.
- CLEAN PROOFS**—Proofs which call for very few marks by the proofreader.
- CLOSE PUNCTUATION**—Punctuation strictly according to grammatical rules; generally profuse. For example: "He, unnecessarily, tells me, an expert, how to punctuate."
- CLOSE SPACING**—Very little space between the words.
- COATED PAPER**—A sheet of paper covered with a thin layer of clay, which gives it a smooth, shiny surface.
- COMPOSING-RULE**—A piece of rule straight at the left end and rounded off at the right so as to leave a projecting end by which it can be lifted out of the stick; it is used in setting up the type.
- COMPOSING-STICK**—See Stick.
- COMPOSITION**—The operation of assembling the individual letters.
- CONTRACTIONS**—Abbreviations.
- COPY**—The written or printed matter from which a piece of composition is set.
- COPYISTS**—Before the invention of printing those who made duplicate copies of missals, etc., were called copyists, to differentiate them from the scribes who wrote the originals.
- DISPLAY**—To make prominent; the prominent lines in a piece of printing.

- DISTRIBUTION**—Putting back the letters, spaces, etc., into their cases.
- EM-QUAD**—A space which is the square of the body; hence 2-em quad, 3-em quad.
- EN**—A space which is half the square of the body.
- EXPOSED LINE**—A line which projects considerably beyond the body of the job, and therefore liable to be crushed in printing.
- EXTENDED**—Said of a type which is spread sideways.
- FACE**—That part of the type which comes in contact with the paper in printing.
- FACSIMILE**—An exact reproduction.
- FLORETS**—Small ornaments; generally, conventionalized leaves. Also called, humorously, dingbats, flubdubs, etc.
- FONT**—A complete assortment of type of a particular nick, face, and body.
- FORM**—After the type has been locked up in the chase, the whole thing is called the form.
- FOUR-LINE**—See Six-line.
- FOUR-TO-EM**—A space one fourth of the body, *i.e.*, one fourth of an em-quad. The other spaces so designated are three-to-em, five-to-em; the patent space is larger than the three-to-em and smaller than the en-quad.
- FRAME**—The cabinet or rack upon which the compositor puts his case.
- FURNITURE**—The pieces of wood or metal used in filling large spaces of blank.
- GALLEY**—A flat piece of metal with flanges on three sides. The compositors put on it the type they take out of the stick, so as to space it out and tie it up.
- "GOTHIC"**—Type which has no serifs. Sometimes called *block* type. See Black-letter.
- GRAY TONE**—Mixture of black ink and white paper. The more leading put in matter the grayer it becomes.
- GROUPED STYLE**—Treatment of leading so that correlated lines are kept rather closely together.
- HAIR-LINE**—Very fine line; the fine stroke of the letter.
- HALF-POINT**—One one-hundred-and-forty-fourth part of an inch. Type-founders furnish brass of that thickness for close leading.
- "HANGS TOGETHER"**—Said of a piece of composition in which the leading and spacing are well balanced.
- ILLUSTRATION**—Picture; also called cut.
- IMPRESSION**—The pressure used to make the type print; a print.

- INITIAL**—The first letter of a word; generally, a considerably larger letter put at the beginning of a section. It can be either ornate or not. When not ornate it is called two-line, three-line, etc., according to the number of lines it is to cover.
- INSCRIPTION STYLE**—Style in imitation of inscriptions on monuments; generally set all in capitals.
- INTERSPACING**—The placing of a space between each letter of a word; also called letter-spacing.
- ITALICS**—Sloping characters originally modelled on Italian writing; used for emphasis in a paragraph of roman or upright letters.
- JOB COMPOSITOR**—One who is trained to set display matter.
- JOURNEYMAN**—One who has finished his apprenticeship.
- JUSTIFICATION**—The addition or reduction of space between words so as to fill out the line.
- "KRAFT" PAPER**—A kind of rather rough paper in which the fibres are long, and which is therefore tough. It contains a generous proportion of rags.
- LEAD**—A thin strip of metal used between lines of type to increase the space between them; generally of soft lead (there are brass leads). They are of two heights: the height of quads for printing direct from type and the height of the shoulders of the type when intended for electrotyping. The thicknesses most in use are one-point and two-point. The type-founders will cast, on order, any thickness desired.
- LEGIBILITY**—Capability of being read, the most important thing in a piece of printing.
- "LETTER-SPACING"**—See Interspacing.
- "LIFT"**—Said of a form which is tightened up enough so that it can be taken off the stone without anything dropping out.
- LIFTED MATTER**—Matter already set which is taken out of one job for use in another.
- LINING FIGURES**—Figures which extend from the top to the bottom of capital letters. Example: 1234567890. Sometimes called roman figures. Those that do not so fill the space are called old-style figures, or low figures.
- LOCKING-UP**—Putting the matter which is set into a chase and adjusting the quoins and furniture so that it can be printed.
- LOWER-CASE**—The small letters; so called to differentiate them from upper case, or capital, letters.
- "Low" FIGURES**—A series of figures in which all are not of same height; example: 1234567890. See Lining Figures.

