

Mr. and Mrs. Peter Owens McCullen
request the pleasure of your company
at the marriage of their daughter
Carol Ann
to
Mr. William Bentley Woodruff
Friday, the twentieth of December
One thousand nine hundred and seventy-four
at two o'clock
St. Paul's Church
Hartford, Connecticut
R.S.V.P.

Type used in this specimen is Typo Roman

LESSON TWENTY

Setting Wedding and Other Announcements

Of all printing styles, wedding
invitations and such announce-

ments seem to change the least
over the years. There are varia-
tions in the size of the stock used,
but the differences are not ma-
terial. Custom seems to decree
that, except in war years, when

paper is scarce, there should be a folded sheet, an inside and an outside envelope, and usually a piece of tissue, ostensibly to prevent smearing or offsetting of the printed surface.

Of late years there has been a trend toward larger envelopes and smaller sheets, which makes possible a single fold, with none in the printed page itself. However, styles being what they are, a reversion may set in, so consult the wishes of the customer on this as well as on all other points. You can only suggest and advise; the purchaser decides. The information in this lesson can, therefore, only be considered as reference material to be stored away in your mind or with the rest of the lessons for later use.

Sample invitations are shown. All invitations and announcements are, of course, written in the third person. The English style of spelling words like honor and favor (with a u, "honour, favour") is the accepted rule. The first page of the sheet is used for printing.

The invitations are made out in the name of the bride's parents if both are living. If only one is living, the surviving parent's name is used; if they are divorced, the one with whom the bride-to-be resides. If both are dead, the nearest relative issues the invitation or announcement.

We illustrate here the Invitation form, the one for an Announcement, and the Reception and At Home cards. The Reception card is included with the Invitations to those so invited, and the At Home card being used in the same way; no names need appear on either. The couple's married name may appear on the At Home card if desired, followed by "will be at home—," the rest as appearing in the sample shown. In some cases a Church card is enclosed, worded:

Please present this card at
St. Paul's Church
on Friday, the twenty-fourth of June
at two o'clock.

Most of your work will be confined to Invitations and Announce-

ments, with fewer Reception and At Home cards. You may not be asked for a Church card until well into your printing career.

While much wedding stationery is engraved, a large quantity of it is turned out by the raised printing process, using the dull or matte finish compound, and if it is done properly, most people are not aware of any difference. Type foundries have reproduced exactly the style of lettering which engravers use, so everything, including price, is in favor of the printer.

Type Styles

For Announcements

Type faces for announcements are somewhat more restricted than for most work. Scripts are always acceptable, and the lighter, more delicate styles of Old English. Certain romans which follow the styles of engraved invitations such as Typo Roman and Typo Roman Shaded are very popular.

Type sizes depend on the body on which the type is cast, which in turn is governed by the length of the projecting (ascending or descending) strokes in the type face. For wedding invitations this usually calls for 14 or 18 point. You will find an accumulation of such invitations from various sources of great help in deciding on sizes, styles, layouts, etc.

Correct Forms for

Personal Cards, etc.

A man's personal card (as contrasted to his business card) is usually about three inches by one and one-half inches, whether he be married or single.

A woman's card, married or single, should be approximately 2 x 2½ inches.

The standard size for a man's business card is 2 x 3¼ inches, although sometimes you will find customers who for reasons of their own may want some other size which they will select.

The correct styles of type for cards are not hard-and-fast. For business work you have almost the

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run of the type specimen book, but personal cards usually are set in an unobtrusive and conventional face, such as the block style letters (gothics in printing language), scripts and Old English

variations. Sizes depend on the face of type used. Most of the Old English faces and scripts are cast on a large body to take care of long ascending and descending parts of the letter, so the point

Reception

from four to eight at the home

1950 Broad Avenue

Hartford

At Home

after August twenty-fourth

1847 Silver Road

Hartford

Type used in these specimens is Typo Roman

size for card work will be considerably bigger than in the gothics. The latter are very often confined to the three or four six point sizes which are for the printer's convenience all cast on that one body, but the more ornate types usually require ten, twelve or fourteen point body to give the same readability

and correct appearance. The exact sizes must be determined when you are selecting the type face itself.

The proper phraseology for a married woman's card is "Mrs. George Arthur Stanley" — the middle name spelled out, not abbreviated. Even though her husband may die, she continues to use his

full name rather than her own. After his death, if her son was named for his father, and drops the "Jr." she may use simply "Mrs. Stanley." The son's wife, of course, drops the "Jr." at the same time, making her card identical with the one her mother-in-law used previously.

If there is but one daughter in the family, her formal card may read either "Miss Stanley" or "Miss Dorothy Stanley." When there is more than one daughter, the latter form (first and last name) is used.

As noted elsewhere, a man has a right to use "Mr." on formal personal cards, with full name spelled out as on his wife's card. If he has been handed four names instead of three, he can use an initial for any one of them he wishes to soft-pedal. If a junior, he should show it, either as "Jr." or "junior" — no capital J in the second alternative. "Mr." is correct on a young man's card when he has reached college age.

