

LESSON TWELVE

How To Make Up Pages

Having determined the length your pages are to be, put a six point slug at the head. If this is the first page, and there is a title, space should be left at the top, so that this particular page, while it will line with the others at the bottom, will be shorter. A good rule to follow is to allow from two picas on a page three inches long to four picas if it is five inches or more. The exact amount must be governed by the appearance. Space the head out, and add the solid matter to the nearest line that will fit the measure decided upon. If the column is then too long, and the type is leaded, you can either remove leads, beginning at the bottom, or reduce their size — two point to one point, for instance. However, allowance must be made for contraction of the page when you lock it up. This will amount to about a two point lead in three inches, four points on three to six inches, and so on, in proportion. If you don't make that allowance, your page is likely to be short when it is in the chase.

For appearance's sake there are several taboos. The first line of a paragraph should not be at the bottom of the column or page, nor should the last line of a paragraph be used at the top. To do either of these things would make an undesirable notch or unsquared page — widow lines they are called in printing parlance. The last line of the page should not end in a divided word. These rules will all be found violated at one time or another, but due as much to carelessness as to inflexibility of the matter itself.

Layouts, Makeup and Imposition

A couple of definitions will probably be helpful here. We'll

take them from our own dictionary, which says makeup is getting the form ready, as far as practicable, before laying it out to put in the chase; spacing it out, grouping it, etc. Makeup comes after composition (setting the type) and before imposition. Imposition is what seasoned printers call stone work, that is, the making up of the form on the imposing stone or elsewhere, in such shape that it is ready for the press.

Layouts — First Steps

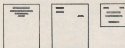
First, then we have makeup. Some specific kinds are included further along in this lesson. Just a word about layouts is in order, because a good layout will save makeup time. We will cover the subject more fully later.

You have a job to do. Your customer wants a card, stationery, tickets, billheads, piece of advertising matter — anything, in fact. There are a certain number of words to get in, and you have a certain amount of space within which to put them. Or if your customer knows what he wants to say, but is completely ignorant as to the amount of space it will take, a layout is in order.

If the job is a card, stationery, a ticket, or other work in which the size paper or card stock is known, layout resolves itself into taking a piece of the proposed stock, or something else the same size, and lettering out, in pencil or ink, the words to be set, in roughly the size letters required. This enables you to find out about how much space will be needed, and also how any given arrangement will look. Try several.

A good layout may save you from a change of mind later in type size or style — which means time consuming extra work and expense. Skill in layout work comes with much practice. Big printers usually have a man who

does nothing else. Advertising agencies and the advertising departments of some good sized firms have them, too, in which case the printer is given instructions to follow, even down to the sizes and style of type to use. Smaller printers have to do their own for customers. But more anon on this.



Layouts help visualize finished job

The type, then, is set. The job, now, is to make up the form in accordance with the layout. If no layout has been made, a proof should be taken of the job as it is. The lines may be cut out, and the resulting strips or pieces of paper can be juggled around on a blank sheet the size of the proposed finished job, so as to get the best possible arrangement. You then have a sort of dummy-layout, which can be used in the making up. The spaces on the layout or dummy can be measured, and the type lines put in their proper position. As a matter of fact, in job work, as contrasted to book, magazine or newspaper printing, makeup covers a greater portion than imposition. Imposition calls for arrangement of complete pages in such order that when a group of them are locked up and run on the press, they can be folded and will come out in the proper order. Insofar as general printing includes catalogs, pamphlets, etc., which require that sort of handling, imposition fits the picture there, too.

But to get back to our makeup. We have pasted or pinned the lines on the sheet of paper or cardboard to our liking, and are now ready to make up the form in the same way. With this before us, we can rearrange our lines and space them out with the

least lost motion. When the form is fully made up, we will probably find it worth while to take one more proof — in the galley, possibly — to see whether there are any rearrangements or spacing we need to make.

