LESSON ELEVEN
Hyphens and Dashes

A standard font of type contains hyphens but no dashes. Dashes are considered auxiliaries and are sold separately or along with other auxiliaries, such as brackets, asterisks, etc.

The hyphen is just a trifle shorter than the en size dash, and is, of course, a much more commonly used character. It serves not only in compound words and for dividing them, but also in programs, index work and such, where it is used to guide the eye from one side of a line to the other.

The shortest dash (en, or half the length of the point size; 4 points long on eight point, for instance) is used for connecting two dates or figures.

The em dash (for example, eight points long on an eight point body) is the most commonly used for straight work. Aside from its frequent appearance by itself in

8 point en, em, 2-em and 3-em dashes

ordinary sentences, it may be combined with a colon, thus :—. Side heads are often followed by this dash, and it will be found in lists

A Handy Case for Auxiliaries, Reference Marks, Dashes, etc.

of names and directories where an indention is required with more emphasis than a mere blank space.

The longer (two and three em) dashes are used alone or in combination for display work of various kinds.

If you have en dashes as well as hyphens in your equipment, it is well to see that they do not

become mixed. Small side cases for such auxiliaries as dashes, asterisks and the like are extremely convenient, and prevent your supply from being divided or scattered in compartments of other cases.

Reference Marks

Reference marks are used for a wide variety of work. Classic examples of their greatest flowering are, of course, railroad timetables, which often have so many that they are obliged to go far afield to find a wide enough variety.

For most printers the asterisk, dagger, double dagger and the others shown here are sufficient.

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*  †  ‡  §  ¶  ‖
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8 point reference marks

Some printers prefer and use small figures cast high or low on the body (superior and inferior figures) for references or footnotes. They all serve the same purpose. The notes themselves usually go at the bottom of the page and are set in a size smaller than the text. If the line to which the note refers is set in display type, as it may be in advertising or such matter, the note itself may be as much as four or five sizes smaller. You will run across examples in which the footnote is in six or eight point, whereas the word or words to which it refers may be of almost poster size.

The asterisk seems to be the number one reference mark, with the dagger and double dagger following along after. Almost any kind of a miscellaneous character can be and is used for the purpose if the notes are too numerous to be covered by ordinary ones.

Type founders sell auxiliaries separately from type fonts. Years ago they were included, but this meant that printers were paying for them whether they needed any more or not, so the practice was given up. They are not made

to match individual type styles, but are more or less standardized in such form that they can be acceptably used with almost any ordinary roman or oldstyle face. A few are also made in a bold face to go with heavier type.

How To Set Initial Letters

Put the initial letter in place, then set the balance of the first word in caps. If the initial is the article A or the pronoun I, set the next word in caps. If the first word is part of a proper name—individual organization, or otherwise, the complete name is set in caps. Line up the top of the initial with the caps, using short leads or whatever may be

FOURSCORE and seven years ago our fathers

necessary. The lines which follow the first one, and which are beside the initial may be indented by placing an en space before the first letter of each line, except in the case of letters like A, L, T and Y, which have plenty of white space beside them on account of their shape. If quotation marks come ahead of the initial, use the same size as the initial itself, and put the quotes out in the margin.

Some printers use an em instead of an en space at the beginning of the succeeding lines, some as little as a three em space, depending on the size of the initial, the bigger initials having the larger space. Almost all of them vary the space after letters like A, F, Y, etc., usually leaving none at all, and some particular ones, if the initial is not encased in a frame, notch out a letter like A so that the following letter can be set closer than the ordinary body would give the opportunity. A few make no indention whatsoever for the second and following lines.

Like all typography, the appearance of the individual job is the ruling factor and must be given first consideration.

You'll find some printers in their haste pay scant attention to details, but their work shows it, and should not influence the man who wants to learn to be a first rate craftsman.

