

## TECHNICAL TERMS



## EXPLANATION OF TECHNICAL TERMS

### THE POINT SYSTEM—

- 232.** The *point* is the underlying unit of all typographical measures.
- 233.** The standard of measurement is the *pica*. A pica is twelve points (one-sixth of an inch).  
This line is set in 12-pt. (*pica*).  
This line is set in 11-pt. (*small pica*).  
This line is set in 10-pt. (*long primer*).  
This line is set in 9-pt. (*bourgeois*).  
This line is set in 8-pt. (*brevier*).  
This line is set in 7-pt. (*minion*).  
This line is set in 6-pt. (*nonpareil*).  
This line is set in 5-pt. (*pearl*).
- The sizes larger or smaller than these are seldom used in book composition.

### STYLES OF TYPE—

- 234.** Ordinary type is called *roman*. To “roman-quote” is to put in roman type between quotation marks.  
This line is set in roman.
- 235.** Type with a sloping face is called *italic* or *italics*. Italic is indicated in manuscripts by a straight line under the word or words (see p. 106).  
*This line is set in italics.*

236. Type with a heavy black face is called *bold-face*. Bold-face is indicated by a wave-line (see p. 106).  
This line is set in bold-face.
237. The body of a type is called the *shank*; the upper surface, bearing the character, the *face*; the part of the face projecting beyond the shank, the *kern*; the part of the shank projecting beyond the face, the *shoulder*.
238. A *font*, or complete assortment of a given size, of type includes *large capitals* (“*caps*”), *small capitals* (“*small caps*”), and *lower-case* letters (so called from being placed in the lower half of the printer’s case). Caps are indicated by three straight lines; small caps, by two (see p. 106).  
THESE ARE CAPS OF 9-PT. ROMAN.  
THESE ARE SMALL CAPS OF 9-PT. ROMAN.  
These are lower-case of 9-pt. roman.

## SPACING—

239. An *em*, *em-quad*, or simply *quad* (=quadrat) is a block of type the top of which forms a perfect square. A 12-pt. quad is thus a piece of metal one-sixth of an inch square at the ends. The term *em* is also used of the size of such a square in any given size of type as a unit of measurement. “Indent 8-pt. 2 ems” thus means that the line should be indented 16 points. An *em-dash* is a dash the width of an em.

- 240.** *Two-* and *three-em quads* are multiples of the above, cast in one block of type-metal. *Two-* and *three-em dashes* are dashes the width of 2- and 3-em quads, respectively.
- 241.** An *en-quad* is half the size of an em-quad in width. Thus an 8-pt. en-quad is 4 points wide (thick) and 8 points long (deep). An en-dash is a dash the width of an en-quad.
- 242.** A *three-em space* is one-third of an em in thickness. This is also called a *thick space*, and is the standard space used to separate words.
- 243.** A *four-em space* is one-fourth of an em; a *five-em space* is one-fifth of an em. Four- and 5-em spaces are also called *thin spaces*.
- 244.** A *hair-space* is any space thinner than a 5-em.  
This line is spaced with em-quads.  
This line is spaced with en-quads.  
This line is spaced with 3-em spaces.  
This line is spaced with 4-em spaces.  
This line is spaced with 5-em spaces.  
The letters in this word are hair-spaced: America.  
This is a 3-em dash: ———  
This is a 2-em dash: ——  
This is an em-dash: —  
This is an en-dash: -
- 245.** Space evenly. A standard line should have a 3-em space between all words not separated by other punctuation points than commas, and after commas;

an en-quad after semicolons, and colons followed by a lower-case letter; two 3-em spaces after colons followed by a capital; an em-quad after periods, and exclamation and interrogation points, concluding a sentence. If necessary to reduce, begin with commas, and letters of slanting form—i. e., with a large “shoulder” on the side adjoining the space; if necessary to increase, begin with overlapping letters—i. e., with “kerns” protruding on the side adjoining the space—straight-up-and-down letters, and points other than periods and commas (in this order). In a well-spaced line, with a 3-em space between a majority of the words, there should not be more than an en-quad between the rest; this proportion should be maintained in increasing or reducing. To *justify* a line is to adjust it, making it even or true, by proper spacing.

246. Do not follow an exceptionally thin-spaced line with an exceptionally wide-spaced one, or vice versa, if at all avoidable.
247. Never hair-space, or em-quad, a line to avoid a run-over.
248. Do not space out the last line of a paragraph allowing of an em’s or more indention at the end.
249. Short words, like “a,” “an,” etc., should have the same space on each side.

