

Two penciled layouts of the same copy

LESSON SIXTEEN

Making Layouts

Of course, we have already done some makeup in previous lessons. Before actual work is begun on a job, some plan for proceeding should be made, and this can be accomplished, and much time saved, with a simple penciled layout. For the layout take a piece of paper the size of the card or paper stock you are going to use on the finished printing. You can get a much better advance idea of how the job will look if this is done. Another way is to use an oversize sheet, with the actual page size ruled off in one corner, the rest of the sheet being available for notes as to type styles, sizes, etc.

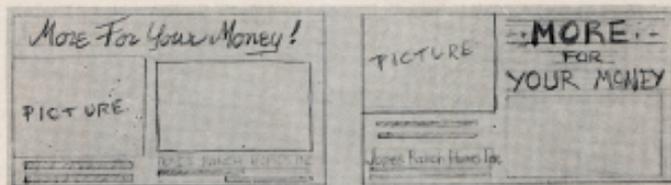
With the copy or matter to be printed in front of you, make a rough pencil outline on your layout sheet of the way you think the lines should be placed, approximating the type sizes, spacing, etc. For the parts with comparatively small text matter, lettering out will not be necessary, but you will want to be very sure, before you start work, that the size type you

have selected for such parts is neither too large nor too small for the space allotted.

Try several different layouts for the same work, and compare them so that you can pick out the one which seems best. If any of your previous work is similar, pull out samples to put side by side with the layouts. They may enable you to avoid unsatisfactory arrangements, or adapt the best ones for this new job. There are dozens of possible arrangements for most projects, so you may wish to cut loose from any of your previous layouts, no matter how well they appear in the finished product.

Take even a simple business letterhead. There was a time when there were well beaten and standardized approaches to such a job. It might or might not have a lot of extra information scattered around at top, bottom or even on one side, but the main facts — name of company, business and address usually took top center billing.

That arrangement still applies for many, but it is no longer a must. Modern practice has freed



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printers from most of the restraints which used to be in force. Of course, a lot of the stuff perpetrated is merely bizarre, and some downright silly, but many useful arrangements can be worked up which are modern without being freakish.

For making layouts you will find an idea file most handy. This is nothing more complicated than a set of boxes or drawers in which you can keep specimens of all kinds, classified to make them easily accessible. One may be letterheads, another cards, a third tickets, a fourth programs, etc. If, when you run through a magazine you see a page either of advertising, or anything else which shows skillful use of type for a given purpose, save it. Keep samples of your own work, as well as those of other printers which come your way. Without attempting to copy them, you can acquire ideas which will help you to improve your typography.

Type Sizes To Use

Remember, that in general, the most important lines or pieces of information take the largest type, but that is only relatively speaking. Assuming that the work in hand is a letterhead, the name of the firm will probably be largest. The next most important lines may or may not be the address, depending on the wishes of the customer, but assuming he is agreeable, the city or town, and perhaps the state, are the next largest, even though street and number may come ahead of them on the layout. We may have, then, the firm name (24 point), street and number (12 point) and city

and state (18 point). Or the sizes may be larger — 36 point, 14 point, 24 point. They may even be smaller — 18 point, 10 point, 12 point, but the relative importance of the information ought to be evident in the type size.

It is not necessary to use a different point size for each. Often the most prominent can be set in all caps, with the next most important in caps and lower case. The effect of a difference in size will be gained just the same.

If phone numbers, or other details are required, they are likely to take smaller sizes of type than the address already discussed, although sometimes, if the street and number are small enough, the same size may be used for some of the other information.

Now, having gone into the subject of type sizes, get as many letterheads together as you can which have a finished, professional appearance and you will quite likely find several which do not follow the above outline. From this apparent contradiction you will gather that there are plenty of exceptions. The customer may wish to feature a trade mark, a slogan, some article of manufacture. The ordinary sequence of lines and sizes can, in such cases, and often does, go by the board. In our hypothetical letterhead we did not comment on the type size for the line of business, or product. Finally, our letterhead will be "traditional," that is, in good taste, but strictly in accord with good typography as it has been practiced for many years, and as it is still being practiced. However, we cannot ignore a style which has grown up alongside and parallel to it in the last

few years, and which for want of a better name is called Modern. This other method makes free use of scripts, tall condensed types, black faces for a word or two of emphasis, lines set askew, bleed pages (lines or cuts running off the margin), and so on.