Setting Quotation Marks

In most fonts of type, a pair of inverted commas are used at the beginning of a quotation, and a pair of apostrophes for the end. In a few styles quotation marks ("quotes") are made for the beginning. If a quotation is used inside a quotation, it is enclosed by a single inverted comma and an apostrophe. These customs are not inviolable, however, and some magazines use single characters for the original quotation, double, for the inside. If single and double quotes come together, separate them by a thin space. If a quotation extends through more than one paragraph, do not place end quotation marks on any but the last one. Each paragraph should have them at the beginning, however.

In general, all other punctuation, such as commas, periods, question marks, etc., should be put ahead of quotes. Certain involved combinations may require different treatment, but they need not be covered at this time, as they are relatively uncommon.

Quoted Matter or Extracts

If a quotation or extract is quite long, its readability will be improved if it is set without quotes, in a smaller size of type, with extra leads at top and bottom to set it off from the balance of the text. It may be set the full width or indented, and sometimes when indented it is put in the same size type as the rest of the matter.

The Proper Way To Set Tabulations, Ruled and Columnar Work, etc.

Shown below (Fig. G) is a specimen of tabulated work. The dots or points used are called dotted leaders, or if hyphen shaped, hyphen leaders. As you can see, the length of the leader

writing desk	79.50
sleigh bed	129.00
mahogany mirror	49.95
mahogany settee	350.00
bedside table	19.75

Figure G

line will depend upon the longest row of figures in the tabulation, so this should be checked before you start setting. Figures in most fonts of type are all cast on an en body, so that they are all one width. This simplifies making up straight columns. Be sure that each row of figures is lined up properly. Make your column widths in picas, half picas or multiples of them so that it will be easier to fill them out, and also to prevent the necessity for having odd lengths of lead and rule around your shop when the job is finished and the form broken up. This will make lock-up easier, too. Rule should be cut a little scant so that the type matter will squeeze together without interference from the rule. Use slugs (6 pt. or larger) as far as pos-
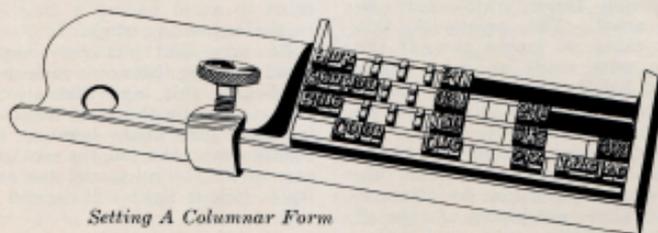
sible in place of leads so that your form will be stiff. Avoid small spaces for the same reason. If you have several columns of figures you can assure their being

	1973	1974	1975	1976
January	336	371	368	422
February	322			
March	324	386		
April	416	329	356	
May	253	438	296	570

in line by using a piece of slug or rule which will set up against each row. For example, to make this plainer, we show here a complete line, under which we show the next line with the first column filled in, followed by a piece of rule which exactly fits the column. The next line is the same as the second, except that the compositor has set the next column, and used another shorter piece of rule to fill in and get the line justified (tightened) correctly. The fourth and fifth are mere repetitions at each stage of the setting up, and the last line is the completed job, same as the first. If you use this way of making columns, you can be sure that your columns will have military precision and not be full of figures out of line.

Setting Ruled Forms

Ruled forms without perpendicular lines present no particular problem, as they can easily be made with ordinary rules and spaced with reglet, leads, slugs, or combinations of the three. The


Setting A Columnar Form

Quad Rule

Width
In Points ⊺⊤ 72 | | 66 | | 48 | | 36

12 Point Body

18 Point Body

addition of vertical lines complicates the work in direct proportion to their number.

The insertion of words between rule in such a form takes more time, and careful justification. To avoid cutting rule into small pieces and fitting it, many printers make two forms; the first with all the horizontal rules and any type lines; the second with the vertical rule. They lock these side by side in the chase, the head of one at one end, the head of the other at the other end, so that by running the work through the press twice and turning it around for the second impression, they will have two completed forms which may be cut apart. The presswork this way takes no longer than if the form were made up in a single piece, but it may require a larger machine, the form being twice as big.

