

THE ART OF  
SPACING  
BARTELS

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# THE ART OF SPACING

THE ART OF  
SPACING

*A Treatise on the  
Proper Distribution of White Space  
in Typography*



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Author

“The Type and Copy Computer”

1926

THE INLAND PRINTER  
CHICAGO

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# PREFACE

**S**PACING as applied to typography has not received the attention which this important question deserves. A cover or title page, an announcement card, an advertisement or a book page is not well set when the distribution of white space has been at all slighted. Between the individual letters of a display line (when it is set in all capitals), between the words, and between the lines, it is as essential to get correct spacing as it is between groups, or between type and border.

The present-day compositor woefully neglects this problem of right spacing: first, because he has not sufficiently studied its value; and also, because he has not been given time required to develop it to its highest possibilities. Usually, the spacing of a page (except, of course, in the setting of straight matter) is the last operation in its composition. On a cover, title page, or an advertisement, the copy is set up, and the required leading is then dropped in more or less at random. Quite frequently when a page proves unsatisfactory, the faults can easily be remedied by a re-distribution of white space. A perusal of some of the representative jobs shown throughout this little book will readily confirm this

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opinion. Sometimes the shifting of only one point (the seventy-second part of an inch) will improve the effectiveness of a page. Likewise, where, with Goudy Oldstyle used in straight composition, the regulation three-to-em spacing is proper between words, with Cloister Oldstyle, four-to-em spacing should be used, on account of the smaller face and the more condensed nature of Cloister.

Through this book the author desires to arouse a deeper interest in this very important element of typography. Advertisers are truly becoming more exacting in their printing requirements; and while it is not essential for them to understand the many technical points that demand consideration in the type-setting art, some knowledge of the principles underlying pleasing typography will help them to determine wherein the finished work is faulty. The progressive printer invariably prefers to deal with clients who appreciate good craftsmanship. From a purely material standpoint, a carefully prepared and well executed job of printing sells the product quicker and far more satisfactorily than a slovenly job. In order to "sell" the prospective purchaser of any commodity, the advertising literature must be easy of comprehension. Coupled with good, clean copy, relevant illustrations, and legible type-faces

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white space intelligently handled gets the message across with a minimum amount of effort on the part of the reader. When the component groups of the page are properly positioned there is no possibility of the message being misinterpreted. This is not an exaggeration, for we can easily call to mind many specimens of otherwise good type-setting wherein the spacing between lines and groups of lines was such as to becloud the meaning of the copy.

This question of space distribution is one other reason why it is often difficult to judge the amount of time needed to set up a piece of display copy. If the proof looks just about right it is usually not an accident, but is the result of very careful study by the typographer during the composition or spacing of that job. He will sometimes have to pull several proofs: drop in or take out one point here, raise or lower this line or that, all this before it pleases his critical, trained eyes; and that takes time, which is usually not in evidence when a customer questions the amount of time charged for composition.

This point is not raised in defense of the printer who charges exorbitant prices for composition, or he who "pads" the alterations. It is merely related for the enlightenment of the buyer of composition and of printing in general. This inability to rightly

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estimate the required time for type-setting, and on display work particularly, very often accounts for the discrepancies between the estimator's and the actual time taken for the composition.

Through closer coöperation between the buyer and the printer many technical points encountered in the normal production of a piece of advertising literature could receive the needed attention. Too often several details are inadvertently overlooked that cannot possibly be changed if art work, plates and format have already been decided upon. Time as well as expense will usually not permit of going over the plans and re-making the plates.

The American advertisers are spending liberally for their copy service, for art work and plates, and also for newspaper and magazine space. Allotting a trifle more for the purely typographic element of publicity would enable buyers to get the maximum returns from this form of investment.

In an attempt to make *The Art of Spacing* itself a good example of spacing, the book was hand-set by the author, while the type-face employed is an imported one. We are indebted to Paul Ressinger (eminent Chicago artist) for our cover design.

S · A · B

Chicago, September, 1926.

## TITLE PAGES

**E**VER since the early printed books, dating back to the fifteenth century, the title page has been given especial attention, both as to its wording and as regards typographic treatment. More so than even the front cover, the title page of a book frequently gives an impression favorable or otherwise. While the composition (as concerns type selection and type sizes) is naturally of first importance, the various elements of spacing play a large part in the satisfactory appearance of a title page. The positioning of the lines, the space between words, or between lines: all require more than ordinary attention from the typographer.

Volumes without number could be selected for faulty spacing in their title pages, especially when the books are of mediocre manufacture. The three title pages here reproduced are taken from books uncommonly well handled, and are representative specimens. In connection with these reproductions due allowance should be made for reduction from original size (each one being approximately six by nine inches). The defects we refer to are of course more pronounced in the original set-up. In each of these titles the re-setting was done to same size as

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# OSCAR WILDE

HIS LIFE AND  
CONFESSIONS

BY  
FRANK HARRIS

VOLUME I

PRINTED AND PUBLISHED  
BY THE AUTHOR  
8 WASHINGTON SQUARE NEW YORK CITY  
MCMXVI

TITLE PAGES

OSCAR WILDE

HIS LIFE  
AND CONFESSIONS

BY  
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PRINTED AND PUBLISHED  
BY THE AUTHOR  
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MCMXVI



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the original, both photographs having been taken simultaneously. The smaller plates, however, offer sufficient contrasts in handling of white space.

There seems to be a marked tendency on many title pages (evident on all three specimens shown) to place book-title lines too high on the page. The upper part of these titles is aligned with the top of the running heads in the books, whereas a running head is correctly placed if in the head margin, and should be so regarded when apportioning various page margins. In other words (as will be dwelt on in the chapter on book margins), the distance from the top of first line of the text to edge of paper, is considered the head margin. So that if the first line of a title page, an illustration page or other special page, were intended to line up with the top of text matter, alignment should be with the upper part of the first line, not with the running head.

It may be argued that there are no set rules that have to be followed in setting the title page. Quite true, we will admit. But for the same reason that it would be incongruous to see an author's name set in larger type than is the title of the book, so there are certain other unwritten rules that must govern if the page is to escape criticism, or unconsciously offend or be displeasing. In the Oscar Wilde page

## TITLE PAGES

the foot margin is unusually large (it is throughout that book); and as the last line is equidistant from edge of paper with the final one on text pages, this was not dropped below that position in the re-set title. The type page size is thus left intact, and this applies to the other two specimens as well.

Here it may be in order to discourse somewhat on letter-spacing. The amount of "white" inserted between capitals should be uniform when the first and last elements are perpendicular. In this group are B, C, D, E, H, I, M, N and U. While exception could be taken to B and C on some fonts, in most cases the same space may safely be inserted either side of these two and any of the others given. On this group (F, G, J, K, O, P, Q, S, X and Z) spacing should be varied, *less* being placed alongside their rounded or partly extended elements. Where most care should be exercised is next to any one of this group: A, L, R, T, V, W and Y, they calling for the *least* amount of white space. On type smaller than twelve-point face (not body), the space variations need only be followed when any of the last group of seven is present. Correct letter-spacing prevails when the area of white is approximately the same between different capitals. Insertion of one or two points (depending on the type size used) is always

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TWENTY-FIVE  
YEARS

1892-1916

BY

VISCOUNT GREY OF FALLODON, K.G.