- 250.** Use a thin space after §, ¶, and similar signs; before “f.,” “ff.,” and the metric symbols; and between “A. M.,” “P. M.,” “A. D.,” “B. C.,” “i. e.,” “e. g.”:

“§ 14. Be it further ordained . . . ;” pp. 10 ff.; 16 cm.; 1906 A. D.

- 251.** In American and English sums of money no space is used between \$ and £ (pounds), a hair-space between s. (shillings) and d. (pence), and the numerals:

\$2.75; £10 3s. 2d.

- 252.** After Arabic numerals at the beginning of lines, denoting subsections, there should be an en-quad; after Roman numerals, two 3-em spaces. After Roman numerals in cap, cap-and-small-cap, or small-cap center-heads there should be an em-quad. Small-cap headings should have an en-quad, cap-and-small-cap and cap headings, two 3-em spaces, between the words.

- 253.** Scripture passages should be spaced thus:

II Cor. 1:16-20; 2:5-3:12.

- 254.** In formulae, and elsewhere, put a thin space on each side of mathematical signs. Between letters forming products, and before superior figures indicating powers, ordinarily no space should be used:

$$\mu_w^2 = \Sigma m^2 (v^2 z^2 - 2 v w y z + 2 w^2 y^2).$$

## INDENTATION (PRINTER'S TERM: INDENTION)—

- 255.** In measures of less than 10 picas' width, indent all sizes 1 em. In measures of from 10 to 20, indent 11-pt. 1 em; 10-pt.,  $1\frac{1}{4}$ ; 9-pt.,  $1\frac{1}{3}$ ; 8-pt.,  $1\frac{1}{2}$ ; 6-pt., 2. In measures of from 20 to 30, indent 11-pt.  $1\frac{1}{3}$  ems; 10-pt.,  $1\frac{1}{2}$ ; 9-pt.,  $1\frac{2}{3}$ ; 8-pt., 2; 6-pt.,  $2\frac{1}{2}$ . This is for plain paragraphs. In hanging indentions, in measures of less than 10 picas, indent all sizes 1 em; from 10 to 20, 11-pt., 10-pt., 9-pt., and 8-pt.,  $1\frac{1}{2}$  ems; 6-pt., 2 ems; from 20 to 30, 11-pt., 10-pt., 9-pt., and 8-pt., 2 ems; 6-pt., 3 ems.
- 256.** In poetry, center the longest line and let the indention be governed by that; unless the longest line is of disproportionate length, in which case an average of the long lines should be struck, the idea being to give the whole a centered appearance. Where quotations from different poems, following each other in close succession, vary but slightly in length of verse lines, it is better to indent all alike. Indent according to rhymes and length of lines. In blank verse, where the lines are approximately of the same length, they should be aligned. If consecutive lines rhyme, they should likewise, as a rule, be aligned. If the rhymes alternate, or follow at certain intervals, indent the rhyming lines alike; that is, if, e. g., lines 1 and 3, and 2 and 4, rhyme, set the former flush in the measure previously determined



by the longest line, and indent the latter (usually one em); follow this scheme in any similar arrangement. If any line is disproportionately short—that is, contains a smaller number of feet—indent it more:

And blessed are the horny hands of toil!  
The busy world shoves angrily aside  
The man who stands with arms akimbo set,  
Until occasion tells him what to do.

I laugh at the lore and the pride of man,  
At the sophist schools and the learned clan;  
For what are they all, in their high conceit,  
When man in the bush with God may meet?

So nigh is grandeur to our dust,  
So near is God to man,  
When Duty whispers low, "Thou must,"  
The youth replies, "I can."

Not lightly fall  
Beyond recall  
The written scrolls a breath can float;  
The crowning fact,  
The kingliest act  
Of Freedom is the freeman's vote!

- 257.** In ordinary reading-matter "plain paragraphs" are always preferable. Where it is desired to bring into relief the opening word or words of a paragraph, or the number introducing such paragraph, or where a center-head makes more than two lines, "hanging indention" is often employed (see 265).

## LEADS—

- 258.** A *lead* is a strip of metal used to separate lines of type. The ordinary (standard) lead is 2 points thick. Matter with leads between the lines is called *leaded*; without, *solid*.

This book throughout is set leaded. Only this paragraph, for illustration, and the Index, are set solid. Nearly all books are leaded.

- 259.** A *slug* is a strip of metal, thicker than a lead, used in the make-up of printed matter into pages, to be inserted after headlines, etc. The two standard sizes are 6 and 12 points thick, respectively (a *nonpareil* and a *pica*).