If for some reason the above method isn't practicable, quad rule or tabular quads can be of much help. These are pieces of type of various widths with a hairline cast on the lower edge, so that a row of them set together will make a solid line. They come in the common point sizes from twelve points up, which eliminates the necessity for cutting leads, slugs and reglet to go with ordinary one or two point rule. Being accurately cast to standard widths they make a good square form, with less chance for dropouts. Quad or tabular rule can be used on all horizontal lines except where wording is to appear between lines, and you can use it there, too, if there is so much text matter that a double form (described for use with horizontal and perpendicular rules) appears to be quicker. Ordinary strip rule is used with it for vertical lines.

Ruled form setting requires care and accuracy if the type, rule, etc. is to lock properly, and dropouts or pullouts are to be avoided. You'll find it best to set the entire width in the stick at one time if you want to check your justification. A piece of rule the width you are going to use in the vertical form (one point, probably) can be placed in the form even though short to avoid having a long one in the composing stick.

Be sure that you get exactly equal spacing between each perpendicular rule, and that all the rule supposedly the same length is in fact just that, because the squareness of the job, the straightness of all the rules, and the ability to lock it tight will depend on this.

(More in later lesson.)

How to Underscore Words In a Line of Type

If one or more words in a line, but not the whole line, require emphasis, they may be set in italic letters, or the words may be capitalized, or, lastly they may be underscored. Of the three methods, the underscoring often is the one to give most emphasis, but it is also usually more of a job to handle.

Underscoring may be done by notching brass rule so that while the face of the rule only shows under the words to be emphasized the actual length of the rule is the full length of the line under which it is placed. If preferred, the rule may be cut the exact length of the underscoring, and the rest of the line can be filled in with a two point lead on each side of the rule. From this it will be rightly inferred that it is necessary to have your copy set with leads between the
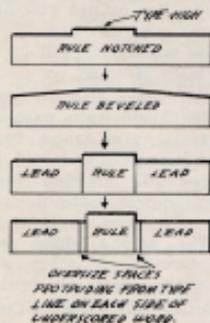
lines—probably two point leads, although you can, if there is some objection to that much spacing, use a one point brass rule and one point lead for filling in.

Be sure that your rule is directly under the proper word or words, and place it carefully so that it will not creep to one side or the other. Some printers make doubly sure that it stays in place by plac-

ing on each side of the word or phrase to be underscored a space two points bigger than the face of the type itself. They then fit the cut rule between these spaces, and put two point leads on each side to fill out the line. This prevents the rule from slipping or creeping, and at the same time the line spaces out nicely.

In underscoring, care should be taken to get the rule directly under the word or words to be emphasized, and also to get the length of the rule right, so that it will be neither too long nor too short. Some printers are inclined only to cut the rule to fit, but also to cut it so that it fits on each side, but not under, letters with long descenders like "y", "j", etc. Others also cut the rule shorter when the first letter or last letter is a "T", "Y", or some letter whose base is small. The majority stick to the exact length, however. It is best to be governed by appearance, especially on particularly nice work. Points of this kind will come up as you pursue the vocation of printing, and you will gradually develop your own way of handling them—ways which you find best, taking all circumstances into consideration.

Why the J and U Are Not Carried Alphabetically In Type Cases

We refer, of course, to the capital J and U, because "lower case" (small letters) are arranged according to a layout which does not follow the alphabet. Lower case letters are supposed to be so placed in front of the printer that he can make speed in typesetting—not just like a typewriter keyboard but for the same reason. Some type cases, having the caps just over the lower case letters, are not affected by the ordinary cap layout, and for reasons of simplifi-

cation, square cases strictly follow the alphabet. (Not irrevocably, because anyone who buys them can arrange it to suit himself.)