*WITH THIRTY-TWO ILLUSTRATIONS  
FROM PHOTOGRAPHS*



VOLUME I

NEW YORK  
FREDERICK A. STOKES COMPANY  
MCMXXV

TITLE PAGES

# TWENTY-FIVE YEARS

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MCMXXV

1916

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preferable between “straight” caps where a line is not otherwise letter-spaced; especially so when a combination like LA, TV or WY is present.

The question of area-equality also applies in the spacing between words. On the Oscar Wilde page the space between the words “His Life and” is not enough, in view of the letter-spacing, while in the title line too much white is placed between Oscar and Wilde. In order to overcome the necessity of either squaring up the two lines of the sub-title, or of avoiding their almost equal length if the words were properly set apart, we took the “and” in the re-setting and placed it on the next line. This new arrangement makes the comprehension easier, and we also have a more pleasing contour of the entire upper group. Other changes in spacing were made between lines, particularly between the lines which comprise a group. This element of spacing appears as an outstanding defect in many display pages.

Where a line or two of a group is letter-spaced more space should be placed between them than if these same lines were set solid (that is, without any space between the individual letters of a word). A specimen of this principle of spacing is seen in the lower group of the Wilde title, where the spacing between the first two lines is insufficient. While we

## TITLE PAGES

were at it, we spelled out the house number in the address line; numerals invariably look smaller with all capitals than alongside caps and lower case.

Another frequent violation of correct spacing is that of spreading a display line to the set measure of other lines on the page. On the Grey specimen the line "Twenty-five Years" was set twenty-five picas presumably because the book itself measures that width. There are no ironclad rules governing this phase of typography, and more often than not spreading certain lines to conform to the length of other lines is not essential to the pleasing balance of a page; this applies to title pages as well.

Without doubt one of the main reasons for the unsatisfactory appearance of the Grey title page is the fact that too much copy is placed in the upper part. While the publisher's mark is well positioned in relation to the paper proportions, it could have been slightly sacrificed, dropped a little, and more space given to the main group of this page. In our re-setting, note that a part of this matter has been transposed, placed below the decorative spot, and the "Volume II" line also moved somewhat further down the page. The publisher's imprint was left in the identical position of the original set-up, as the bottom line of this page lines up with the final one

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MODERN  
PULP *and* PAPER  
MAKING

*A Practical Treatise*

BY

G. S. WITHAM, SR.

MANAGER OF MILLS

*Union Bag & Paper Corporation, Hudson Falls, N. Y.*

1920

BOOK DEPARTMENT

*The* CHEMICAL CATALOG COMPANY, *Inc.*

ONE MADISON AVENUE

NEW YORK, U. S. A.

TITLE PAGES

MODERN  
PULP *and* PAPER  
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on the text page. The foot margin in this book, by the way, is nearer to what it should be than in the Wilde volume, and is therefore more pleasing. On this question of correct book margins we will write more freely in the chapter devoted thereto. Aside from excessive letter-spacing of the two title lines on the Grey page, there exists another defect often encountered: the space between date numerals. In most type fonts the figure one is cast on the same width of body as the other numerals. The remedy is to either shave the 1 or add one-half, one or two points, dependent on size, between other figures in the date line. Cutting down the body of the figure one, especially in sizes larger than twelve-point, is usually to be preferred to the extra spacing.

One of the most unsightly forms of typography we tolerate, from the standpoint of spacing (not to mention that of illegibility), is the italic line or lines set in all capitals. Obviously, the small size as used on the two lines of the "Twenty-five Years" page is not so objectionable. The varying degree of the slope of lines comprising the italic capital letters is mainly responsible for the unpleasant effect on the reader. The safest course to pursue is to shun italic capital lines at all times; there is seldom any valid reason or justification for employing them. Plenty

## TITLE PAGES

of contrast is easily obtained with the use of caps and small caps in combination, cap and lower-case italics, or with different sizes of the roman.

On this same page the space between the words of the publisher's name is excessive. A good basis for correct space between the words of an all-cap line is the width of the cap F. Where a word ends with a T and the next one starts with a Y, or even if it is a "straight" letter like M, the spacing should be proportionately reduced. The same holds good where a period or comma separates two words: at least half the width of either punctuation mark can safely be deducted from the regulation space.

On the "Paper Making" page the first defect in spacing to strike the eye is the amount of white on both sides of the *and* in the second line of the title proper. Where a lower-case word, or one set in a smaller size of caps than the balance of the line, is placed between all-cap words, the space alongside this word should be less than that setting apart the others. Contrast in sizes simplifies readability, and the regulation space is thus unnecessary here.

Another feature to be discouraged (not so very noticeable in the reduced zinc) is the letter-spaced line "A Practical Treatise." Spacing of lower-case words is always objectionable, and in italics even

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more so, as the characters of many italic fonts are less distinctive than roman lower-case letters, and the letter-spacing accentuates this deficiency.

After the author's name, the cap R in senior was dropped to a small cap the full cap appearing too prominent. This is a good practice to follow where several degrees come after a name; a succession of these initials in caps would overshadow the name itself. "Manager of Mills" was also changed from small caps to caps and small caps, mainly because the next line is hooked up with it: the two lines are of equal importance. The all-small caps in original set-up tend to separate this copy in meaning.

The words "Book Department" were purposely letter-spaced so as to give a more pleasing outline of the lower group, the four short lines otherwise making the publisher's name appear too awkward by its length. The italic capitals were discarded in favor of the more satisfactory roman caps.

While further changes, both in type sizes and in arrangement, could have been made to advantage on all the three title pages shown, only the glaring defects were corrected. The changes made in most cases affected spacing in some way, or were made necessary so as to attain pleasing effects.

## STRAIGHT MATTER

**P**RIOR to the historic advent of type-setting machines, compositors took a considerable amount of pride in setting straight matter that was properly spaced. In those good old days of hand composition, one did not encounter many rivers of white space, those ugly crevices running zigzag down so many type pages, due to excessive word-spacing. The present-day hand compositors are hardly interested in setting body type, for they do so little of it. In many printing offices, when but a half dozen lines of one size are to be set, they are cast on the machine (that is, where the sizes range from six-point to fourteen-point, inclusive).

By the foregoing statement we do not mean to infer that straight matter cannot be well spaced on either the linotype or the monotype machine. We have admired several finely-set machine jobs, both slug and mono, but they required painstaking care by expert operators, and the efficient operators are considered such when they "key" more thousands of ems hourly than their fellow-workers. The office wants production from type-setting machines, and if speed is the prime factor in composition it is not possible to give the question of spacing and other

## THE ART OF SPACING

typographic niceties their proper consideration. In all of the job and body type specimens throughout this chapter, we endeavored to give some thought

The name of Elzevir has for more than two centuries been a familiar one to collectors of choice books. These Dutch printer-publishers of the seventeenth century were able to associate their imprint with certain publications of such distinctive typographical excellence as to ensure for the editions known as "Elzevirs" a prestige that has endured to the present day. Aldus alone among the early printer-publishers had a similar fortune, and while the "Aldine" editions are, of course, in respect to their number and to their typographical excellence, much less important than the "Elzevirs," it must be remembered that having been issued more than a century earlier, their production called for a much larger measure of originating capacity and initiative on the part of their printer-publisher. The principal authority on the history of the Elzevir family is a carefully written monograph of Alphonse Willems.

