

INSTRUCTIONS

If you work in an office, you work in a print shop! Seize the means of production, Friend, and make a book of your own!

First, you'll want to print this file back and front (duplex, or double-sided, depending on how your printer describes it.)

If you want the cover to be nice, print this first sheet on a heavier card stock.

Next, take the two body sheets (with the text of the book on them), and make the flowers in the center kiss. This is a 16 page quarto booklet! With the sheets standing tall, fold the sheets in half so that the upside down text top front becomes the back, right side up (pew, does this make sense?)

Now, you have page 1 on the right, with a large initial Capital, and page 16 on the left.

Fold this in half again to make a booklet.

Cut the cover free from the lower half of this sheet, and fold it in half.

Trim the top of the text block so that the pages are free. (You can use a paper cutter, scissors, or a pen knife).

Staple or sew the pages and the cover together, to make a book. You can also insert another half-sheet of paper between the text block and the cover to have a fly-leaf.

You are now a printer and book-maker.

Post the Wolverine mini-poster (otherside of these instructions) proudly at your desk. Tell people that fine books can be acquired "At the Sign of the Wolverine".

WP

CLOSE-SPACING versus WIDE-SPACING

A FUNDAMENTAL PROBLEM

BY W. H. SLATER

WP



Official
Wolverine Press
Design Environment

THE MONOTYPE RECORDER
March, April 1928

It is always a subject of much interest to the observant mind to watch the various changes that are continually taking place in almost every phase of life and of labour. Productive change, of course, is inevitable, but it does not always follow that such change is either beneficial or progressive. In no craft probably has progress towards perfection been more apparent during the few years of the present century than in our own Craft of Printing. One might name a dozen different phases of this business that have been practically revolutionized during that period. To name but three, connected only with the composing room: type-setting by hand; weak, ineffective "display" work; books with neither beauty nor style. The change from each of these is to: the mechanical composition of type; the setting of perfectly effective and even artistic display work; the making of beautiful books. The first and second of these are accomplished facts; the last is only

every sentence has been ignored throughout, the opening being made equal to each of the other openings in the line. This work is set in "Monotype" Scotch Roman, a bold modern face which is unusually clear, readable and very restful to the eyes. Would that we could have all our ordinary books produced in the same way. Thus, in each of these books, which I have taken only at random, the mere reduction of the long recognised em quad to an en, or in many cases much less than an en, has preserved the even colour and beauty of each page; in other words, it has made each page more solid and perfectly free from unsightly open spaces, which in the whole business of book composition should be the first aim of every publisher and every printer.

I trust I may be pardoned for quoting in connection with this matter of close-spacing the Standard rules referring to the subject that have been taught and practised in every composing room during the past 300 years at least. I do so in order to bring into emphasis, not only the necessity but the extreme importance of this present new system of spacing.

During all those years the learner at case has had the following rules impressed upon his mind:

1. That a thin space must be inserted before a semicolon and a colon; and an en quad after each.
2. That a middle space must be inserted before an interrogation mark; and an exclamation mark; and an en quad after each, except when either of them ended a sentence, then an em quad.
3. That quote marks (inverted commas) must be separated from the first letter of the quoted word or sentence by a thin space.
4. That an em quad must be set at the end of every sentence.
5. That a break line must be spaced wide (en quaded or more) if the preceding line was widely spaced.
6. That dividing a word at the end of a line should be avoided whenever possible.

past ten years, however, a great improvement in the direction of the close-spacing of book-work composition has very slowly but surely crept in, not only for unusual specimens of bookwork and of journal work, but in a few instances even for quite ordinary volumes. In the former of these there are several works appertaining to our own Craft by some of our foremost typographers, amongst whom may be mentioned Francis Meynell and Stanley Morrison, while in regard to journals the Monotype Recorder is always a perfect example of how spacing should be done. Concerning the ordinary or common-place books, just glance at a volume of *The Travellers' Library* (Donathan Cape), in which most of the features of very close-spacing have been adopted, but as one can easily see not without some timid reserve, as if the authorities were disinclined to go too far with it. But, none the less, the composition so far as it goes is a really good attempt at improvement. Another common-place volume is a manual entitled *Bookwork*, in which the most objectionable feature of placing an em space at the end of