Cap cases or California cases will be found with diagrams placing the J and U after the Z. Of course, nobody is obligated to put the type in the cases that way, but if the printer follows the custom he will do so.

J and U are comparatively new letters in the alphabet—not new as things go in the New World, but recent in terms of the alphabet itself. J is a variation of the letter I, and U of the letter V, as those who took Latin in school will recall. JULIUS CAESAR, if he came to life, would recognize his name better if you spelled it IVLIVS. The origins of printing being what they are, the case did not provide for the new letters until the old layout had been well established, and changes, as on the typewriter keyboard, do not come easily. A good many years ago attempts were made, in this country at least, to alter both upper and lower cases in a number of particulars, but the California style is about as far as it ever got, and beginners by the million (now that printing is taught so commonly in the schools) are still following the old trail laid out half a millennium ago.

Small Cases for Odds and Ends

There are a number of cases for auxiliaries, accents, rule, leads, etc. which you will find of great assistance in properly classifying your material so that you can find it when you want it.

The small brass rule case will help you to keep all sizes of rule in such shape that you can always find the piece which will most nearly fit the job, and thus avoid cutting down a larger size with consequent waste. It will also hold odd leads and slugs in the same way.

Better yet is the lead and slug case, the same size as the California case, which has a great deal more capacity, and will therefore more nearly meet your requirements for lead and slug storage. Its uniform size will enable you to put it in any rack holding either California or standard two-thirds cases, so that, whether or not you have the rack now, you can look forward to the time when you will be able to easily stow it away.

In the same size is the blank case, which will take care of your cuts, metal and wood furniture, etc. At its price, and well built as it is, you will not find it possible to even approximate its value to you even if you make one yourself. The strong sides and Masonite bottom, together with its uniform type case size, make it an especially satisfactory receptacle for type high or lower material which is hard to put into cases having compartments. Then, too, you can make your own compartments in it, of handy sizes best for your needs, if you wish.

The space and quad case, the same size as the brass rule case, is a great convenience for any printer who has more than one font of type of one size, and usually proves an economy as well.

For instance, if you have several cases with six point type in them, your spaces and quads will be scattered between them all, and when you set up a job, you may never have enough in the right case. If you have space and quad cases, you do not keep spaces and quads in the type case, but keep your entire supply of six point in the space and quad case, so that no matter what case you are working at, you will have your entire supply of spacing material right beside you. Such a case is not necessary as long as you have only one style of any given size type, but as fast as you expand your assortment, these small cases will save you time and annoyance.

While speaking of spaces, it is well to consider the value of brass and copper thin spaces in lines which will otherwise be improperly spaced, and perhaps fall out of the form while you are running the job on the press. The coppers are made ½ point thick, in all sizes, and brass one point thick, in the same way. An ounce of each will go a long way, they are cheap, and if you can't make the line space correctly with ordinary spaces, the brass or copper variety will assure you of a good and safe job. The square case is recommended for this.

Fractions, asterisks (*), brackets [], and all auxiliaries should not be kept in the case with regular type, because one style is used for almost all kinds, and if you are setting a job requiring them you will want the case containing them near at hand. The square 12½ x 12½ case makes an ideal holder for such odds and ends. It is also particularly good for initials, monograms, perpetual calendar fonts, ornaments, borders, leaders, quad rule, and such material. Cabinets for the square cases can easily be made out of an old box, and you will find them one of the most convenient cases you can have.