THE **KELSEY** COMPANY
MERIDEN CONNECTICUT
Manufacturers of Printing Presses and Printing Supplies since 1877

Bernhard Gothic Medium Series

THE **KELSEY** COMPANY
Manufacturers of Printing Presses and Printing Supplies since 1877
Goady Old Colony

THE **KELSEY** COMPANY
Manufacturers of Printing Presses and Printing Supplies since 1877

Regent and Cable Bold

But to get back to our letterhead. If made up in the traditional manner, the business, product, or whatever the extra line may be, is often run in another color, perhaps a size smaller than the firm name. In other cases, if a one color job is desired, the firm name may be in caps, with the added line in caps and lower case of the same size or slightly smaller.

Now, suppose, we are still sticking largely to the traditional, but are willing to nod toward the modern. We can set our extra line in script, or in a tall condensed face, either the same color or a contrasting one. A good italic will do, although it more nearly follows the traditional rather than modern. Nevertheless it is good, especially with a long, large cap line for the firm name.

As for arrangement of the letterhead, the possibilities are endless.

Experience is the best teacher. There is no substitute for:

1. Experience.
2. Observation.
3. A sense of balance and correctness, which should be acquired from the first two.

Constant practice, either with material or copy for actual pieces of printed matter which you as a printer must produce or with

imaginary jobs which you can work up yourself, will bring you closer to the goal for which you are striving. Another way is to take actual printed matter turned out by either others or yourself, and see what you can do to either improve it or make an equally good but different layout.

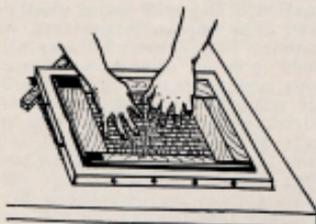
Over a period of time, from your practice, and your notice of how others do it, you will be able to tell whether a layout needs altering. You will know whether certain lines should have more space between them, or should be closer together. You will know whether some lines require larger type, or smaller. Your sense of fitness will guide you in the arrangement. Your newly acquired instinct will tell you when alterations are required, and you will be able to make them. This knowledge will come to you almost unawares, and when you do realize that you can make, correct and execute a layout for a nice printed job you will get a lot of satisfaction out of your accomplishment. It will also be worth money to you.

But that part of the printing art is something which you will have to do for yourself. Just keep practicing, and you'll get there.

Planing The Form

Assuming that the type form you have made up is a nice, tight job, with no over-slack or over-tight lines, so that it will lift without dropping out spaces, leads, or other components, you are on the way to accomplishing a satisfactory — and satisfying — piece of printing. Whether you bring about this result without undue annoyance or expenditure of time may depend on how you lock your form in the chase. The best position for it will usually be either in the center, slightly above, or slightly below that point. (A discussion of this subject will be found elsewhere.) Make sure everything is in line, and that no rules, leads or characters protrude in such a way as to prevent its tightening with all the lines in place.

Tighten the form enough so that when you lift the corner of the chase, nothing drops out. Then bring the chase up on its side, so that you can brush off the bottom of the type. Be sure that you clean the surface on which you are going to lay it. The chase may then be laid back, face up, and the form loosened for planing. These steps are important. If there are any minute specks of dirt or dust under the type, the letters will not plane down smoothly. They will stick up in the printing, make a poor appearance, and



Testing form for soft (loose) spots

gradually wear down their face. They will also prevent surrounding characters from having the proper impression or inking. You will not need to do more than tap the planer lightly with the handle of the mallet to do a good job of planing or smoothing it down, providing you have cleaned the bottom of the type and the imposing surface as outlined, and have loosened the form for the purpose. However, don't relax on the quins (or the chase screws) any more than necessary to push the type down without undue force.

When the form has been properly planed, you can tighten it again, and feel confident that you will have the advantage of a good, smooth, even form, with a minimum of impression and makeready necessary.

Large Forms and Solid Forms

When planning work, quoting or accepting jobs for his press, there is one point which every printer

should keep well in mind. If the proposed job has a halftone picture or other solid block in it greater than 50% in area than the area of his chase, that job is not for him. Many printers do not realize the tremendous difference between a so-called solid form of type and a halftone of the same size. Actually, the solid form is anything but solid and does not require anywhere nearly the same amount of ink capacity or impression as the cut. The press's ability to deliver depends not on the size of the form but on its density or openness. While inking is a factor, impression is important, too. The experienced user of any platen, gordon or clamshell type of press, will keep solid work within 50% of chase size.