## HEADS OR HEADINGS—

- 260.** A *center-head* is a headline placed at equal distances from both margins of the page or column. Center-heads are usually set in caps or small caps. This is a center-head:

## SEC. VII. THE PRINCIPLES OF SOCIOLOGY

When such center-head makes more than two lines, either the (inverted) “pyramid” form or “hanging indentation” is employed:

ART EDUCATION FOR THE AMERICAN PEOPLE, AS SHOWN AT  
THE LOUISIANA PURCHASE EXPOSITION IN THE  
NORMAL SCHOOLS, ART SCHOOLS, AND  
ART HANDICRAFT

ART EDUCATION FOR THE AMERICAN PEOPLE, AS SHOWN AT  
THE LOUISIANA PURCHASE EXPOSITION IN THE NORMAL  
SCHOOLS, ART SCHOOLS, AND ART HANDICRAFT

**261.** A *side-head* is a headline placed at the side of the page or column. It may either be set in a separate line, in which case it is usually set *flush*—that is, in alignment with the margin of the type-page; or *run in*—that is, run together in a continuous line with the paragraph to which it belongs. The latter is the more common form. Side-heads are most frequently set in italics; sometimes in caps and small caps or in bold-face (see 156):

*Side-head*—

A side-head is a headline . . . .

*Side-head.*—A side-head is . . . .

**SIDE-HEAD.**—A side-head is . . . .

**Side-head**—

A side-head is . . . .

**262.** A *cut-in head* is a head placed in a box cut into the side of the type-page, usually set in different type, and as a rule placed under the first two lines of the text:

In making inquiry, therefore, into the value of fraternity life among the children, it is necessary to test it entirely in accordance with its power to contribute to the welfare of the school as a social whole. The school, being a social organization, has a right to demand that every individual contribute the best that is in him to the good of all. In making this contribution, it

**Group  
Influence**

**263.** A *box-head* is a head for a column in a ruled table (see 231).

264. A *running-head* is a headline placed at the top of each page of a book, etc., usually giving the main title of the work on the left-hand (*verso*) page, and the title of the chapter, or other subdivision, on the right-hand (*recto*) page. A good working rule for running-heads is to set them in—roman or italic—capitals two sizes (points) smaller than the type of the text.

## PARAGRAPHS—

265. Two kinds of paragraphs are distinguished—*plain* and *hanging*. A *plain* (or *regular*) *paragraph* has the first line indented, and the others set flush. A *hanging paragraph* (“*hanging indention*”) has the first line set flush, and the others indented:

*Human Nature and the Social Order.* By CHARLES HORTON COOLEY. New York: Charles Scribner's Sons, 1902. Pp. viii + 404.

In terms of his own thesis Dr. Cooley has transformed the social materials of his times into a personal product; his mind has reorganized and reproduced the suggested

## PROOFS—

266. A *galley-proof* is an impression of the type contained in a long, shallow receptacle of metal, known as a *galley*, into which the compositor empties the material as he sets it line by line from the manuscript.
267. A *page-proof* is an impression of the type material made up into page-form.

- 268.** A *plate-proof* or *foundry-proof* is a proof taken of the type-page immediately before an electrotype cast is made of it. This proof has a black border around the pages, made by ink from the metal frame used to hold the type in place while the cast is being made. Most publications nowadays are printed from such plates, and not directly from the type.
- 269.** A *joul proof* is a galley-proof containing author's corrections.
- 270.** A *revise* is a new proof of type corrected from a marked proof.

**MAKE-UP—**

- 271.** The arranging into page-form of type-lines is called the *make-up*.
- 272.** A *folio* is a page-number. Even numbers are placed on the verso; odd, on the recto. A *drop-folio* is a page-number placed at the bottom of a page.
- 273.** A *half-title*, or *bastard title*, is the abbreviated title of a book placed on a separate page preceding the full title-page, or the title of a part, chapter, etc., preceding such part or chapter on a separate page in the body of the book.

**TYPESETTING MACHINES—**

- 274.** The *linotype*—named *Mergenthaler* after its inventor—is a composing-machine on which, by touching

a keyboard, the matrices from which the characters are cast arrange themselves automatically in lines in a receptacle, which then is brought in contact, on the same machine, with molten type-metal, through a mechanical device which liberates and arranges in order on a galley the stereotyped strips, each consisting of a line of type.

- 275.** The *monotype*—named *Lanston* after the patentee—is a composing-machine on which, by touching a keyboard, perforations are made in strips of paper, which then are transferred to a second machine, where the matrices to which the perforations correspond are brought in contact with molten type-metal, each character being cast separately and arranged automatically on a galley in justified lines.