If the proof is satisfactory, the form is now ready for the chase, and can be laid on the stone or imposing surface. From here on we have imposition, with the proper arrangement of pages if there are more than one, or if not, the immediate locking of the form in the chase, as described in a previous lesson.

Pamphlet and Book Makeup

With all the matter set, you are in a position to make up pages. You may have already decided on the page size, and intend to let the number of them come as it will. Or you may reverse the process, and calculate the length you will have to use in order to keep your work within a given number of pages.

If the book or pamphlet has chapters, the first page of each chapter should have its head below the top margin of the other pages. Usually about one-sixth of the top of each chapter page is left blank, but the exact proportion is optional.

Here are a few other common practices:

Tables of contents, lists of illustrations, prefaces, introductions, if any, are treated for page size makeup same as the general text, that is, the first page of each has an amount of white space at the top the same as the first pages of chapters. They are also placed or begun on right hand pages. The copyright notice and imprint of printer, if any, take a lefthand page. Headings on pages (the running heads) may be set in caps of the same style and size as the text or one size larger if so desired.

An effort is made to have all chapters begin on a right hand page, even if a blank is left opposite.

Page numbers are on the left on left hand pages, right on the right hand, same point size as the text except on the short (first page of chapter) ones, when they are centered at the bottom outside the page measure in a size smaller. All page numbers, may, however, be centered at the bottom. Pages ahead of text usually bear lower case Roman numerals — after the text, cap Roman numerals.

Indentions and Headings

While the most common indention in body work is made by using an em quad at the beginning of each paragraph, you are by no means limited to this, examination of current printing will disclose a variation in practice. Wide columns are more apt to be treated with bigger indention; for instance, 18 picas or more with one and a half ems, 24 picas or more two ems. There was a time when such rules were more generally adhered to; at present the typographer is given a great deal of latitude.

This is to show the use of the common indention, made by using an em quad at the beginning

The squared indention is no indention at all, the first line of the paragraph being the same

For hanging indention all but the first line is indented, which gives a little display to the be-

Among the more common varieties, aside from the regular just described are the squared and hanging indentions. The squared uses no indention at all, the first line of the paragraph being the same length as all the rest. For hanging indention all but the first line is indented, which give a little display to the beginning of the paragraph.

Some newspapers use the hanging indention for headlines. Others use the more common (for them) step head, roughly similar to the

Step Head is Quite Common
For Newspaper Headline Style
In Both Large and Small Cities

Of Late Years Many Newspapers
Have Adopted the Flush Head
Left Margin Flush—Right As It Comes

Still Another Style of Headline
In Which All Lines Are Centered
Has Its Adherents

stepladder form of envelope addressing, and called diagonal indention among printers. Of late years many of them have adopted the flush head — the left hand margin flush, with the right hand ragged.

Finally headings, and sometimes even the finishing lines of text may be set with each one centered.

The measure of your skill as a typographer will come in part from the way you handle such things as headings and indentions. Practice and observation will yield steady improvement.

Setting of Figures

As a general rule, numbers in text or body matter are spelled out up to twenty — that is if they are one word. Above that, figures are used. However, it is perfectly good usage to spell out larger numbers. In newspapers and other rush work spelling out of bigger numbers is seldom done, but in finer, less hurried printing the customer or author of the copy may prefer it. In statistical work the use of figures will often make the text easier for the reader to absorb. If there is likely to be any question, the one who is paying for the job should be consulted.

In tabulations of figures the ciphers are all put in, but in body work you have the choice of several settings. You can make it \$12,000,000 or \$12 million. Or you

can spell the whole thing out. Printers don't all agree, and the proofreader's columns of trade journals frequently give the subject an airing. Without doubt this and many other details of typography, spelling, grammar and related procedures which concern the printer are less rigid than they were in days past. Almost any statement must, therefore, be hedged by a "generally" or "commonly."