When a large halftone is used (and by large we mean one not larger than the 50% already mentioned), it will often be found best to run the cut separately from the type, if you want a really fine job. The reason for this is the necessity for carrying a heavy amount of ink for the cut—more than needed for good results from the type. Even larger cylinder presses will turn out work which frequently shows the results of getting enough ink on the form for the cut—too much for a really first class impression of the type.

A careful job of makeready will enable you to get better results with less ink on bigger cuts, type forms, or combinations of both. Resist the temptation to load on impression which will show on the back, and use makeready. There will be less wear to the type and cuts, less ink will be needed to get a good job, and the labor of making the impression will be less. Even more important, the appearance of the job itself will be better.

Getting Perfect Register for Color Work

Quite often you will see a job of colored printing which is blurred, because all the colors were not

printed perfectly, one over the other,—in printing terminology, the "register" is poor. Where the job consists of type only, or where the cuts are all of one color this lack of proper register does not show up so much, but if you are doing a job where there is more than one color in a cut, perfect register is absolutely essential.

Poor register is sometimes caused by not feeding the sheets up against the gauge pins carefully. Accurate feeding can be done quickly just as well as slowly. Remember that if you are doing a really good job, all the sheets which are poorly fed will be wasted. Multiply this by the number of colors being printed (because rarely will the poor impressions come two on one sheet) and it makes quite a factor in the cost of the job.

A second cause of poor register is the creeping of the gauge pins, which will probably not be great enough to bother on single color jobs, but which may be decidedly troublesome on close register work. This can be guarded against by melting a little sealing wax on the pin and the tympan padding in such a way as to bind them together, yet not interfere with the feeding of the sheets. The wax should be on the opposite side from the sheet—below the sheet on the bottom pins, on the outside edge on the upper pin. Be sure to do this before you start running the job in the first color, but only after you have found the correct point for the gauges.

There is a very slight chance that the chase may weave just a hair from one side to the other during the printing. A couple of wood wedges driven into the very slight space between the chase and the roller tracks on the chase back will make double sure against that.

For the rest, be sure that your job is securely locked into the chase, altho do not tighten up on it so that the chase will bend and perhaps break. Any change in the register of one color from the other, if you have taken the other precautions mentioned, is quite

possibly caused by the squeezing of the form when locking up, and must be taken care of accordingly. It is customary on type jobs of more than one color, to make up the whole form just as if for one color, take a proof, and then lift out all but that part to be printed in the first color, replacing the type taken out with quads or furniture of exactly the same dimensions as the removed material. Metal furniture rather than wood furniture should be used for this if possible, or the 2x4 quotations. If you know the number of points you are taking out, you can be sure to put in the same amount of quads, quotations or furniture, even tho the unlocking to do so has spread the form. When the next color is to be printed, lift out the old material, replace in the same way, and lock again.

Testing the Platen For Even Impression

Before any makeready is prepared, it is essential that the platen be true on all four corners. You can check this by locking four big pieces of type, in the chase, one piece in each corner, the bigger the better, such as W or M. Make sure they are planed down well, and take an impression. Adjust the impression screws until you have equal impression on all four letters, then set the impression screw locknuts very tightly.

On most platen presses of the gordon or clamshell type (not including two roller hand presses)



LOCK 'EM LOCKED IN
EACH CORNER OF
CHASE TO TEST
IMPRESSION.

makeready will take care of all further changes in impression, aside from very exceptional instances, of extremely heavy or unbalanced forms. If any alterations of the screws are made, they should be set back to their

former position as soon as the special job is done, using the above method of levelling the platen.

Lesson 16—Questions

1. In selecting type sizes for a given job, what is the basic point to remember?
2. What is the chief difference between traditional and so-called modern typography?
3. Take four different pages from any national magazines, and draw up a rough layout for each, so as to get a little practice from work already done. (At least two should be advertising pages.)
4. Having done #3, make several entirely different possible layouts for the same pages.
5. Assume that you are in some line of business, and make up a layout for your letterhead, envelope and an advertisement to go in a magazine or newspaper. Make one set in the traditional style, and another in so-called modern.
6. With what type you have at your disposal, set up as many of your layouts as you can, one at a time, then arrange and paste them up. Make such alterations as you think best in the spacing, and even reset in other sizes, if you find that your original choice can be improved upon.
7. How do you test the platen for even impression?

