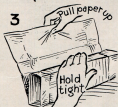
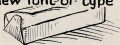


# 1 How to open a new font of type



Unwrapped and  
ready for making  
proof for check-up.



## LESSON THREE How To Open and Put Away A Package of Type

The suggested practice kit has a font of type and a type case, so you will want to know how to handle it without mishap. If your type is wrapped in a cardboard container, place it, label down, tear off the sealing tape and unhook the cardboard ends. Unfold the cardboard, and the type will be face up. If the type is wrapped in paper, lay the package down and unroll toward you, very carefully, so that the type will be face up when entirely opened. Do not try to remove it, but place a block of wood or something similar on each side, to keep it from falling over.

Before going any further, take a printed proof, so that you will have a check, both on the type foundry and yourself. If there is an error, the foundry requires a proof. If later you seem to be short any letter, you can go back to the proof for verification.

### How To Take A Proof

The illustration here appended makes any detailed description of proof-taking unnecessary at this point. If you have purchased the practice kit you will have a chance to use your mallet, planer, felt, ink and roller right now. The method of taking the proof is the same as you will use when printing up practice type forms, unless you have a press for that purpose.



## HOW TO MAKE A PROOF

**1**  
SLIDE INTO GALLEY  
ON WRAPPER  
(Face up)



or if you haven't a galley push the type (still tied up) onto a heavy cardboard, wood or other smooth surface.

**2**  
ROLL ON INK



Roll out ink on a piece of paper or card or slate.  
If you have no hand roller (brayer) use a press roller.  
Use the ink plate of your press if you wish.

**3**



Carefully lay sheet on type—place over this a felt pad, a blotter or soft paper. With plener laid on pad or paper (over type) - strike squarely with mahl stick or use a smooth block of wood if you have no plener.

### How To Put the Type In the Case

After taking your proof, wipe off the face of the type with a little cleaning solution (gasoline, benzine, Printoclene, or some other quickly evaporating hydrocarbon) and, after placing strips of wood on each side of the font to keep it straight, carefully remove the string. Look out for b, d, p, q, n and u; type is reversed from the printed impression it makes. Remember, too, that the nick is at the bottom of the letter. This will help to keep each in the right compartment.



If your practice kit has a small square case, you'll probably find it best to place the letters in alphabetical order, although it is customary to use the first two rows of compartments for figures, dollar and & (ampersand) signs, with the points (periods, commas, etc.) trailing after Z in the bottom row.

Illustrated here are several other styles of cases. These all take into consideration the frequency of letter use, the bigger compartments being in the middle for easy accessibility, with one exception. Cap cases, made so that two sizes or styles of capital letters may be placed side by side, are,

California  
Case  
3/4 size

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q
R	S	T	V	W	X	Y	Z	U	A	B	C	D	E	F	G
H	I	J	K	L	M	N	O	P	Q	R	S	T	V	W	X
Y	Z	U	A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C

1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V
W	X	Y	Z	U	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C

California Case

1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V
W	X	Y	Z	U	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C

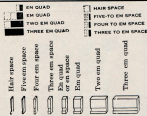
Cap Case  
3/4 size

1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0
A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	V
W	X	Y	Z	U	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R	S	T	V	W	X	Y	Z	U	A	B	C

Quadruple Cap Case

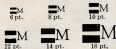
as you will see, arranged in alphabetical order except J and U, which are comparatively recent additions to our alphabet (being variations on I and V, respectively). Similar cases made to hold three and four fonts, are known as triple cases and quadruple cases respectively. For more information on type cases, see a later lesson.

Spaces and quads (for use between words and sentences) are in a separate package. The em quad is square, the en quad or space just half the em quad thickness, the 3-, 4- and 5-em spaces are those which are respec-



tively one-third, one-fourth and one-fifth the thickness of the em. You can see this in the diagram.

Various sizes of type with both face and foot (bottom) shown. Note that base or bottom of type is not



necessarily the same size. The face is usually cast on a somewhat larger body to provide for letters with "descenders";—letters such as "g", "j", "p", "y", etc.