Lesson Eleven—Questions

1. *How can you distinguish a hyphen from an en dash?*

2. *Describe how you would set type around an initial letter.*

3. *How do you set a quotation within a quotation, and in what way is it spaced?*

4. *In what width should columns be set for easiest composition?*

5. *Describe one way of doing a ruled job which eliminates short cut material.*

6. *How does quad rule work, and why is it a labor saver?*

The Printer's DICTIONARY

Electro or Electrotype—A plate with copper face and lead back, mounted on either metal or wood—usually wood—made by electroplating a copper shell on a wax impression of a type form, cut, or combination of both. Electrotypes are also made moulded in lead instead of wax, and with nickel face (nickeltype). Before the wax is plated it is covered with plumbago (called black lead, but actually a graphite compound) to make the wax a good conductor of electricity. Electros should not be confused with the original cuts or engravings, from which electros are made. It is not possible to make an electro direct from a picture, because electrotyping is a moulding and electroplating process, not a photographic method. Electrotyping is used to produce duplicates of plates, cuts, or type forms, so that more than one may be printed at a time, or in the case of stock cuts, the duplicates may be sold. Electrotypes are also made so that the original form or engraving may be preserved and not subjected to the wear of being actually used on the press.

Em—The square of any size of type. Thus, a six point em is six points wide, an eight point em is eight points wide, etc. Printers

are also inclined to use the term very loosely for column and other widths, in which case they refer to 12 point, or pica ems. Thus, if a column is said to be 12 ems wide, (as this column is, for instance)

Illustration at right shows relative sizes of spaces & quads

HAIR SPACE	
FIVE-TO-EM SPACE	
FOUR-TO-EM SPACE	
THREE-TO-EM SPACE	
EN QUAD	
EM QUAD	
TWO EM QUAD	
THREE EM QUAD	

it is meant that it is 12 pica ems wide, or more simply, 12 picas. On the other hand, since this is set in eight point, there are actually eighteen 8 point ems in a line of this length. The printer, in speaking of it, however, would call it a 12 em width. If he were measuring the amount of type in it, however, he would revert to the correct size, and say that it contained 18 ems. En dashes and em quads are dashes and quads an em in length—that is, cast on a square body.

Embossing Press — A machine made especially for embossing. Embossing may also be done with regular printing presses.

En—One half of an em. En dashes and en quads are cast on a body one half as wide as the size of the type —thus an eight point "nut" quad, as old printers call them, is 4 points by 8 points in size.

Enameled Paper—Generally the same as coated paper, already described, altho when there is a distinction made by the paper company, the enameled is the better of the two. See *Coated Paper*.

English Finish—A smooth, soft finish on paper which has largely supplanted the old machine finish (m.f.).

Engraving — Printing from an engraved plate as contrasted with ordinary printing which uses raised letters. In standard printing the paper receives the impression by contact with the ink on the surface of the type or design. In an engraved job, the paper is forced down into the depressions of the plate, from which the ink which has been previously rubbed into the engraved lines. This pressure causes the embossed appearance which is s; often visible on the back of engraved work. Engraving is a slow process, and consequently much more expensive than letter press printing. Before each impression, ink must be forced into the lines of the plate, and the surplus ink on the surface of the plate carefully wiped off so that none of it will soil the stock to be printed. An engraved job has a rough feeling to the touch, as the ink lies on the paper thicker and heavier than in ordinary letter press printing. Raised Printing produces this same effect by regular printing and the use of a compound on the inked surface which raises it. The word is often used also to denote any kind of illustration or cut, such as used in a regular printing press.

Engraving Blocks — Blocks on which designs for printing are engraved.

Engraving Tools—Tools used for engraving designs on blocks of wood, linoleum, rubber, plastic, etc.

Expanded Type — Type with a wide body, as contrasted with type having a narrow (condensed) body. Copperplate Gothic is an expanded

THIS IS EXPANDED TYPE

face. Sometimes used to refer to type with larger than usual lower case. When Century Roman (sometimes called Century Expanded) was first made it was called "expanded" because its lower case was larger, in proportion to the Caps, than was common with Romans hitherto made.

Extended—Same as expanded, but wider.

Extension Cover — Cover on booklet, catalog, etc. slightly wider and longer than the rest of the book, overhanging or overlapping, as it is sometimes called.

(To be continued)