In body work a comma should be — or usually is — placed in a five figured number such as 50,000, but in four figures, such as 5000, it is usually left out. In tabular work figures must come directly under each other, so the comma must be used in both cases or not at all. Occasionally tabulations will be seen with a blank space instead of a comma. In any event, the most important point is to have the figures line correctly, one over the other, and this cannot be accomplished if space is allowed in some figures and not the rest.

Since chapter headings are often given Roman numerals, and pages of introductions and prefaces use these numerals in lower case, we insert them here.

I II III IV V VI VII VIII IX X
i ii iii iv v vi vii viii ix x

Roman Numerals

All of us learned them in school, but our memory may need refreshing. How glad we all should be that we do not have to use them in mathematics. Our own numerals, by the way, are Arabic.

Use of Leaders

Programs, blanks, indexes, tables of contents, and tabular work often require the reader's eye to bridge what would be empty space if some provision were not supplied for making it easier to reach the figures at far right. Hyphen or

dotted leaders are placed between, thus making bridges for the reader. They may be used in almost solid formation, or they can be widely spaced. When setting an index or similar matter the leaders usually go no further than required to meet the longest number; the rest of the leader lines are made to correspond, which means a little blank space in front of the shorter numbers.

Plates	\$1.14
Caps45
Saucers39
Chapter I	1
Chapter II45
Chapter III69

Hyphens and dotted leaders set solid

Boston - - - - -	\$5093.77
Hartford - - - - -	3945.63
New York - - - - -	8217.39
Blue Bird	7
Cassette	91
Lark	153

Leaders (periods and hyphens) widely spaced

Whether to use the hyphen kind or the dotted variety is mostly a matter of preference. Both fill the same requirement.

If widely spaced the dots or hyphens are commonly lined up one over the other, which give them the appearance of vertical rows. Periods and common hyphens are often used for such setting.

Setting Long Lines

With Short Leads

You will frequently find it necessary to set a number of long lines which require leading, but for which you do not have long enough leads. Do not, however, make the mistake of using two leads of equal length to piece out each line. If you do, the form is likely to fold up or slide when handled. The safe way is to use a pair of unequal length, so that the joints will not all break in the same relative position. The

illustration will make this clearer. Of course, if you have enough of the full length leads or wish to cut them, you can do so, but if these lengths are not needed very frequently, you'll find it better to piece out with your regular shorter sizes.

Right Way

This is the right way to use pieced leads with all joints staggered. If you can spare a few full length leads it is well to use one, here and there, in place of a pieced one, in a long page. The first and last leads should be full length.

Wrong Way

This is the wrong way to use pieced leads. Notice that the joints are all in a straight line. Such a page is difficult to lift and very easily pied.

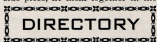
Making Up Forms With Rule or Border Around Them

Frequently a piece of display printing may be improved by placing it in a box or frame of rule or border. The main portion of the form should be made up in the usual way, all parts properly justified. The form should be spaced so that when enclosed in the rule or border it will have the right appearance, and to that end you'll find it best to have a galley proof of the form. You can rule around it in pencil to see how much margin must be allowed between the border and the rest of the form.

After you have decided that point you'll know how long the rule or border must be. If rule is to be used, it should be mitered or beveled to a 45 degree angle, so that the joints will fit neatly and snugly. Be sure that the parallel sides are made exactly the same length, so that the form will lock properly. If you are applying a border instead of rule, an equal number

of pieces of like size on each side is essential for the same reason.

A galley is helpful for the next steps, although the job may be done on the imposing surface or stone if desired. If you are making up this form in a galley, with rule, take the top piece and one side piece, fit them together in the



corner. Put enough leads against the rule to give you the space between the rest of the form you have decided is needed from your previous proof, then fit in the form, put your leads on the bottom and the outside, and complete by placing the other side rule and the bottom piece. Be sure that the leading and the balance of the spacing inside the box or frame is such that when the form is locked tight the joints of the rule will



come together, without leaving the interior of the form loose. To this end it may be necessary to use half point strips, or even cardboard. The ability of the form to lift without piling, as well as its appearance when printed, will depend on the inside spacing.