adopted here and there, although a great endeavour is being made to make it more general and more uniform. In order to do this it is essential that we should at once draw the attention of both our operators and our readers to some of the things that are changing in the composition of book pages, because it is to them alone that we have to rely for the work being done properly. To put it briefly, we are changing over from the practices of long past days—which are now considered to be very bad practices—to new and improved methods of work, and it is necessary that every operator, at least, should know of it.

There is no denying the statement that a very necessary and praiseworthy reform in the direction of book production and the production of high-class journals has become very noticeable in recent years. The greatest possible attention is now being given to many details of such work, but particularly in the direction of solid composition.

Apart from the layout of books, their margins, type faces and measures, open or solid lines, peculiarities of page heads and folios,



These are the respective items the adoption of which is now recognised as seriously militating against the perfect appearance of bookwork composition. And it must be at once conceded that no set of rules could have been devised more detrimental to the production of good work in the way of solid book pages so far as we see it at the present moment. I felt somewhat curious as to the probable date when this list was first adopted, and by whom it was first compiled. Unfortunately we can never know the latter, as it is unlikely there were any textbooks before that of Moxon (1683), in the text of which most of our present rules are visible. But I felt convinced there must be a moment of time—a score or two of years, perhaps—when compositors gradually broke away from the close and beautiful work of the old-time printers, from say Jensen (1470) to the late Elzevirs (1680), and changed over to the method of open and widely spaced lines that has come down to us to-day. So, with the kind assistance of Mr. Turner Berry, the indefatigable Librarian of S. Bride, I was enabled to exam-

largest book houses and the same number of our instructors, for the purpose of discussing “The Correct Methods of Spacing Bookwork Composition,” and to formulate a set of rules which should be submitted to the whole trade—employers, operators, readers—and be taught in every Printing School throughout the country. The whole matter could be settled in two or three sittings and would be the final step towards making the composition of every book page uniformly perfect and of every book uniformly beautiful.

It is now quite generally admitted by everyone who takes an interest in the production of beautiful books that the practice of open-spacing is the most objectionable fault in the composition of type lines. Yet, notwithstanding, Nos. 4, 5 and 6 of the above list each tend towards that serious fault; in other words, every individual workman at case in order to follow these rules is compelled to space his matter wide. If an em space is set at the end of a sentence and the line on being finished is not "full out" that em space will in all probability be increased when the line is made full. And even if it remained only an em space it is a very glaring and objectionable

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With regard to Nos. 1, 2, and 3, while I do not agree that each of those four punctuation marks should touch the letters to which they belong, I quite appreciate the difficulty the operator might have in inserting a hair space in each instance. It would be far better to cast each point with a hair space value in front of it, that is, of course, on the same body. I have come across both colons and semi-colons treated in this way for hand composition; so that it is not by any means an original idea. I recognised it at the time to be a great feature. If it were generally adopted at this particular moment it would allow each one of those points—semi-colons and colons, exclamation and interrogation marks—to be set close without any trouble, and so settle the matter for all time.

The whole of this subject of spacing is of great importance to every person connected with the perfect making of books. At present there are as many "Styles" as there are houses where books are made. May not I suggest the appointment of a small Committee consisting of three or four of the principals of our

many resources they were driven to adopt in order to keep the words of each line as close as possible, in many instances with no more than a hair space value between each. This unusual closeness always had a tendency to make each separate page appear to be an even mass of colour, the greatest effect being obtained when the book was opened to two facing pages, the view then being two perfectly even and solid blocks of colour with a narrow strip of white between them—the back margin. Then again ample and correctly proportioned margins were allowed around these two pages, and thus the result was always one of quite satisfying beauty.