- MAKE READY**—Preparatory work necessary to get a form ready for printing. It applies only to the work done *after* a form is on press.
- MANUSCRIPT**—Writing done by hand; hence, manuscript copy means copy that is not a reprint. Since the general use of the typewriter, typewritten copy is often called manuscript.
- MARGIN**—The blank space between the face of the type matter, or illustration, and the edge of the paper.
- MEASURE**—The width to which the type matter is to be set.
- MITRING MACHINE**—A machine for finishing the ends of rule so that they will fit without showing the joint. *Mitred corners*: corners in which the rules are cut at an angle; when corners are made from rules not mitred they are called *butted-up*.
- MODERNIZED OLD-STYLE**—A type modelled on the original old style which was used in the time of Queen Elizabeth, but more symmetrical in shape and uniform in color.
- NORMAL SPACING**—The basis on which to judge wide spacing or close spacing; generally a 3-to-em, or thick, space.
- OLD ENGLISH**—A variant of black-letter. It preserves the pointed appearance of the black-letter, but is generally lighter in face and is more ornamental, especially in the capitals.
- "OLD-STYLE"**—Term used to differentiate type from modern or roman. The latter has a tall appearance and its serifs are longer and more pointed. The difference in strength of its stems and hair-lines is particularly noticeable in the roman.
- OLD-STYLE FIGURES**—See Lining Figures.
- "OPEN" PUNCTUATION**—The use of as few commas as are absolutely necessary to make the sense clear. This is approved by many advertisers even in the face of well-established grammatical rules.
- OPTICAL CENTRE**—The centre, as of a page or sheet, as it appears to the eye. This is often at variance with the actual centre, especially when judged by the head and foot margins; hence the expression, "high centre."
- PICK**—The taking out of letters from a job already set to use in another. Expensive and dangerous practice—don't do it without the foreman's knowledge.
- PLANE DOWN**—A planer is a block of wood about 7×3×3 inches, generally made of hickory. One side is sandpapered so as to be absolutely smooth. In planing down, the smooth side is laid on the type, *before the form is tightened*, and the top of the planer is struck gently, so as to cause all the letters to rest on the stone.

- PLATE**—As used in this book: a duplicate of type matter made by the electrotyping process. Even though well made, it is never as sharp as the type. Matter is plated when more than one are to be printed at a time, or when the type is too valuable to allow of its wearing out on press.
- PLATEN PRESSES**—Presses in which the printing surface is flat. In cylinder presses the printing surface is curved. Platen presses are generally known as “jobbers,” and have a printing surface rarely larger than 14 × 22 inches.
- POINT**—One seventy-second part of an inch.
- POINTED LETTER**—Another name for black-letter.
- PROOF**—An impression for reading or inspection, taken either by hand or on press, before beginning to print.
- PROOF PRESSES**—Small presses for taking proofs; generally operated by hand.
- QUOINS**—Devices for tightening a form, generally of metal and operated by a key. Sometimes made of wedge-shaped pieces of hickory and driven into place by a mallet and shooting-stick. Wooden ones were at one time universally used, but have been superseded almost completely by metal ones. The pressure is exerted on the furniture on two sides of the type.
- REPRINT**—A second or subsequent edition of a job already printed.
- ROMAN TYPE**—Term used to differentiate type from old-style. See Modernized Old-style.
- ROUND LETTERS**—Letters of which the sides are round, such as o, c, e, etc.
- RUNNING**—A press is running when it is actually printing an edition. “How big is the run?” means “How many copies are to be printed?”
- “SANS-SERIF”**—Name used in England for letters which have no serifs. It is type equivalent to our Gothic. The word is, however, French, *sans* meaning “without.”
- SCRIPT**—Type in imitation of handwriting.
- SERIFS**—The short cross lines at the ends of the stems of capital letters; this letter H has serifs, this letter h has not.
- SILHOUETTED**—See Vignetted.
- SIX-LINE**—A type, an initial, or a piece of furniture which measures 72 points (or, as formerly called, 6-line pica).
- SLUG-CASTING MACHINE**—See Type-casting Machine.
- SLUGS**—Pieces of metal for wide leading; used when three or more leads are needed at same place; they reduce sponginess; generally cast in 6-point and 12-point thicknesses. Founders will make, on order, any point slug desired.