A doctor, minister, priest or judge may use the prefixes "Dr.," "Rev.," "Judge", etc. on a personal card, but for business or professional use the correct wording for a doctor or dentist is "George Smith, M.D.," or "Henry Smith, D.D.S."

Addresses are correctly placed in the lower right hand corner on personal cards.

Business Card Forms

In general, business cards need follow no particular form. The most important point is to see that the desired information appears on them. Some cards have the name of the individual in the middle, with that of the firm he represents below or at one corner. Others reverse this, with the firm name in the center, and the representative's name in the lower left hand corner. Many cards not only contain names and addresses, but include information about the merchandise or services offered, and others are of the folder variety (double regular size) with more details to help the user

acquaint the person on whom he is calling with his line.

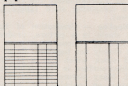
As already mentioned, there are no particular limitations on type styles which may be used on business cards, except to keep the sizes within bounds, but a lot of cards are still being used with variations of the long accepted gothics. Sometimes a small cut of the company trademark or of the merchandise it sells is included, more often if the folder-card is used.

Lesson 20—Questions

1. *What is the difference between a wedding announcement and a wedding invitation?*
2. *What styles of type are usually used for wedding invitations and announcements?*
3. *What are swash characters?*
4. *What is the meaning of substance numbers?*
5. *When printing announcements and invitations, why is it necessary to get exact wording and spelling from the customer?*

The Printer's DICTIONARY

Statements—Usually ruled sheets of paper about 5¼x8½ inches in



Statements

size, on which the printer runs his customer's name and address, with any other desired information, at the top. The purchaser uses them to send out statements of account to his customers on the first of the month.

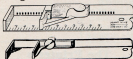
Steelplate Engraving — Plates made by engraving on steel, used for high grade engraving on jobs which would wear out ordinary copper plates. Neither copper plates nor steel plates are used on ordinary printing presses—the pro-

cess is just the opposite, the part to be printed being engraved in the plate rather than standing out on it in relief. American paper money and postage stamps are examples of printing from steel plates.

Stereotypes—Plates made of type metal, obtained by pouring molten metal over a paper matrix or other similar material. Before the common use of electrotypes, stereotypes were much used, but electros wear so much better and make so much better plates that they have largely superseded them except for newspapers, where there isn't much time to get electrotypes.

Set—A proofreading term, meaning to let it stand "as is."

Stick—The common term for a composing stick, in which lines of type are set and justified before putting into the form.



Composing Sticks

Stickful—Printers and newspaper people frequently use the term "a stickful" to denote a paragraph or so, or approximately the capacity of a composing stick (about two inches).

Stippling—Graduation of light and shade in a picture, produced by dots of various sizes, more or less closely set together. Paper or card stock which has a so-called pebbled surface is also called stippled. Many picture post cards are printed on pebbled or stippled stock.

Stitching—Sewing or stapling of magazines, books, etc., together.

Stock—Any kind of paper or cardboard used for printing.

IMPOSING STONE



Stone—Any kind of surface for imposing, whether of metal, or of stone. The surface on which forms

are locked up in the chase. It has an absolutely smooth surface, so that the form will plane and lock up level.

Stone-proof—Proof made on the imposing surface, no matter whether that happens to be made of actual stone or not.

Stone-work—Laying out and locking up forms.

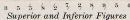
Straight Matter—Any type composition which does not contain display lines. For instance, if a page of The Printing Course were to be set up without any headlines, it would all be straight matter.

String-and-Button Envelope—Envelopes whose flap is fastened by winding a string attached to the envelope around a tough fibre disc (button).

Strip Material—Leads, slugs, rule, etc. made in strips.

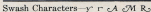
Substance Numbers—The method by which various weights of papers are identified. For instance, ordinary bond paper weighs 20 pounds to the five hundred sheets 17x22 inches, and all bond paper of that weight, no matter what the size of the sheet, is known as substance 20. For book paper, the governing size is 25x38. Card-board is figured on the 23x35 size, and weight is on 500 sheets, same as paper, altho it is often sold by the hundred. Some efforts have been made to figure on the basis of one thousand sheets, which makes No. 20 paper No. 40, etc.

Superior Figures and Letters—Characters set above the general line of the type, such as are used



for mathematical work, reference work, etc. The opposite of inferior characters which are set below the line.

Swash Characters—Letters having ornamental sweeps or tail-pieces. Some styles of type have them regularly, others are made with regular letters as well as



swash characters. Most styles do not have them at all.

T

Tack—Stickiness or adhesiveness in ink, rollers, etc.

Tagboard—Manila colored card stock suitable for tags and similar work.

Take—The copy allotted to a single compositor.

Text—The body of the job as distinguished from the heading, pictures, index, notes, etc. The name used also for various styles of Old English.