When the job is completely made up, take another proof, and squint across the rule — or border if you are using that. Hold the proof up level with your eye and you can detect any deviation. You may prefer to put the form in your chase and lock it before you give it the final check, because the additional squeeze provided may effect the straightness of the lines.

Setting Poetry

The chief question which may arise in setting poetry is in the

positioning of the lines in relation to the page and the column.

Lines of poetry are of unequal length, and if either the longest or shortest are used for centering, the page may not look properly balanced. Even splitting the difference may not work, because the average line may be either long or short.

As in much other typography, the appearance is the thing. The left hand margin should, therefore, be set in from the column enough to make the work look well balanced. The final decision can only be made by taking a proof, and adjusting accordingly.

The author usually specifies in his copy how he wants the lines indented. However, if he doesn't, the usual way is to indent lines which rhyme the same distance. Lines which are too long for the column width should be run over and indented three or four ems from the common line. If the length of the over-run is too much for this, reduce the indent, but not below one em.

Making Good Joints In Rule

When rule is used, extra care should be taken to make the form straight and true, otherwise rule joints will be hard to match up, and if there are miters you'll experience difficulty in getting them together.

If the form is properly locked, and you still have trouble look to the smoothness of the form. Perhaps it was not properly planed. Possibly one piece of rule is more worn than the other or one is a little off its feet.

One way to correct a poor joint is to make an impression on the top sheet of the platen, then paste a very narrow strip of french folio, manifold or other hard thin paper diagonally across the impression of the break on

the tympan sheet. One is enough — more will make it worse.

If the above doesn't quite do it, take a fine rubbing or scotch stone, and rub with a circular motion over the face of the rule at the joints. If carefully and properly done, a good joint should result.

Other printers recommend loosening the form and inserting a piece of light or medium tag board to a depth of about a half inch in the point. The form is then locked up again, and the tag trimmed close to the rule on both sides, but with about one point of the stock ABOVE the face of the rule. It is claimed that in eight or ten impressions this fibrous brush will collect enough ink to completely hide the joint.

Another remedy used by some printers is to force warm beeswax in the joint, and wipe off the rough edges. The wax will furnish a good surface for the ink, and, if properly applied, will give satisfactory results.

*More information on making
Rule Joints in a later lesson*

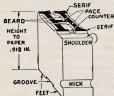
Lesson Twelve—Questions

1. *What are the practices which printers commonly avoid in making up pages?*
2. *What are:*
 - a. layout
 - b. makeup
 - c. imposition
3. *How does a layout save time?*
4. *What effect has the width of a column on the width of the paragraph indention which a printer will normally use?*
5. *What may be used in place of hyphen or dotted leaders?*
6. *If long lines are to be spaced out with short leads, tell how you would do it.*
7. *Tell how you would make up a form with rule around it.*

The Printer's DICTIONARY

F

Face—That part of the type or of a plate which comes in contact with the paper; the printing surface. See diagram of type below.



Facsimile—A reproduction of a clipping, signature, piece of printed matter, letter, etc., usually made as a line etching.

Family—Several series of type having many characteristics in common, so that they are often used together to produce harmonious work. For instance, Goudy Old Colony and Goudy Old Colony Bold are all related and go particularly well together; Caslon and Caslon Italic are particularly well matched; Chelton Bold and Ad-News Condensed are of the same family, etc.

Farm Out—To have all or part of the work done by another printer.

Fat—An old term, used in the days when compositors were paid "piece work," which indicated work which was easy setting, through much leading or otherwise.

F.C.—Follow Copy.

Feed Edge—The edge of the paper or card stock which is set against the gage pins or guides.

Feeding—Placing the sheets in the press in the proper position for printing.