SOLID BACKGROUND ENGRAVING—An illustration having a background which is solid or very dark, demanding a rather large quantity of ink to cover. Avoid using very light-faced type in conjunction with such illustrations, or the type will be over-inked and present a smutted appearance.

SQUARED—See Vignetted.

"SQUARE-UP"—Speaking of type: making lines come even by changing space between words or adding space between letters. Speaking of forms: putting a try-square around form to test its squareness, and if not square, making it so.

STEM—The heavy stroke of the letter.

STICK—A metal appliance consisting of a flat base with a flange on three sides, one of which is generally adjustable. The type and spaces are put in one at a time, to be spaced out to proper length. Sticks in general use are two inches wide and of varied lengths. For large poster lines the sticks are made of wood.

STONE—Imposing-stone: a smooth slab of stone or iron upon which forms are imposed and locked up.

STONEMAN—A compositor who spends most of his time imposing and locking up forms.

"STRAIGHT EYE"—Said of one whose eyes have been trained to see, without using a square or straight-edge, when a form is not square or a line is not straight.

STRAIGHT LETTERS—Letters whose right or left side covers the whole of the width of the body; for example, H, M.

STRAIGHT MATTER—Plain reading matter. In job-work, that portion of a piece of composition which is set in straight paragraphs.

TEN-LINE—See Six-line. Same definition applies to two-line, four-line, etc.

THREE-TO-EM—A space one third of an em-quad; generally called "three-em" space, though that is not technically correct.

TITLE-PAGE—That page of a book or pamphlet which tells what the book is about. It should not contain too much matter, as its function is the same as presenting your card for an audience.

TWO-LINE—See Six-line.

TWO-POINT LEAD—See Lead.

TYPE-CASTING MACHINE—Type-casting machines were originally used by type-founders, who sold type to the printers. Modified machines are now used in many printing houses for casting the type. Some of those in use by printers cast the letters

in the sequence in which they will appear on the printed page, whereas those in use by the type-founders cast all of one letter of the alphabet before going ahead with the next one; *i.e.*, they cast a supply of a's, then of b's, c's, etc.

There is also a machine in use by printers called a slug-casting machine, which, instead of casting all the letters on separate bodies, casts them on one solid piece of metal, or slug, hence the name.

VIGNETTED—A vignetted illustration is one in which the edges fade gradually away. These should be printed carefully so as not to show any decided change in the gradation. Type can generally be placed pretty close to such illustrations, as much of the space occupied by the vignetted portion can be considered as blank space.

In vignetted illustrations judgment must be used in the placing of type matter below or above the illustration, as too little space takes away the appearance of foreground and sky. This applies particularly to scenic subjects.

A silhouetted illustration is one in which the object illustrated stands out without any background.

A squared illustration is one in which the background is finished off in straight lines; in these the type must not be put too close to the illustration.

WEIGHT—That part of a piece of composition which is the most compact; the part which will carry the largest amount of ink.

WHITE SPACE—Space unoccupied by type matter or illustration.

WIDE LETTER—A font in which the letters are wider than normal.

WIDE SET—A letter is on a wide set when there is considerable space between each letter. The extra space must be cast on the letter to be so called. This, however, does not mean interspaced.

TYPOGRAPHIC TECHNICAL SERIES FOR APPRENTICES

THE following list of publications, comprising the **TYPOGRAPHIC TECHNICAL SERIES FOR APPRENTICES**, has been prepared under the supervision of the Committee on Education of the United Typothetae of America for use in trade classes, in courses of printing instruction, and by individuals.

Each publication has been compiled by a competent author or group of authors, and carefully edited, the purpose being to provide the printers of the United States—employers, journeymen, and apprentices—with a comprehensive series of handy and inexpensive compendiums of reliable, up-to-date information upon the various branches and specialties of the printing craft, all arranged in orderly fashion for progressive study.

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The Committee on Education of the United Typothetae of America, under whose auspices the books have been prepared and published, acknowledges its indebtedness for the generous assistance rendered by the many authors, printers, and others identified with this work.

While due acknowledgment is made on the title and copyright pages of those contributing to each book, the Committee nevertheless felt that a group list of co-operating firms would be of interest.

The following list is not complete, as it includes only those who have co-operated in the production of a portion of the volumes, constituting the first printing. As soon as the entire list of books comprising the Typographic Technical Series has been completed (which the Committee hopes will be at an early date), the full list will be printed in each volume.

The Committee also desires to acknowledge its indebtedness to the many subscribers to this Series who have patiently awaited its publication.

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