The Printer's DICTIONARY

Overlay—An extra piece of paper put on the tympan at a point which requires more impression.

Over-run—Copies printed over and above the amount ordered.

Over-running—When in correcting a job it is necessary to carry words or letters over from one line or page to another, either backward or forward,

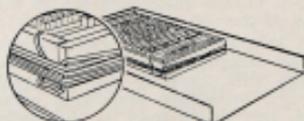
the operation is called over-running.

P

Packing—Sheets of paper or card under the top sheet on the platen of a press to effect the impression. The whole (including both packing, top sheet, etc.) is called the tympan.

Pad Back Board—Stiff board used for making the backs of pads.

Padding Composition—An adhesive substance used in sticking the sheets of a pad together. Padding composition must have the sticking qualities of glue, but it must at the same time be flexible enough to withstand cracking and bending. There are several satisfactory padding compositions on the market.



Page Cord—Twine or string used in tying up forms before and after they have been printed.

Panel—Part of a form set off from the rest, usually enclosed in a ruled or fancy border. Much the same as a "box."

Panelled—A sheet of paper or card with a portion indented to form a depressed surface or panel. Panels are used on announcement sheets, such as wedding invitations, and on personal cards, as well as on better grade work of many kinds. They may be produced on an ordinary printing press.

Pantagraph—A machine for reducing designs or enlarging them in the same proportion. This device is used by makers of type designs for reproducing them in various sizes on different type bodies.

Papeterie—Boxed writing paper, with envelopes to match. All stationery cabinets are, strictly speaking, papeteries, altho it is a term usually applied to the kind found in stationery stores and others handling similar merchandise.

Paper Cutter—Machine for cutting paper—made in many different sizes, from the very small hand variety to the huge affairs which automatically trim several sides at once.



Paper and Card Cutter

Papier Maché — Material made from wood or paper pulp, glue, etc., which hardens when dried and may be used for a number of different purposes, such as stereotype matrices, for instance.

Parchment — Real parchment is sheepskin, so prepared that it may be printed or written upon the same as paper. It is, of course, very durable and hard surfaced, and is only used for documents where expense is a minor consideration and durability or permanence the governing factor, such as on the highest grade of diplomas, government papers, etc.

Parchment Paper — Originally applied to paper of the highest grade, made to reproduce parchment, but now loosely applied by many people to all sorts and kinds of paper with a surface even remotely resembling parchment.

Pasted Stock—Cardboard made by pasting two or more sheets of stock together. Very often the number of thicknesses is designated by saying that the stock is two ply, three ply, etc.

Patch Up—Pasting of tissue pieces on tympan sheet for making ready — overlay.

Patent Insides (or Outsides)—Ready printed sheets of miscellaneous matter for use by publishers of small town newspapers

who either haven't the facilities or do not wish to take the time to set up their entire job in their own shop. The matter must of course be of very general interest because the same printed pages are used by a great many publishers, the manufacturers of these sheets being able to produce them very cheaply by selling them far and wide. Usually the whole newspaper is a four page sheet, and the ready-printed part is the second and third pages, the local publisher using the first and fourth for local news, set up and printed by himself. In that case it is a patent inside. If the first and fourth pages are ready printed it is a patent outside. There are fewer papers nowadays with patent insides or outsides than there were in years gone by, since many of the papers have gone out of business or have progressed to the point where they either set up their whole publication or indulge liberally in "boiler plate" — plate matter similar to the material used in the patent insides, but furnished in plate or mat form so that it can be distributed anywhere in the paper that it fits satisfactorily. Sometimes the maker of the patent inside puts advertising in it.

Path Line—Lines made in correcting proof, which connect the error or change with the correction made in the margin.

Pearl—Five point type under the old size designations.

This is Pearl—five point No. 655

Perfecting—The printing of the second or reverse side of the sheet —"backing the sheet up."

Perfecting Press—Large newspaper or magazine machines which print both sides of the sheet in one operation. A web perfecting press prints from a roll of paper, this being the method used now for all newspapers of any size.

Perpetual Calendars—Fonts of material, including figures, names of months, days of the week, etc., made so that they may be assembled into a calendar of any month or any year. Some fonts are