Louis Elzevir, who, as far as its publishing undertakings were concerned, was the founder of the family, had been brought up as a binder in the Flemish University town of Louvain. He was a Protestant, and in 1580, when existence for Protestants had been made difficult in the Catholic provinces of Flanders, Elzevir, in company with hundreds of others of his faith, made his way across the border to Holland, where he settled, with his family, at Leyden, which city was, during 1580, next to Amsterdam, the most important city in Holland. The heroic resistance that its citizens had made during the long siege by the Spaniards had earned fame for the city throughout all Protestant Europe, while the University, which had been founded by William the Silent in commemoration of the glory of the struggle, had at once secured for itself a prestige among the scholars of Europe, and in making Leyden a centre for the literary activities of the Dutch provinces, had given an incentive to its printing trade.

Louis Elzevir found at Leyden a considerable group of Flemish Protestants who had, like himself, found it wise to get away from the rule of the Spanish soldiers and of the Roman ecclesiastics who were dominating Flanders. Among these exiles were certain men whose names became known later in connection with literature.

Six-point Bookman (Monotype No. 98) set solid

to word-spacing, both the machine-set paragraphs and those set by hand. The monotype matter was set on the keyboard and run off on the caster, and was not hand-set from monotype caster sorts.

## STRAIGHT MATTER

Of the several principles of spacing that require intelligent handling, there is one to which especial attention is directed: the amount of space between

Elzevir began work as a book binder for the students and instructors at the University, adding to this business, a little later, a book-selling shop. The undertaking proved, however, rather unsuccessful. During the troublous times in which the new nation was still struggling against the tyrannies of Spain for the right to exist, the number of students in the University was at best but limited, and in Leyden as in Heidelberg, Erfurt, and other of the German universities of the time, the practice of hiring or borrowing text-books, or of arranging in some manner to make one or two volumes serve for the requirements of an entire class, must have interfered not a little with the possibility of securing a living from the post of University bookseller. Louis found himself, therefore, obliged to give up his first place of business, but he was not willing to confess himself defeated. During his brief experience as a bookseller, he had been able to impress himself favorably upon some of the authorities of the University, and in his present distress Elzevir applied to them for help. The University council, recognizing the value for higher education of the service to be rendered by a skilled and conscientious bookseller, gave him permission to construct within the limits of the University court a small book-shop, and authorized Elzevir to announce himself as the bookseller to the University.

With this fresh starting point, Louis succeeded, after some years of persistent and painstaking labor, in creating an assured business foundation. He had never mastered the art of printing, and the typographical work of the publications issued with his name was done under contract with different printers, and presented no feature of special excellence or distinctiveness. The works selected, however, for Elzevir's extensive publishing list, gave evidence of a good literary and scholarly ideal.

Six-point Bookman (Monotype No. 98)

on seven-point body

the sentences. While there are still many machine operators, and also hand compositors, who persist in placing a full em quad after periods, the practice has happily been discontinued by leading printers

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everywhere. There is a large and increasing body of advertising men and other printing buyers who are also now specifying uniform line-spacing, even

The name of Louis Elzevir is chronicled for the first time, in 1595, in the list of publishers offering books at the Fair in Frankfurt. From the year 1602 he appears to have made regular annual sojourns in Paris. In the *Journal* of Pierre de Lestoile, under date of August, 1609, is a reference to a purchase made by him from Elvisier (*sic*) of Leyden, of a treatise (by Grotius) and bearing the title *Mare Liberum*, together with certain orations of Heinsius and of Baudius. Lestoile goes on to say that the said Elvisier had described to him the bequest recently made by Baudius to the public library of Leyden of his collection of books: Greek, Hebrew, Chaldaic, Syriac, Arabic, Ethiopian, Persian and Armenian, a collection which was estimated by said Elvisier as worth not less than three thousand crowns. It would appear from this reference that the scholars and the publishers of Leyden had an exceptional reference library.

The more distinctive work of the Elzevirs began, however, only after the death of Louis, which occurred in 1617. He left six sons, two of whom carried on book shops in Utrecht.

Eight-point Century Expanded (Linotype)  
on nine-point slug

though a new sentence commences therein. There is no more displeasing sight than to see numerous spots of excessive white dotting a page, caused by these em (square) quads. The very fact that every

## STRAIGHT MATTER

new sentence begins with a capital letter obviates the need for extra space. We are certain the single spacing in this book will not confuse the reader.

At the same time the two young Flemings (Matthew and Bonaventure Elzevir) were beginning work with their publishing operations, the independence of the Dutch Republic, though not yet formally acknowledged by Spain, was an assured fact, and the territory of the seven United Provinces was free alike from invaders and from civil disturbance. The Thirty Years' War was, however (1618), just beginning in Germany, and until the peace of Westphalia, in 1648, the business connections of dealers in books with book-trade centers in Frankfort, Leipzig, Cologne, and other cities, were very much interfered with.

The energy of the Dutch tradesmen, however, repressed in one direction, found vent in another. Dutch fleets overcame the Spanish naval forces in the Pacific and transferred to the Dutch the control of many of the Spanish possessions in the East, while the trade between the Mediterranean and the North of Europe was largely transferred from Venice and Genoa to Amsterdam and Haarlem.

Eight-point Century Expanded (Linotype)  
on ten-point slug

Another very important element in composition of straight copy is the proper amount of paragraph indention. This seems to be a vexing problem with many typographers. In most cases the compositor



## THE ART OF SPACING

inserts too much space before the first word of the paragraph. These large gaps of white will detract as much from the page's appearance as the full em

For well-nigh a century the printing of the University had been in the hands of the Elzevir family, but after the migration, in 1665, of Louis to Amsterdam, the more important of the many publishing undertakings of the Elzevirs bear the imprint of the Amsterdam House. The first printer to the University had been William Silvius, who had, before coming to Leyden, held in Antwerp the coveted title of "Printer to the King." Silvius was scholar as well as printer, and having given some evidence of sympathy with the Protestant group, he found it desirable to get away from Antwerp. He held the post in Leyden for but a few months, dying in 1580. For nearly four years, the University appears to have dispensed with the services of a University printer and publisher, but in 1584, the position was given to Christophe Plantin, the famous Antwerp publisher, who was at the time, in connection with certain difficulties, an exile from his home city. It is probable from his acceptance of the post and from the labor given by him to the organization of an effective printing establishment, that he had seriously in view at the time the plan of a permanent transfer to Leyden of all his business interests. In 1585, however, after his difficulties had been adjusted, Plantin found it practicable to return to Antwerp, but he was able, upon leaving Leyden, to secure from the University authorities the appointment as his successor of his son-in-law Raphelengius.

Eight-point Bookman (Monotype No. 98) set solid

quads between sentences. A safe basis is to allow from eight to twelve points for measures up to and including twenty ems (the word *ems* when used to denote the line length, always implies twelve-point

## STRAIGHT MATTER

ems, or picas); from fourteen to twenty points for measures twenty-one to thirty picas in length; and twenty-two points or more when the line exceeds

The continuity of the printing and publishing business originated in Leyden was maintained by the branch of the Elzevir family which settled at Amsterdam, while the Amsterdam House continued active operations until well towards the close of the seventeenth century. An Elzevir book-shop was begun in Amsterdam in the year 1638, by Louis, a grandson of Louis of Louvain. In 1640, Louis added to his book-shop the plant of a printing-office. When, in the year 1655, he obtained the co-operation of his cousin Daniel from Leyden, the Amsterdam House was able to secure for itself a foundation and a prestige which exceeded that of the parent concern in Leyden. In fact the series of publications issued from Amsterdam during the twenty years following 1655 was more considerable and more important than the list of the Elzevirs of Leyden during the same period. It is proper to add, however, that even for the books of this period many experts give the palm for typographical excellence to the volumes bearing the Leyden imprint. The most noteworthy of the publications of the initial ten years of the new partnership were the *Corpus Juris*, published in folio in 1663, and the French text of the Scriptures edited by Desmarets, issued in the year 1669.

