






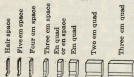


ly be obtained by following these directions. If you have any difficulty, write to us explaining the trouble fully and clearly.

To Unpack the Type

Having one of your type cases at your right hand, open one of the packages or "fonts" of type. If your type is wrapped in a cardboard container lay it on a table or bench label down, tear off the sealing tape, and unhook the two cardboard ends, leave the package in the same position, unfold cardboard and the type will be face up. If your type is wrapped in paper lay the package on a table or bench so that it will unroll toward you, straighten out the ends of the

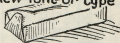
 HAIR SPACE	 FIVE-TO EM SPACE
 EM QUAD	 FOUR TO EM SPACE
 TWO EM QUAD	 THREE TO EM SPACE
 THREE EM QUAD	



wrapper and unroll carefully until type is uncovered, standing face up on the wrapper. Do not try to remove it from the paper, but place a small block of wood or something similar on each side, to prevent it falling over. Note the slip in each font regarding a proof. Directions for taking a proof are shown on page 5. Let that be the first thing you do. It will safeguard you against a shortage or putting the wrong letters in the wrong compartment.

After taking the proof, wipe off the face of the type with a little

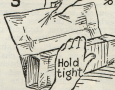
1 How to open a new font of type



2 Pull paper up



3 Pull paper up

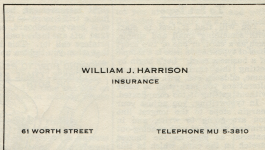


Unwrapped and ready for making proof for check-up

4

Do not untie string
(Type is face up)

This is the
card we de-
scribe →
see page 10
for the way
it will look
in the
chase.



gasoline, benzene, kerosene, Printo-
lene, or any similar cleaning liquid
and, after placing strips of wood on
each side of the font to keep it upright,
carefully remove the string. The let-
ters will usually be found in regular,
alphabetical order, but sometimes in
making up a font it is necessary
to change the order somewhat, so
notice each letter carefully before
placing it in the case, according to
the diagram. Beginners sometimes
have difficulty to distinguish b, d,
p, and q; n and u; , (comma) and
' (apostrophe). (See illustration on
back of cover.) You will have no
trouble with these if you remember
that the nick of the body of the type is

always at the bottom of the letter (see
illustration shown elsewhere.) Your
proof of the type will also help you to
identify the letters.

Two or more fonts may be put in one
case if different in size so as to be read-
ily distinguished.

The spaces and quads are put in a
separate font, and are opened and laid
in the case in the same manner. The em
quad is the square one, the en quad or
space is the one that is just half the
thickness of the em quad, the 3-4- and
5-em spaces are those that are re-
spectively one-third, one-fourth or one-
fifth the thickness of the em. (See dia-
gram).

HOW TO MAKE A PROOF

1
SLIDE INTO GALLEY
ON WRAPPER
(Face up)



or if you haven't a galley
push the type (still tied
up) onto a heavy card-
board, wood or other
smooth surface.

2
ROLL ON
INK



If you have no hand roller
(or press) use a press roller.
Use the ink plate of your
press if you wish.

3
MAKE PROOF

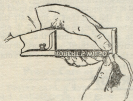


Carefully lay sheet on type—place over
this a felt pad, a blotter or soft paper.
With planer laid on pad or paper (over
type) strike squarely with mallet,
or use a smooth block of wood
if you have no planer.

To Set Type

You will find it best to start with something small and simple, such as a card, or one or two short lines of type. Shown here is a sample of a business card. Let's begin by setting this card, but use your name, address, etc., with any other alterations you may wish to make without getting it too complicated.

In typewriting, you adjust your margin stops to the longest line you are going to write, and in printing you start with spacing-out material as long as the longest stretch on the card, which in this case is from 6 of 61 Worth Street to the 0 of 3810, and you will find this measures three inches. Printers call three inches 18 picas, their measurements making 6 picas to the inch. If you have one of the standard assortments of furniture (wood blocking) you will find several pieces in it three inches (18 picas) long, which you can use in

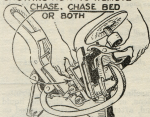


Using Composing Stick

this set-up. If you received a composing stick with your outfit, set the movable part (called the knee) so that it will hold a three-inch line, using a piece of wood furniture that length to get the

right measurement, but allowing just a trifle more — the thickness of a heavy cardboard, or about a 72nd of an inch (one point, as printers call it). This is done so that when you tighten up your fin-

SHOWING HOW TO REMOVE CHASE. CHASE BED OR BOTH



Chase Bed can be used as an imposing surface

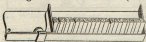
ished form the squeeze will come on the type and not on the furniture.

To set up this job you may want something thinner than the wood to put between the lines, and if you do, the metal leads (line spacers) are made for that. If your leads are all longer than three inches, you can use a lead cutter, cut them with shears, or file a deep notch in them so that they will break in two. Be careful, though, that the finished length is the same as the furniture.