## How To Set Type

Start with something small and simple, such as a card with one or two short lines of type. Use your own name and address, but follow the card illustrated here; or some similar layout. This particular card is set in two sizes of Copperplate Gothic, but you can use whatever style of type you have. Ways of speeding up your typesetting will be discussed in a later lesson.

As in typewriting, the printer makes all his lines on the card just as long as the longest he is going to need. The longest stretch on the card is from the 6 of 61 to the 0 of 3810. If you are using the same dimensions as on the card illustrated, you'll find it to be three inches, which in printers' measurement is 18 picas, there being six picas to the inch. If you have the line gauge listed in the kit you can check. The furniture assortment also mentioned in the kit probably contains one or more pieces 18 picas long, which you can use in this setup.

If you have a composing stick, set the movable part (called the knee) so that it will hold a three inch line, using a piece of wood furniture that length to get the right measurement, but allowing a trifle more — the thickness of a

This is the  
card we de-  
scribe →  
see Page 2  
Lesson 4  
You can fol-  
low it—using  
your own style  
for name and  
address.

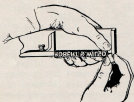
WILLIAM J. HARRISON  
INSURANCE

61 WORTH STREET

TELEPHONE MU 5-3810

heavy cardboard, or a 72nd of an inch (one point in printers' language). Even better and more accurate for the purpose is the metal furniture. The extra point in width is provided so that when you tighten up your finished form the squeeze will come on the type and not on the furniture.

For spacing between the lines you will need something thinner than the wood furniture or reglet (furniture 18 points or thinner is called reglet). This is the function of the two point leads. Leads are also made in one point thickness. When they are six points thick they bear the name of slugs. Anyway, you have your choice of leads, slugs, reglet and furniture for spacing out between the lines. Lacking a lead cutter, tin snips or scissors will reduce leads to the required length. A fine-tooth saw will cut furniture or reglet. Be careful to make them all the same length, allowing for the cut of the saw if you use one.



Using Composing Stick

Hold the composing stick as the picture shows, in the left hand, with the open side away from you. Put a three inch piece of lead or reglet in it, then with your right hand, pick up the first letter. Place it face up, and with the nick away from you, in the lower left hand corner of the stick, holding it in position with your thumb. Proceed with the rest of the name.

When necessary to use a very thin space to fill out a line, do not

try to jam it in, because it will probably bend. First remove a quad or another character, insert your thin space, and then replace the quad.

You will be able to save time if you do not read the type for corrections until you have set a com-



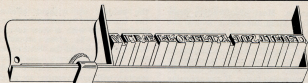
plete line — then glance over it. Do this before you respace, however.

On short lines which must be spaced out put the wider quads at the end, and the thinner spaces inside, so that when you pick it up with other lines, the small stuff won't be in a place where it will drop off easily.

Be sure that your line is not off its feet — that is, it must be absolutely perpendicular — before you finish filling or justifying it. A line that is off its feet will appear to be tight and well justified, but as soon as it is straightened it may be loose or sloppy.

The student without a composing stick can use the chase, galley, or whatever he has which he thinks will enable him to follow the lesson.

What you have set will probably not fill the three inch space, so place an equal number of quads (thick spaces, see diagram) before and after the line. See that the wording is exactly in the middle, and get the line the right degree of tightness by using spaces, thin and thick according to need. If set in a composing stick the line should be just tight enough so that if lifted a little it will stay there without sliding back, but not so



*A line properly justified in the composing stick will stay in this position, until pulled down*

tight that it is hard to shove spaces in.

Having set the first word, put a three or four em space after the last letter. Set the next word or initial, insert a space, and so on. Some printers set a line of words with no spacing between them and when the end of the line is reached leave sufficient space so that they can go back and put in the spaces. This they feel saves the necessity of changing the spacing between the words after a line is set.

The first line being finished, put in another lead and set your next

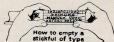


CLOSE-UP SHOWING  
LEADS BETWEEN  
LINES OF TYPE

one, and so on, until you have your type form completed.