Eight-point Bookman (Monotype No. 98)  
on nine-point body

thirty picas. Of course, there is seldom a necessity or justification for setting type in a longer measure than thirty ems, or five inches. In this connection it may be permissible to offer a method to determine

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a pleasing and easily read line-measure for various faces and sizes of type: from one and a half to two times the linear width of a lower-case alphabet. In

With England the Elzevirs had important relations, not only in the matter of buying and selling books, but in connection with the publication of a considerable number of books by English authors. Some of these publications were undertaken either for the account of the authors or of the English publishers, who were desirous of securing the advantage of the Elzevir typography, which could not at that time be equalled by the work of any printers in England. It was the England of Charles II., of Pepys, Dryden, Baxter, of which we are speaking.

In Frankfort the Elzevirs instituted, as early as 1595, a permanent depot for their publications, utilizing their agency as well for the collection of stock for the retail departments both of the Leyden and of the Amsterdam House. The first general catalogue of the books offered at the Frankfort Fair was printed in 1564, by George Willer, a bookseller of Augsburg. After 1595, these semi-annual Fair catalogues always contained an important representation of the Elzevir publications. The semi-annual gatherings of the booksellers at Frankfort were maintained, at least in form, during the stormy period of the Thirty Years' War (1611-1648), although the attendance was very small.

Nine-point Caslon (Monotype No. 337) set solid

other words, a line which contains from thirty-nine to fifty-two characters, including spaces, is a good line-measure. While unusually long lines are not so frequently encountered, one does see many pieces

## STRAIGHT MATTER

of composition set in too short a measure, which is in many cases just as objectionable as the line that is overly long. This necessitates many divisions of

The Elzevirs retained in their hands through several years a fairly large proportion of the business of supplying Germany with its foreign publications, including more particularly those from Holland, England, and France. Most of the German booksellers of this period appear to have been comparatively unenterprising in the matter of maintaining direct foreign connections. With Paris, the energetic Louis had taken pains to open relations almost at the outset of his business career. Reference is made as early as 1692 to a sojourn by Louis in Paris, and to a privilege extended to him for a term of three weeks of accepting orders for his books from the Paris dealers. Under the regulations which had been established for the French book-trade, regulations emanating in part from the University that had from an early period assumed the right to control bookselling, and in part from the Booksellers' Guild itself, foreign dealers could do business only under restrictions. They were forbidden either to buy or to sell at the Fairs of St. Germain and St. Laurent.

Nine-point Caslon (Monotype No. 337)  
on ten-point body

words at ends of lines, also involving quite a little letter-spacing, either of individual words or entire lines. On the following page we list a few popular type faces and sizes, with their measures, that will

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insure proper spacing, and will also make pleasant reading. Admittedly, these figures are simply given as guides; a deviation of one or two picas, on any of these faces or sizes, will not seriously affect the appearance of the finished composition:

BOOKMAN (Monotype): CASLON (Monotype No. 337):

6-point, 11 to 14 picas

7-point, 11 to 15 picas

8-point, 13 to 17 picas

9-point, 13 to 18 picas

10-point, 17 to 22 picas

10-point, 15 to 20 picas

12-point, 18 to 25 picas

11-point, 17 to 23 picas

GARAMOND (Foundry): GOUDY OLDSTYLE (Foundry):

6-point, 10 to 14 picas

6-point, 11 to 14 picas

8-point, 12 to 16 picas

8-point, 12 to 16 picas

10-point, 14 to 19 picas

10-point, 15 to 20 picas

12-point, 16 to 21 picas

12-point, 17 to 23 picas

CHELT. WIDE (Linotype): SCOTCH ROMAN (Linotype):

6-point, 12 to 16 picas

6-point, 11 to 15 picas

8-point, 14 to 19 picas

8-point, 13 to 17 picas

10-point, 16 to 21 picas

10-point, 14 to 20 picas

12-point, 18 to 25 picas

12-point, 17 to 24 picas

Reverting back to paragraph indentions. We do not endorse the practice of starting the paragraphs flush: that is, without *any* indention. This style will often be observed in body matter of broadsides, of advertisements, folders, booklets. Frequently, on a broadside or on an advertisement, where the copy is made up in two, three, or more columns, and the

## STRAIGHT MATTER

paragraphs begin flush, there may not be an equal number of paragraphs in each column. There may be four in the first column, three in the second, and only two paragraphs in the third column. As flush paragraphs call for extra leading between them, it would not be possible to make this added spacing the same in all three columns. The assertion that a block of straight matter is more inviting to the eye when paragraphs are set apart is not correct. The type would look just as pleasing if the extra leads were evenly distributed between *all* of the lines. A comparison of the leading on the Goudy Oldstyle specimens shown on the following two pages will bear out this statement. Where at all possible, it is preferable to insert a few sub-heads, so as to break the monotony of too much body matter. This will make the copy more valuable from an advertising standpoint, and also add color to the page.

The definition of that printing term, "leaded," is often misunderstood. When type is ordered to be set leaded, all lines are interspersed with two-point leads (one-sixth of a pica). It is not often that either the buyer specifies, or the printer inserts, *one*-point leads; or, where the type is to be machine-set, have it cast on a body which is one point larger than the size of type employed. Yet we believe that in many

## THE ART OF SPACING

instances one-point leading gives a more pleasing effect to the page, and makes it easier on the eyes as well, than if that page were set solid, or opened

The applications for privileges or for copyrights submitted by the printer-publishers were often accompanied by some special reasons why in each particular case such a petition should be granted.

Occasionally this was because of the excellence of their printing and their guaranty that the edition proposed was to possess special beauty and typographic accuracy; sometimes they try to secure the highest grade of scholarship for the text revision and for the editorial work; again they will plead poverty or large families to support.

In the year 1493 we have an example of an application for a privilege being accompanied by a certificate of certain competent authorities as to the value for the town of the work to be published. The applicant was Bernardino de Benaliis, the publications were works of Beato Guistiniani.

Ten-point Goudy Oldstyle (foundry type)  
one-point leaded (refer to page 37)

with the regulation two-point leads. We invite the reader to compare the six-point solid Bookman (on page 28) with the page opposite, on a seven-point body, or one-point leaded. Set solid, the matter is

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difficult to read and seems crowded. On the other hand, were the page leaded (set on an eight-point body) it would look too open, and thereby detract

Foreigners made a practice of supporting their petitions with letters of commendation, coming from the ambassadors of their own states, or of some other of the foreign ambassadors. The applications or petitions were not generally granted, and, occasionally, conditions were attached on which the continued validity of the privilege was made to depend.

Such conditions fell into four divisions concerned with, first, the quality of work produced, secondly, the speed of its production, thirdly, the price at which it was to be sold, and fourthly, the rights of the producers, *i. e.*, publishers. As an example of the first kind can be noted the privilege granted to Benaliis, already cited, under which he is not to publish the works of Tartagni without those of Guistiniani.

Ten-point Goudy Oldstyle (foundry type)  
two-point leaded

from its appearance as much as when set solid. The one-point leading in this particular case seems just about right; it also gives a good impression where used on some of the other specimens shown.