Thermography—Raised printing by use of embossing compounds and heat, i.e., plateless engraving or embossing.

Thin Spaces—4 or 5-em (4-to-em, 5-to-em) spaces, in metal, one point in brass, and one-half point in copper spaces.

"30"—At the end of matter, telegraphic dispatches, means "the end," "finished." There has been a lot of argument as to its origin, and many different theories have been advanced by those supposed to be "in the know." In all probability it is derived from the Morse code used in telegraphy, altho many disagree on this.

Tint Block—A flat and usually solid color plate used in printing tinted backgrounds. May be of zinc, copper, wood, linoleum, or any other satisfactory material.



Tint blocks as used with monograms

Tint—Any variation of a color made by using it with white.

Title—In addition to its obvious meanings, it is also applied to certain faces of type which are very low on the body and are usually without any lower case, in other words, for title work exclusively.

Tooling—Work on cuts to bring up the highlights. Such work, because it is done by hand, adds greatly to the expense of the cut. The opposite is burnishing, which rubs down the halftone dots and

makes the shades more solid or deeper.

Top Sheet—The upper sheet on the platen, used for making ready (building up the light or low spots) on the printed job.

Transpose—To change the order of words, sentences, paragraphs, etc. The proofreader's mark for this is "tr."

Tub-Sized—Paper on which the coating or sizing is put on in a tub or vat, as contrasted to that on which sizing is put in the pulp before the paper is made.

Turned Letter—A letter put in upside down to call attention to some point to be taken care of before running. If a certain letter is exhausted, a turned letter of similar size may be placed in, to be removed and the correct letter inserted before printing.

Tweezers—Tool used for handling pieces of type in a form—pulling them out, or placing them in. Care must be exercised in using tweezers that they do not injure the



Tweezers

face of the type. Some printing offices will not allow the use of tweezers because of the possibility of careless handling of them, but they are safe and useful when due care is taken.

Two On—Two identical or different forms or pages printed side by side at the same impression.

Tympan—The sheets of paper on the platen, which are used to make a pad for the sheet or card to rest on when the impression is made. The tympan also serves as a base for overlays. (See "overlays.")

Tympan Bales—The clamps which hold the tympan sheets onto the platen.

Type-high—The American standard of type height is .918 of an inch. Anything that height is type-high, the correct height for printing.

Typewriter Type—Type made in facsimile of the characters of a

ELITE typewriter #/1483 typewriter, so that form letters or

similar work may be turned out on the printing press.

Type—An error in typesetting matter and less commonly, a compositor.

Typographic Numbering Machine—Machines which are set in the type form, for printing consecutive numbers on tickets, forms, etc. The pressure of the printing impression between platen and type



Typographic numbering machine

form causes the numbers to change automatically, and by changing the bands or wheels on which the numbers are mounted, different numbering can be obtained such as all odd numbers, all even numbers, skip three, skip four, numbering backwards, etc. Printers sometimes use hand numbering machines on small jobs, which are the same as are used in offices for numbering orders, invoices, etc.

Typography—The art of printing from type.

U

Underlay—Pieces of thin paper or card used under the type, cuts, or any part of the form to bring up the low spots.



Paste thin paper patch on back of "S" and "A" (type)

Upper Case—Capital letters, from the fact that when news and book work was all done by hand, the upper type case on the case stand held the capitals, and lower case the small letters.

V

Varnish—Material used in printing ink as a vehicle to hold the

pigment or color, just as oil is used in paint.

Vellum or Vellum Finish—True vellum is calfskin, altho the term is more or less loosely applied to all kinds of treated skins used as parchment, and the term vellum finish is used for all kinds of paper or card having a smooth, velvety finish resembling real vellum.

Vignetted Halftone—A halftone in which the edges of the picture fade away gradually without a clear cut outline. Such cuts sometimes are part vignetted, sometimes wholly so.

W

Warm Colors—Red, yellow, orange. **Cold Colors**—Blue, white, grey, etc.

Wash Drawings—A drawing made with a brush, usually with india ink, in various depths of tone, so that it must be reproduced by halftone instead of as a line drawing.

Washing Up—Cleaning rollers type, press, etc.

Water Color Inks and Printing—Printing with water color inks, which gives a pastel or offset appearance to the work. Ordinary printer's rollers cannot be used for it without waterproofing them, and it is advisable to print from special rubber or composition plates. A considerably different technique is used for this and it is enough more difficult to execute so that the average printer finds it best to confine his work to standard oil inks. Water color printing is at its best in poster effects and on cover stocks.

Watermark—Words, letters or designs impressed in paper while it is in course of manufacture and is still in a semi-liquid state. This impression thins the paper and thus makes the light shine thru the lines or letters made more readily. Real watermarks have more or less hazy outlines, while so called rubberstamp or imitation watermarks have very clearcut lines.

W. F.—In proof reading, wrong font.

(To be continued)