William Morris adopted this closeness and compactness of the ancient printers and set the fashion for us moderns as far back as 1891, when he began work at the Kelmscott Press; but while the many so-called private presses, which sprang into existence after the Kelmscott, followed the style of Morris in regard to type composition in every particular, very few indeed of the commercial book houses could be induced to do so. During the

all of which are receiving the utmost attention of every book house of repute—the particular reform I wish to refer to is much more intimate, so to speak. While it may quite probably be directed from the editorial or even the artistic department it actually belongs to the artisan department, and almost exclusively to the operator and reader, for the simple reason that it occurs only within the lines, that is, in the peculiar and special treatment of spacing. We have been for the past three or four decades endeavouring to teach young compositors the elementary principles of their work, but the instruction has been in most cases in one direction only—that of display. Very good, of course, but as every class of straightforward composition has passed out of the hands of the case man and is now done on the keyboard of a machine I am concerned only for the moment with the mechanical type-setting of bookwork matter.

The common rules of spacing that have been printed in our text-books and have more frequently been passed on by word of mouth from the elderly journeyman to the young ap-

however, has been found to be the cause of a very objectionable openness or gappiness in solid composition of every kind. This gappy-ness—solely caused by the workman “wide spacing” his lines—has for long been considered both bad and slovenly work; but, as will be seen later, the said rules would not permit him to space close; on the contrary, they had a tendency to compel him to space wide, and at times very wide. Hence, the new method of close spacing destroys all the old rules and actually substitutes a new set—as yet unwritten—to the great improvement of every page of bookwork composition. This matter of close-spacing is, of course, nothing more nor less than an attempt at imitating the methods that were universally adopted by the printers of the 15th to 17th centuries, the most noticeable characteristics of whose work, as we have for long recognised, was a remarkable closeness and compactness of line and of page. The old printers seemed persistent-ly to avoid everything that would make their lines look in the least bit open, and on examination of their work we become aware of the

prentice for long ages past hid fair in the very near future to become all but obsolete.

How many of our old compositors would have believed that a time would come when colons and semi-colons would be set “close up” without the regulation thin space being inserted before them and the regulation en quad, or more, after them? How many, again, would have believed that the em quad at the end of a sentence would in every instance be reduced to an en, and at times even to a thick space or less? To the old stagers it must seem little less than sacrilege to find that their time-honoured rules of spacing were considered not good enough for the composition of present day books.

Yet these and other things—the selection of more beautiful type faces, for instance—are being done in certain places and in many classes of book production.

This modern method of spacing was at first considered to be a very daring innovation into the realm of compositors’ work, which has always been bound by very hard and fast rules. The adoption of those rules,

No. 5 directs the workman to space a break line wide if the preceding line is spaced wide; which means if he has been compelled to make one line faulty on account of a divided word, perhaps, he is compelled to make the next line faulty in order to balance it! Of course, that is our modern way of looking at it; but the practice of wide-spacing break lines is very general, indeed, whether they have a widely spaced line before them or not. I have examined a number of good specimens of bookwork and have noticed that many break lines were en quadded without any reason whatever, while others in the same page were only thick spaced. In a two-column index I noticed there were scores of single lines each spaced with en quads or even with two thicks. It seemed unbelievable that such faults should have been made by the workman and afterwards passed for press.

No. 6 alone is undoubtedly the cause of a

great amount of bad work in this direction of gappy-spacing. Better by far give instructions to divide a word rather than to space a line wide. The objection, it is presumed, is made to the hyphen at the end of the line. But a hyphen at the end of a single line, or two or three consecutive lines, providing they allow those lines to be closely-spaced, cannot possibly look so bad as the lines would look if they were widely-spaced. Words must be divided if they will not come in in the measure. It seems absurd to place any restriction upon it. Why not reduce the width of the hyphen so as to make it less obtrusive? Hyphens have always been cast during modern times on thick space bodies. It would be an advantage to cast them on thin space bodies. Such a width would be ample for every class of composition, especially for bookwork. They could be easily seen and they would not so seriously-interfere with the perfect lining of the edge of page. Will not some founder adopt this suggestion? It would, I feel sure, be one small point toward the perfect appearance of all book pages.