## THE ART OF SPACING

Whenever possible, the instructions for leading should be given at the time the printer receives the copy. Hand leading is objectionable from different

The legislation of the Venetian Republic in regard to privileges, monopolies, and copyrights was more continuous and also more important than that of any Italian State. In fact, the enactments of many other States for supervision of printing and for encouragement and protection of literary productions were so far similar to those of Venice (upon which many of them had probably been modeled) that the series of Venetian laws can be taken as being fairly representative of a general system that prevailed in Italy during the fifteenth and the sixteenth centuries. The requirements of our subject will, therefore, be most conveniently met by confining our record for Italy to a summary of the copyright legislation of Venice, in place of undertaking to give all the details for each Italian city in which printing was carried on. For the data of this record we are largely indebted to the very scholarly treatise of Horatio F. Brown, and entitled *The Venetian Printing Press*.

Ten-point Bookman (Monotype No. 98) set solid

angles: it increases the cost of composition, and if monotype or foundry type is used it increases the possibility of errors through letters being jumbled and "pied" while leads are inserted. And especially

## STRAIGHT MATTER

if one-point leads are to be employed, it is an easy matter occasionally to drop in *two* one-point leads between the lines, instead of a single point. These

The earliest recorded Venetian privilege, which is also probably the earliest in Italy, was that of 1469, under which a monopoly was given to John of Speyer, for a period of five years, for the printing of books in Venice. Fortunately for the development in this city of the art of printing and the business of publishing, John died shortly after he secured this monopoly. Jenson, Nicolas of Frankfort and their associates were left free to push their printing operations as they saw fit.

In 1501, Aldus obtained a copyright of ten years' duration for all works printed in the cursive or italic character, of which he also claimed the invention, and which possessed the special advantage of being very compact. The Greek type was said to have been modeled on the script of Musurus, as the cursive was a facsimile of the writing of Boccaccio.

Ten-point Bookman (Monotype No. 98)  
on eleven-point body

double leadings have a way of escaping detection during proofreading or revision, and then bobbing up either after pages are electrotyped or are on the press; and sometimes not even then. Besides, many

## THE ART OF SPACING

printing offices do not have a supply of one-point leads, and use, instead, some makeshift cardboard strips. Not only are these cards seldom of the right

After those earlier measures having for their purpose the encouragement of the new art of printing, the legislative actions of the Government of Venice (as of the many other states where the business of publishing became of importance) were more largely concerned with the proper supervision and regulation of the Press for the safety of the interests of State and Church (strange as that may now seem) than with the protection of literary property.

As in the case of the privileges, the censorship was, for something more than half a century, that is, from 1469 to 1528, carried on without the aid of any general law, and it was based simply upon a practice or upon a series of precedents evolved from the individual action taken by the Government in each instance as it arose. Responsibility rested with the Council of Ten, which in its capacity as a standing committee of safety, assumed charge of the community morals.

Eleven-point Caslon Old Face (Linotype) set solid

thickness, but they make the page spongy, causing trouble when a form is being locked up; also, they are usually not pushed down sufficiently, resulting in "work-ups" when form is put on the press.

## STRAIGHT MATTER

For the foregoing reasons (and for many others not enumerated) all copy should be cast up before it is set up; that is, the size and style of type to be

The censorship of the Press in Venice, as elsewhere, was concerned with three distinct aspects or phases of literature: the religious, the moral (this included the political), and the purely literary. Morality was considered from both the public standpoint and the private or personal point of view, the former including the safety of the State.

The operation of the censorship law was marked by the presence of an *imprimatur* or record of authorizations. As has already been noted, the applications for a privilege were occasionally accompanied by a certificate or a *testamur* from certain competent authorities, who had examined the work in question and who were willing to certify as to the book's soundness and importance. An ecclesiastical *testamur* appears in one book issued by Jenson in Venice in 1480.

Eleven-point Caslon Old Face (Linotype)  
on twelve-point slug

used decided upon beforehand, so that the correct amount of copy can be prepared for the available space. Adversely, where prepared copy cannot be altered, type size, and whether solid or leaded, can

## THE ART OF SPACING

be determined in advance. This practice should be followed on advertisements, folders and booklets in particular, so that the printer's proof is not only

One very material advantage which was enjoyed by the Elzevir family as compared with other families whose names belong to the record of publishing, was the continued vitality of the family itself, a vitality which ensured the carrying on of the work of the house effectively through three generations. In each one of the two generations which succeeded that of Louis the founder, there were from two to five representatives who had the interest and the ability to continue the special work which had brought fame to the family. Such a persistency of family purpose and of living representatives of the family able to carry out such purpose has been paralleled in but few other instances. The Rivingtons of London and the House of Murray are two of the oldest publishing houses in England, both of them having been founded over a century ago.

Twelve-point Cloister Oldstyle (foundry type)  
set solid

acceptable from the typographical standpoint, but to minimize alteration cost as well. If an advertiser cannot conveniently cast up his copy, that should then be requested of the printer before any type is

## STRAIGHT MATTER

set; or, on a booklet, for example, have the printer try a few paragraphs, or even set a page, for style approval. So often, where it was intended to set a

The House established in Antwerp, in 1555, by Christophe Plantin secured for itself high distinction among the printer-publishers of the sixteenth century, and, as well for the beauty and importance of the productions of its presses, as for the wonderful length of its business history it must always hold an honorable place in the record of the great publishers of the world. Plantin's labors as a pioneer were not so difficult, nor so important as those of some of his great predecessors, such as Aldus, Badius, Estienne, Froben. At the time that Plantin printed his first book (1555), a century had elapsed since Gutenberg had begun his work, and the technical difficulties which had beset the earlier printers had been overcome.

Twelve-point Garamond (foundry type)  
one-point leaded

piece of copy leaded, it has to be left solid because the space available does not permit the type being so handled; frequently the time element interferes and makes any further changes impossible.

## THE ART OF SPACING

One of the many important points to be kept in mind in connection with the leading of job or body type is the *face* size of the type to be employed, as

From the middle of the sixteenth century, until the time of the great catastrophes brought on during the revolt of Netherlands, the “Spanish fury” of 1576, and the great siege of 1585, Antwerp was prosperous, and in the wide range of its commercial relations, it was perhaps, the leading city of Europe. While the enterprise and the genius for commerce of the Netherlands had brought into their hands a very large proportion of the trade of the world, the people were far from being merely traders. Their active-mindedness and great energy caused them to be keenly interested in intellectual pursuits.

Twelve-point Goudy Oldstyle (foundry type  
two-point leaded)

distinguished from the *body* size. Compare, if you will, the eight-point Century Expanded, on pages 30 and 31, with the identical size of Bookman (see pages 32 and 33). Where the Bookman letter, with

## STRAIGHT MATTER

its smaller face, seems well spaced with one-point leads separating its lines, the Century Expanded, a larger face, really demands a two-point leading to

At the time that Plantin settled in Antwerp, Belgium had a large Protestant population, while the relations of that city with villages of the Northern provinces were active and intimate. The University of Louvain supplied scholarly co-operation which was so essential for the publishing undertakings of that particular time, while several scholars who, later, found themselves with the many exiles in Leyden or in Amsterdam, were at the time living in Antwerp, and were then largely associated with the work of the printing press.