Hold the composing stick as the picture shows, in the left hand, with the open side away from you. Put a piece of three-inch lead or three-inch furniture in the composing stick, then with your right hand, pick up the first letter (if you are following the sample card,

it will be a W, or whatever first name you are setting up). Place it face up and with the nick AWAY from you, in the lower left hand corner of the stick, holding it in position with your thumb. Then pick up the next letter, put it in the stick next to the first, and so on.

If you have no composing stick, take the chase and chase bed from the press as shown in the picture, and lay them with one edge on a block, book or magazine about an inch high, so that the tilt will keep the type in place until you are ready to lock (tighten) the form. Arrange some furniture (wood



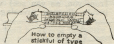
Properly spaced line will lift without falling

blocking) in the chase so as to leave just the space in the center, needed for the form, then start putting in the three-inch spacing material and the type, just as described above for the composing stick.

Having set "William" (or your own first name), put a three or a four em space after the last letter. As you will see from the illustration, the difference between three or four em spaces is a matter of thickness, and you can take your choice. Set the initial and period, put in another space, then set the last name.

What you have set will by no means fill out the three-inch space, so fill in on each end with the quads (thick spaces, see picture), being sure to use the same amount

on each side of the type, to have the name properly centered. You can get this exactly in the middle



by the use of the spaces. The line should be just tight enough (if you are using a composing stick) so that if it is lifted up it will stay where put without falling down, but not so tight that it is hard to shove spaces in.

You now have your first line set up, and can put some spacing material between it and the next one. If another line is to be close, like the word "Insurance" in the sample, you may want to use a lead (already mentioned—line spacer) which should be cut or filed to the right length. If you want more space, or are going to leave out that line and get down to the address, you can use the wood furniture — enough of it to space the first line far enough away from the bottom one.

The street address and the telephone number (or perhaps you prefer the city and state) can be spaced out so that one is at one end of the line and the other at the other, as shown.

If you have been using your chase, the type form is now ready to lock or tighten. If you have been setting in a composing stick this is the way to pick up your type.

Put another three-inch piece of wood furniture or lead at the bottom—perhaps several if you have the room, so as to give you some-

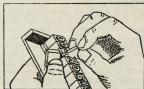
thing to hold onto. Now, do as the picture shows—grasp the type form (still with the bottom line away from you, as you see) with your inside fingers pressing a-



gainst the edges, squeezing tightly on ALL sides, lift carefully from the stick and place in the chase, which you have previously taken out of the press and laid on a flat surface. (Better use the chase bed for the surface unless you have something else you know is perfectly true and smooth).

All this may sound as if using a composing stick were more difficult than setting type in the chase in the first place, but there are numerous advantages, particularly on work with more lines. It is easier and quicker to set up type in the stick, and you can be entirely sure of getting all the lines "justified"—that is, spaced with an equal degree of tightness, which helps to keep everything where it belongs, with no drop-outs when you have turned up the screws along the edge of the chase.

If you have been setting up the sample card, and are in a hurry to proceed, you can now skip as far as "Locking Up Form". However, if you are setting up something in column formation, like the lines of this guide, or any work a little more complicated than the



Substituting one space for another size

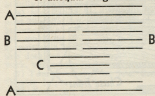
card, you will want to know a little more about spacing out your work. Suppose you are setting a line like this. Set up your line until it almost comes to the end, using three- or four-em spaces between the words. If there is not room to get in another word or syllable, increase the space between the words either by adding thin spaces until the line is filled out—(neither too loose nor too tight—as already described)—or pull out one or more of the smaller spaces, and replace them with the next size larger. Similarly, if all but one or two letters of a word will fit in the line, you can reduce the space between the words by substituting smaller spaces as far as necessary to get in your letters.

If you are setting big type you may find it necessary to cut spaces from paper or cardboard to properly space out the line, or use thin brass or copper spaces (you will

find these listed in the catalog).

Between the line you have just finished and the next one you can place a two point lead, cut to the right length. Lines can be set without any space between them if you wish, but you will find it best to put a piece of lead or brass rule as a divider between the two lines

How to arrange a page with lines of unequal lengths



Example—set 'A' (top and bottom) one length, set 'B' short length (slightly less than $\frac{1}{2}$ of 'A') set 'C' separately, and fill in on each side to make exactly the same length as 'A'. (All lines represent lines of type.)

when you are setting them, so that the individual letters of one do not bind on the other, moving the divider forward after each line is properly spaced.

As in the case of the card on which we started, more space can be put between the lines by using more two point leads, or six point slugs (printer's term for six point leads) wood blocking (reglet or furniture). When you have as many lines set up as you feel you can move from the composing stick to the chase safely for the first time, do the same as described with the card. Better take only three

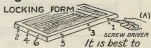
Tap lightly with planer over type-tighten form a little as shown below.

Fig. 2—locking form



Fig. 2

LOCKING FORM



Plane down form, tightening (locking) as shown at (A)

or four lines at first, until you get familiar with it.

In the beginning we spoke of making the lines as long as the longest you expect to set. If some of them are so long that to do so would not be practical, you can break the short ones down into groups, just as the tabulating key does on a typewriter, and set these groups into your completed job just as you would individual forms, being very sure to make the spacing everywhere equal, so that turning up the chase screws will give a purchase on all parts of the entire form.