If you have been using a composing stick, this is the way to pick up your type form. Put another three inch piece of wood reglet or lead at the bottom; perhaps several if you have room, so as to give you something to hold on to. Next, do as the picture

shows — grasp the type form, with bottom away from you, and with your inside fingers pressing against the edges. Squeeze tightly



How to empty a  
stickful of type

on ALL sides. Lift carefully from the composing stick and place in the chase, or galley if you are using that for proof taking.

When the form is in the galley or chase, and a correction has to be made, lift the line to be corrected back into the composing stick, and make it there. Only in that way can you be sure that the line will be properly spaced after the correction.

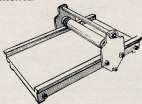
This may sound as if using a composing stick were more difficult than setting type in the chase or galley in the first place, but there are important advantages. Stick setting is easier and quicker; you can be sure all lines are "justified" — spaced out to equal tightness — which prevents drop-outs from the chase, as well as such catastrophes as a form piling — falling apart.

You can now take a proof of your work. This may be done in the same way as described for proofing a font of type.

### Correcting the Proof

You are now ready to go over your printed proof for corrections. Shown on page 7 are the marks used by proofreaders for designating

changes. Most proofreaders draw a line from the point where the change is to be made to the margin where the correction is noted. There are, of course, variations in these marks as printers write or use them, but common sense should be the governing factor. If you are going to make your own corrections, the most important thing is to have the marks so that you can understand them. If you are a proofreader, and somebody else does the actual work, it is important that you make your notations so they will not be misunderstood.



*A Proof Press*

There are a lot more things than obvious typographical errors to look for when reading proof. Assuming that the copy from which you set your work was carefully written to avoid small letters where caps would be more appropriate, or the reverse, and that it is entirely correct in its punctuation, so that you can rely upon it, you will check your proof against it for punctuation, spelling, the proper division of words where they run over from one line to another, uniformity (as for instance, the same amount of indentation), good spacing and the like.

This will be in addition to such things as wrong font letters, damaged letters, omissions, duplications, transposed letters, and the other things which the proofreaders' marks suggest.

If the author of the copy has not been too careful with his copy, and you are in a position to bring

the subject up without offense, the matter of punctuation and capitalization with a view to uniformity can be given attention, although it would be better and save time if this were done before setting the type. Straight body matter will not require so much tailoring as programs and other job work in which the customer is prone to toss off the copy rather haphazardly, with much confusion in the use or non-use of caps and punctuation. Even good writers are likely to be careless, and if the printer does not look out these lapses will be corrected by the customer after the job is set, with consequent additional costs which he may not willingly pay. Better look the copy over first, have an understanding with its author, and save unnecessary time and expense. If you're setting up your own copy you'll find it just as worth while.

Be sure that all the indentions for the paragraphs have been made and are of equal size. A ruler placed on the page so that it intersects each indentation will show up any variations, but will not catch complete omissions.

See to it that the divisions of words are correct. This may be easier to do at one time, running your eye down the column and checking them. You can check this first or last, but in any event, don't forget it. Use the dictionary for this purpose.

Proofreaders in establishments doing only high grade printing are required to look for and correct a great many things that in the ordinary run of commercial printing would be passed by without remark. It will do no harm to check over a few of these. You can then form your own conclusions as to how far you need to go.

On a fine piece of typography much effort will be spent to eliminate "rivers", which are gul-

### Proof Readers' Marks

✕	Change bad letter	☐	Move over
⬇	Push down space	☐	Em quad space
9	Turn over	/-/	One em dash
§	Take out ( <i>dele</i> )	/-/-/	Two em dash
^	Left out; insert	¶	Paragraph
⊗	Insert space	No. ¶	No paragraph
∨	Even spacing	wf.	Wrong font
∪	Less space	.....	Let it stand
⊖	Close up entirely	stet.	Let it stand
⊙	Period	tr.	Transpose
∩	Comma	Caps	Capital letters
⊕	Colon	s. c.	Small caps
∴	Semicolon	l. c.	Lower case of small letters
∨	Apostrophe	<i>Ital.</i>	Italics
∩	Quotation	<i>Rom.</i>	Roman
∩	Hyphen		
∥	Straighten lines		

lies of white space which seem to form continuous passages through the text. They are, of course, accidental, and can be removed by re-spacing. Rivers may be almost vertical, or they may be diagonal. In either case they are undesirable.