Twelve-point Goudy Bold (foundry type)  
three-point leaded

obtain the maximum legibility. Incidentally, here is another angle to this face-size question worthy of note. The nine-point Caslon, pages 34 and 35, has approximately as many characters to a line as the



## THE ART OF SPACING

eight-point Century. The nine-on-ten Caslon is to be preferred to the eight-on-ten Century: it gives a more pleasing page appearance. The Caslon, thus spaced, holds together, that is, the lines blend into one another; on the Century page the lines appear stringy, due to the chopped off descenders. When available, type of a point larger body, having long descenders, could be used instead of a smaller size with short descenders. In this connection we list a few of the popular fonts with long descenders: on the Monotype are Caslon No. 337, Garamont, and Goudy Modern; on the Linotype, Bodoni, Bodoni Book, Caslon Old Face; and in foundry faces, the Caslon 471, the Bodonis, Baskerville, Cloister Bold and Oldstyle, Garamond, Garamond Bold. Any of the above fonts will stand closer line-spacing than those faces with short descenders. We should also keep in mind the *word-spacing* on small and large faces: four-to-em spaces to be employed on fonts with long descenders, and the regulation three-em spaces on all other faces. This space variation was followed on the twelve-point Cloister, Garamond and Goudy pages. Note also that the twelve-point Goudy Bold was three-point leaded, as bold faces look more legible when the lines are set somewhat further apart than on light-face composition.

## INITIAL LETTERS

**M**ANY articles have been penned anent the correct uses of initial letters, both plain and decorative, on composition of book pages and in the typography of advertising literature in general. What has been said covers the problems involved in an attempt to obtain shape, tone and color harmony as between text and initials; when and where to use them, and when to avoid initials. While the right positioning of the initial, and the placing of the proper amount of white space at the side and bottom thereof, have received a more or less perfunctory consideration at the hands of various authors, we are concerned with stressing these important space elements. No matter how carefully chosen the initial may be (as regards its appropriateness for the subject treated or its harmony with the type-face used), if it is not properly fitted into the "type mortise," that it may blend into and become an integral part of the page itself, then efforts are wasted. The appearance of a plain or decorative initial letter is often marred by the careless handling of the type around it. A little more attention given to this phase of composition will prove effort well spent and rewarded.

## THE ART OF SPACING

In each one of the examples shown throughout this chapter, we give the usual and rather unusual method of treating the space alongside and below initials; also, the ordinary and the not so ordinary

**N**UMEROUS authors have written largely both in regards to parchment and to paper; but we will endeavor to comprise, in a few pages, the substance of what they have published in as many volumes.

**N**EARLY all we know about it (when paper was invented), is that the Chinese have had the use of paper from time immemorial. They still excel all other nations in the manufacture of it, so far as relates to fineness and texture.

Twelve-point Caslon 471; upper paragraph solid;  
lower, one-point leaded; Caslon O. S. initials

way of positioning initials. The most common and most objectionable misuse of space around initials is below them. The upper paragraph above shows excessive space underneath the initial. Very often the reason for this space is due to the presence of a shoulder along the bottom of a type initial, or on

## INITIAL LETTERS

a zinc or an electrotyped initial. There seems to be an aversion to trimming this excess metal from the type initial, or to shaving the plated initial flush at right and bottom. The zinc or electro, when either

**W**HILE silk is supposed to be an ingredient in manufacturing the *best* Chinese paper, common paper is made in China from the young bamboo, the inner bark of the mulberry, and other trees, and from the skin which is to be found in the web of the silk worm as well.

**W**HEREAS in China paper is made from a variety of ingredients, in Japan it is manufactured mainly from the bark of trees grown in that country. Kempfer describes four, but the best paper is made of the bark of the true paper tree, and which is called in the language of the Japanese, *kaadsi*.

Ten-point Goudy Oldstyle; both paragraphs  
one-point leaded; Goudy O. S. initials

is used, should be sweated onto a metal base, and trimmed flush all around; this will also give a more accurate piece of material for the compositor, as a wood base is seldom square and true. In the lower paragraph on the opposite page we have “cut” the first word down to small caps, opened up the lines

## THE ART OF SPACING

with one-point leads, and thus obtained alignment of initial and text. Small caps, or full caps of a size or even two sizes smaller than the text, invariably look better, because not so conspicuous, than caps

**H**OW and when paper was originally made in Japan is unknown, perhaps the art came from China. The Japanese paper is of great strength; and, it is said, the materials which compose it might be manufactured into ropes; one kind of it is suitable for bed hangings, and even fit for wearing apparel.

**H**ENCE, in Egypt, western Asia, and the civilized parts of Europe, it is probable, paper was unknown till long after it was discovered and used in China. The ancients wrote on stones, bricks, the leaves of trees, and flowers, the rind or bark of trees, tables of wood covered with wax, and on ivory, plates of lead, etc.

Ten-point Kennerley; both paragraphs one-point leaded; Forum initials

of the text or body type; and also, their use permit the initial to be dropped from one to four points, if necessary, so that it will line up with the bottom of the final line of reading alongside (any descending letters should drop below the initial). When these small caps or smaller full caps are used, the top of

## INITIAL LETTERS

the initial letter should line up with the tops of the characters of the first word, and *not* raised to align with the tops of the text-type ascenders. On page fifty-one we see another specimen of oft-recurring

**U**NDOUBTEDLY, according to Varro, paper was not made from the Egyptian papyrus until about the time that Alexander the great built Alexandria. The papyrus was a large rush or reed that grew in Egypt to the height of several feet.

**U**SUALLY they, the Egyptians, began their paper-making with lopping off the two extremities of the papyrus, to wit, the head and root, these being of no use to a manufacturer; the remaining stem they then slit lengthwise, into two equal parts.

Twelve-point Cloister; both paragraphs one-point leaded; Cloister Title initials

violation in spacing. When type initials F, T, V, W and Y are used, the second and succeeding lines of type should not be indented, but instead align with the first capital letter alongside of the initial. In the re-setting we also permitted the upper left serif to project into the margin four points, as this lessens

## THE ART OF SPACING

the amount of white space at sides of the W; and here we also changed over from caps to small caps for the balance of the initial word. The following page (52) gives a sample of unpardonable offense



**T**HEN from each of these two parts of the stem [in paper-making] they took the thin scaly pellicles, of which it consisted, with a needle point or a knife. The innermost pellicles were considered the best.



**T**HESE various qualities of pellicles were kept apart, and constituted different sorts of paper. The pellicles were then placed on a table, and laid over each other transversely, so they formed right angles.

Twelve-point Cloister Bold; top paragraph solid;  
lower, one-point leaded; Cloister initials

in composition: starting a paragraph alongside an initial; while beginning one directly under it is just as objectionable. Where the copy leads off with a short paragraph, the next one should be run in with the first. In the lower paragraph a size larger small caps were used to align with the top of initial.

## INITIAL LETTERS

The difference between the two paragraphs on page 53 is only in the placing of initial U: the lower one extends four points into the margin, so that the vertical element of the initial lines up with the left

**T**HE FIBRES were then glued together by the waters of the Nile, and put under a press so as to produce adhesion. A paste made of wheat flour was used if the water and pressure proved ineffectual.

**T**HE SHEETS would then again be pressed, and after that dried by the sun; they were then flattened and smoothed by beating them with a mallet, after that they became sheets of paper.