Feet—The points on which the type stand. Without these so-called feet, type would set much more easily. Type that does not stand perfectly erect prints on one edge and

not the other (due to poor justifying of the line or lockup), is said to be "off its feet."

Felt Side—The smoother side of a sheet of paper, often called the right side. In paper making one side of the sheet is in contact with a wire screen, and is called the wire side; the other being in contact with the felts, is called the right, or felt side.

Fingers—Grippers.

Fist—An indicator in the form of a pointing hand (☞). Furnished in fonts of auxiliary characters.

Floret—Type in the shape of a



flower or leaf, for decorative purposes.

Flush—Type set without indentations.

Flush Trimmed—Paper bound publication or book with cover and inside pages the same size, usually accomplished by putting on paper or cardboard before trimming.

Flyleaf—Blank sheets at front and back of book or pamphlet.

Font—An assortment of one style and size of type in the proper proportion to be of most use for the average job of the average printer. This proportion, or scheme, as it is called, has been developed from experience over a long period of years, and is approximately followed by all type foundries, making due allowance for the size of the font, etc. In actual practice it is not possible to furnish a font in a scheme which will exhaust the supply of all letters at once, because the kind of work for which the type is used varies much more widely than is realized by most people. In the larger fonts the capital letters, the figures, and the small or lower case letters are put up in separate packages so that they may be bought separately. The word font (or fount, as it is still spelled in England) is supposed by many to have originated in the days when each printer cast his own type, and had but one style, the type of no two printers being alike, hence his work could be

identified by his type. When these medieval printers needed type, they drew it from their own source (or fountain) of supply. Thus came the origin of the printer's "fountain" (fount, font) of type. Presumably, if the fountain was dry, the owner had to get busy and make up a new supply.

Form—Any kind of assembled material ready for printing, that is, the actual type, plate or combination of both from which the printing is to be done.

Fountain—The device used to hold and supply ink for the press. Fountains are very seldom used on hand presses or on work on larger job presses which call for short runs.

Four Color Printing—Printing from four plates, one each respectively for black, yellow, red and blue inks, the plates being so made that combinations of these colors will furnish all the intermediate colors and shades. Such plates are of necessity extremely accurate in register and correspondingly expensive.

Frisket—Paper pasted on the galleys, with a hole cut in it to



Printing a single form in two colors with a frisket.

allow only part of a form to print. Friskets are used for many purposes.

Full Face—Bold or black faced type, also heavy rule which prints the full size of its body.

Full Face

Full Stop—Period.

Furniture—Wood or metal blocks used to fill out forms of type, plates, etc. Wood furniture comes in yard long strips which may be cut up by the printer to any desired size, or it may be bought in handy fonts or assortments all cut to standard sizes. Metal furniture comes in standard sizes, and has the added advantage of long life and absolute accuracy under all conditions.

G

Galley—A tray having three sides to hold forms, set-up type, etc.



Galley

Galley Proof—A printed proof taken by hand, of type in a galley. Usually such a proof is taken, and then pasted up in dummy form (see *Dummy*); the actual making up of the form being done from this dummy.

Gang Printing—Printing more than one job on the same sheet.

Gathering—Collecting sheets in correct order for binding or padding.

Gage Pins—Small devices which are pinned into the tympan padding, and against which the sheet of paper or card is fed into the press. Gage pins are set so that the proper margin will be made on all sides, and that each sheet or card will have the same margin.



Illustration shows how gage pins are used to hold paper or card in proper position on the press while printing.

Some printers use quads pasted on the tympan as gages, and others use various devices, but gage pins are the most common.

Good Color—A job printed with enough, but not too much ink, is said to have good color. Used in reference to black ink, as well as colors.

Gothic Flap—A deep pointed flap on envelopes.

Grain—The direction in which the fibres lie in paper or card stock. When folding is to be done, it is important to discover this, because the sheet will fold with less cracking with the grain than against it. Simply folding a sheet first one way and then the other will determine the grain.

(To be continued.)