Really competent proofreaders watch not only for typographical mistakes and undesirabilities but for errors of fact, sentence constructions which are awkward, and which do not make the meaning of the writer clear, or which may be taken two or more ways. Clear typographical mistakes are marked for change, but other questions, which involve meaning, grammar and the like are marked on the edge of the proof with a question mark, so that the original writer or author can either OK or reject them. A proofreader who is able to handle the grammatical and factual part of the work efficiently is the product of long years of experience, plus much reading. Ordinary typo-

graphic proofreading can be picked up without so much difficulty. Just how far you want or need to go in proofreading you can decide for yourself.

If you go into proofreading for a profession you will find that all you know about everything, including history, geography, literature, languages, movies, radio, advertising, sports, travel and your wife's aunt will go toward making you efficient in your work. All knowledge will help you as a general printer. The more you know the better you will be, as either a printer or proofreader, but as a printer you can read your own proof if you have average intelligence, and are willing to learn.

You'll find if you work in more than one print shop there is a lack of uniformity in office styles, as they are called. The variations will crop up in nearly everything on which there is any room for difference of opinion, even including spelling. Some places have a style book in which the rules and

regulations are set down, where they can be consulted in case of doubt.

The customs of some printing houses in that regard reflect the leanings and prejudices of the owners or managers, but if you are working in one of them, their style must be observed. Grammatical usages change over the years, and what would have been dead wrong or of doubtful taste a short time back may be the alternative or even preferred way now.

Since that phase of proofreading is more or less fluid, to say nothing of controversial, it has no place here. If you are working for others, you will be guided accordingly. If you work for yourself, you'll pick it up as you go along. The questions which may come up here are numerous enough to fill the dictionary and the grammar combined, and most of the answers which are down in black and white will be found in those two books, as well. Matters of opinion and judgment will be up to you in the light of your own good sense.

### Lesson Three—Questions

1. Describe the proper way to open a font of type when it comes
  - a. In cardboard container
  - b. Wrapped in paper
2. Tell how you would take a proof with what equipment you own, or if you have none, how you would take it with a hand roller and galley.
3. How do you set your composing stick for any given length of line?
4. How tight should a line of type be fitted (justified) in the composing stick?
5. Describe the proper way to remove the type from the composing stick.

## The Printer's DICTIONARY

**Basis of Weight**—Terms used to indicate how heavy a ream of paper, 1000 sheets—or a single sheet—of a given kind of paper may be. For instance, it is customary, on bond paper, to give the weight in terms of sheets 17 x 22 inches in size, and up to recently, the weight was given on 500 sheets, altho a determined effort is being made in some quarters to give the weights based on 1000 sheets. For instance, the weight of Commercial-16 Bond is 16 pounds to 500 sheets 17 x 22 inches in size, hence under the old scheme it was called 16 pound paper, and under the new, 32 pound. Commercial-20 and some of the other bonds are 20 pound papers, or under the new way, 40 pound—1000 sheets weighing 40 pounds. Hammer-mill-24 Bond is 24 pound, ream basis, 48 pound, 1000 sheet basis. Book papers use as a basis 25 x 38 inch sheets. Thus, if book paper is described as 60 pound or No. 120 basis, it weighs 60 pounds to 500 25 x 38 sheets, or 120 pounds to 1000 sheets of the same size. The base size of bristol board is 23 x 35, cover papers 20 x 26 in. The full sheet sizes made and sold are not limited to these base sizes, but as there must be some commonly accepted basis of measure, these are the ones used.

**Bearers** — Often called roller supporters; used in the chase on each side of the type form to give the rollers a bearing surface in addition to the tracks on the chase bed. Made of wood or of metal. Those sold are made of metal cut in the shape of an L, so that one half will go into the chase, and the other will overhang the edge of the chase near the roller track or ways, thus taking up less room in the chase than the thicker wooden variety. Bearers often prevent sliding of the rollers, particularly on small jobs.

(To be continued)