Twelve-point Bookman; both paragraphs  
one-point leaded; Bookman initials

end of type lines underneath. In the top paragraph this initial *appears* to be slightly indented, though it is actually flush at the left. On the opposite page we have another example of bad initial positioning often encountered. Alongside an ornamental initial the type must line up with the outside edge of the



## THE ART OF SPACING

ornament, and not line up with the letter itself. As noted, the lower specimen is one-point leaded, and the balance of the first word is ten-point instead of twelve. With reference to the initial on preceding

**D**IFFERENT, quite varied in fact, were those books as then manufactured: as varied as the materials of which they were made.

When bark was introduced, it was rolled up, so as to be removed with ease.

**D**etails are lacking, but the roll was called *volumen*, volume; the name was continued to written rolls of parchment and paper, which were composed of several sheets fastened to each other, rolled on a stick, called an *umbilicus*.

Twelve-point Garamond; both paragraphs solid; Vanity initials

page: the scroll or flourish of a *type* initial should in most cases hang in the margin. This particular T would of course look better if printed in color, as it is somewhat heavy, although harmonious in design with the type. Another way of handling this initial would be to have it line up with the first line, as in

## INITIAL LETTERS

the upper paragraph, but to project it into the left margin, as shown in the lower set-up. The Vanity initial D, on opposite page (and, in fact, any other ornamental letter of similar design), calls for round

*W*HEN extended, the complete volume might make a yard and a half in width and fifty feet in length. The form that obtains among us is the square, made up of individual leaves or sheets; this form was known, but little used, by ancients.

*W*estern nations, in making up pages, run the lines from left to right; and others, the Greeks as an example, followed either direction, alternately going in the one and returning in the other; in some, as in the Chinese, they run from top to bottom.

Twelve-point Goudy Italic; upper paragraph solid;  
lower, one-point leaded; Vanity initials

and flowing letters to hook up with it, and for that reason the caps in the upper group appear too stiff and unyielding. There is no law forbidding the use of lower-case for the balance of a word alongside an initial letter. This method was also followed in the lower paragraph on this page. Here especially

## THE ART OF SPACING

the lower-case letters seem to blend well with the initial. Aside from this change, we sloped the lines on this last paragraph, so that the type follows the contour of the initial more closely. This practice is particularly adapted for use with italic type.

We would like to mention one other instance of initial fitting often ignored: with type initials A or L the balance of the first word should be set close to top of initial, thus avoiding the gap between the upper part of the letter and the outer edge of initial proper. This would of course necessitate mortising the initial. The other lines next the initial should be aligned in the same manner as is regularly done.

While, as was noted in the opening paragraphs of this chapter, we are here not so much concerned with several other problems involved where initial letters are employed, we did try to secure harmony between the type and initials. With the type-faces on some of these specimens other initials might be used: a Caslon initial with Goudy Oldstyle, though there is not that contrast between light and heavy elements in the Goudy face present in Caslon. The Forum and Cloister Title initials might possibly be transposed, though here again the Forum, with its more decorative qualities, blends well with similar characteristics existing in the Kennerley type.

## BOOK MARGINS

**B**EFORE tackling the question of just what the margins of a book should be, or how margins are to be determined, we wish to state our reason for including this subject in a volume on spacing. Apparently, book margins have little connection with spacing as such, but in apportioning these margins we are handling white space, and the pleasing distribution of this space *is* our concern. Just as an otherwise well-handled job of printing may be spoiled by poor distribution of space between lines or groups of lines comprising a page, so the efforts put into a well-printed book can easily be nullified by poorly proportioned and frequently inadequate margins. Where the average book often errs is in having foot margins too small or outside margins which are too narrow.

What we should principally keep in mind when thinking of book margins is that when a volume is held open (our remarks of course refer to booklets as well), the two facing pages constitute and are to be considered as a unit; in other words, as though the two pages were simply two columns of a single piece of typography. For that reason, the spacing between the two pages (the back margins) should

# THE ART OF SPACING

## FINE BOOKS

As regards the aesthetic value of the different roman types in use during the fifteenth century, the superiority of the Italian is so marked that, with the exception of the first French type, the rest, from this point of view, may be neglected. Almost all the roman types used in Italy until late in the seventies, are either beautiful or at least interesting, and it is remarkable that some of the most beautiful are found in small places like Cagli, Mondovi, Viterbo, and Aquila, or in the hands of obscure printers, such as the self-taught priest Clemente of Padua, who worked at Venice in 1471. The pre-eminence of Jenson's fount is indisputable, though he often did it injustice by his poor presswork. But those used by John and Wendelin of Speier, and at a later date by Antonio Miscomini, were also rather good, as were also several founts used at Rome.

After the year 1480 Roman types in Italy enter on a second stage. They no longer have the appearance of being founded directly on handwriting. Doubtless the typecutters were so used to their work that they no longer needed models, but designed new types according to their own ideas. Naturally the letters are more uniform and more regular than in

# BOOK MARGINS

## FINE BOOKS

the earlier founts, but naturally also they have less charm, and the ordinary close-set Venetian type of the latter part of the century is singularly dull. Even the large roman used by Aldus to print the *Hypnerotomachia Poliphili* is no real exception, as the letters are narrow for their height. A far finer fount is the large text type used by the Silbers at Rome, on both sides of 1500. This is well proportioned and beautifully round, and it is surprising that it has not yet been imitated.

When we pass from roman to gothic types there is a bewildering field from which we can choose. Here again dull commercialism gained the upper hand about 1480, and toward the end of the century an ugly upright text-type of 80 mm. to twenty lines, with a fantastic headline type of twice its size, or a little more, found its way all over Germany. But types possessing a twenty-line measurement ranging round 120 mm., such as those of Peter Schoeffer or the Printer of Henricus Ariminensis, are very often extraordinarily handsome. Both of Schoeffer's earlier small types and the small type of Ulrich Zell at Cologne are engagingly neat, and at the opposite end there is the magnificently round gothic used by Ulrich Han.

## THE ART OF SPACING

approximate, when combined, the width of one of the two outside margins. Concerning the head and foot margins: for the same reason that practically every piece of composition looks better when it is thrown above center, book pages will also appear better if the lower margins exceed those at top.

We will assume that the format of the book is to be based on the generally accepted dimensions: as close to a ratio of three to two as possible; a page size, for example, of six by nine inches, or seven by ten and a half inches. The type-page area ought to be about the same proportions: for the six by nine page, twenty-six by thirty-nine ems; for the seven by ten and a half page, thirty by forty-five ems.

As is true of other typographic problems, there exists quite a variance of opinion among those in a position to speak with authority, on the subjects of format, type-page areas, and correct margins. But the consensus of this opinion is as stated above: a ratio of three to two for the paper page and for the type dimensions (type area to be about *one-half* of paper area); and as to margins: the back margin to be smallest of the four, next the head margin, then the outside margin, and the foot margin the largest of them all. How to determine what these margins ought to be is another perplexing subject. Certain

## BOOK MARGINS

authorities apportion margins in this wise: if back margin is four picas, the outside margin should be half again as much, or six picas; the margin at top would be five, and the bottom margin seven and a half picas. While this may be a good plan to follow say on a six by nine inch book, it hardly serves as a safe guide for a book of any other size.

The method employed on the specimens shown herewith, and which was also used in determining the margins of *The Art of Spacing*, was to draw a line diagonally across the sheet (see the preceding pages); then we arrived at the type-line length by figuring about five-sevenths of the page width (the sample pages measure twenty-one and a half picas wide, the type is set to fifteen ems); next a piece of paper was cut to fifteen by twenty-two ems (depth practically one a half times the width), and placed on the paper with the diagonal line. The points at which the type corners met the drawn line on the paper determined the page position, having kept in mind the gradations from back to foot margin.

In order to make this method as plain as possible to the reader, we made etchings of the facing type pages. The lines around the type and the diagonal lines across it were drawn directly on the proofs of the original set-up, from which etchings on copper



## THE ART OF SPACING



not so noticeable in single characters as in a printed page. In addition to these Caslons with short descenders there are other light toned type faces of that name, known as "Recut," which are sharper and more regular in their construction. These may be classified as Caslon in name, but scarcely in fact.

Nor should the advantages of Caslon Old Style italics be overlooked by typographers. Although the set of the capitals appears rather wide as compared with the lower-case, Caslon Old Style Italic No. 471 (and prototypes) is nevertheless one of the most beautiful and graceful type faces. Certain technical difficulties forbade the rounding out of the italic characters, and thus Caslon's types display a certain difference as between the roman and the italic. The spirit of Caslon's italic face is more in the direction of freedom, and possesses an elegance and a consistency of its own. With the No. 471 twelve swash capitals, designed by T. M. Cleland, are supplied (in separate fonts) with each body size from six to forty-eight point. They are properly employed as initials or as first letters of words set in upper and lower-case, but should not be used in the center of a word.

Word spacing of matter set in Caslon type should be close, whether the matter is solid or leaded. The chief reason for this is that the Caslon letter is not only somewhat condensed and closely fitted, but the face is quite small in comparison with the body. For example, some eight point moderns are as large of face as the eleven point Caslon No. 471. The eighteen point capital of Lining Caslon is as large as the twenty-two point of the original. Four-to-em spaces should be used between words to obtain the most satisfactory effect of the type in mass. The original Caslon does not require leading to make it legible, as the long descenders automatically provide a sufficient amount of space between the lines, marked by the low letters.



Page from J. L. Frazier's "Type Lore." Depth and margins are near those based upon the diagonal, the folio and running head being in the margin.

# BOOK MARGINS

## CASLON OLD FACE

*Mergenthaler Linotype Company*

A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Quousque tandem abutere, Catilina, Z

1 patientia nostra? quamdiu nos etiam 6

2 furor iste tuus eludet? quem ad finem 7

3 sese effrenata jactabit audacia? nihil- 8

4 ne te nocturnum praesidium palatii, 9

5 nihil urbis vigiliae, nihil timor pop- 0

abc defghijklm

nopqrstu vwxyz

14 POINT

*Quousque tandem abutere, Catilina,  
patientia nostra? quamdiu nos etiam  
furor iste tuus eludet? quem ad finem  
sese effrenata jactabit audacia? nihil-  
ne te nocturnum praesidium palatii,  
nihil urbis vigiliae, nihil timor pop-*

Note that this display page, as a title-page also should be, is lined up with the initial line of the text-matter of the companion page, shown opposite.

## THE ART OF SPACING

were made to preserve the delicate strokes of the type as much as possible; zinc etchings would not look quite as clear. The type used on the examples is Monotype Caslon No. 337, nine-on-ten.

As referred to in the chapter on title pages, the running head as well as the folio, if at bottom of a page, are not considered as belonging to the type area when apportioning page margins. Ascenders in the first as well as descenders in the last line are likewise thrown into the margins. Where full-page illustrations are run in with the text, they should be aligned with the first line, and not with the running head; captions underneath plates, if they consist of but two or three lines, to run in the foot margin.

Obviously, it is not always possible to have the type page exactly the depth desired; that is, there may be a two to ten-point fluctuation, depending on size of type employed, and on how widely lines are set apart. To illustrate: you desire a type page twenty by thirty picas; if the face be twelve-point Garamond, leaded, twenty-six lines would measure thirty picas and two points, less the ascenders and descenders in the first and last lines, making seven points; thus the page, for marginal purposes, would be five points less than thirty picas; in that case the page is better left short, instead of adding a line.

## BORDER MARGINS

**G**OING somewhat deeper into the subject of margins, we come upon an important phase of space distribution: the distance separating paper, border and type. Like so many of our spacing elements, this one is sadly neglected. On folders, booklets, announcements or advertisements the pleasing division of all margins referred to above will often enhance considerably the appearance of these completed jobs.

It is really a question of correct proportion: that pleasing inequality between parts of the well-made piece of typography which avoids monotony. All that is needed to appreciate this truism is to study the specimen set-up on the succeeding page. Here we have a fair example of this pleasing inequality between paper edge, type and border margins, the attractiveness of which is increased by comparing it with the facing page. The first defect on page 69 to strike the observer is the distance from edge of paper (indicated by the dotted rules) to the outside border. In determining the proper amount of space to put around the outside of a page border, paper size must naturally be taken into consideration. On the page under discussion this outer margin is too

## THE ART OF SPACING

### THE KELMSCOTT PRESS & WILLIAM MORRIS

#### *Achievement*

**M**OST assuredly there was no conscious element of "propaganda" in Morris' determination to begin the printing of books. Looked at in retrospect, however, it would really seem as though there must have been something more than just a coincidence in his turning at this time to the one art not yet practised by him, and bending his powers to its mastery. In all of the other domestic arts he had proven by personal effort that skilled work might still be done if but honestly and without reservation attempted. A long, hard experience had shown him that preaching was relatively ineffective, and agitation a waste of time, in face of an apathetic populace and an unreformed environment; and his disillusion in this regard had already been completed by the disruption of the Socialist League, and the collapse of the *Commonweal*. His temperament forbade his participation in party maneuvering and political intrigue on the one hand, or in so-called gas and water Socialism on the other. That which he did must be done in the light of day, without compromise or diplomacy.

## BORDER MARGINS

### THE KELMSCOTT PRESS & WILLIAM MORRIS

#### *Achievement*

**N**OBODY nowadays can dispute the great reality of his contributions to the beauty of life, or cavil at the claim that his influence on taste and thought has been widespread as well as permanent. "The last twenty-five years of the nineteenth century will always remain a memorable period, if only by reason of the artistic revival which has distinguished it above its fellows," wrote A. L. Cotton. "If, indeed, we are still far from having attained the ideal looked forward to by William Morris, that Utopian commonwealth in which workers shall be artists and our artists workmen, at least the first difficulty has been overcome, and the initial step taken in the right direction. . . . Despite ourselves, perhaps, our opinions in matters of art have undergone steady revolution. The change has been largely imperceptible, but has been lasting in effect."

## THE ART OF SPACING

large for the page size, thus reducing the type area and making the line measure shorter than it should be for this width. On the left-hand page the border is only one pica larger each way, still the six-point difference in outer margins is sufficient to make the one appear just about right, while the other border seems to be intended for a smaller size page.

The next point to focus attention on is the space on either side of the inner rule border. On the one page this rule splits the space separating type and border exactly in two, giving to the page a certain sameness which is monotonous, while on the other page the rule joins with the decorative border into a pleasing combination. Further on in this chapter we refer to our reason for varying the borders on these two pages, and those on pages 72 and 73.

It may be argued that this same border could be placed still closer to the paper edge without doing any harm, but if that were done, and the type set a pica wider, we would have that same "displeasing equality" of margins both sides of the combination border that is now evident on the preceding page either side of the plain rule border. Besides, there is in this connection a very important point to keep in mind: a border, like an initial letter, is intended as a part of the type page; it acts as a frame for the type

## BORDER MARGINS

matter, and should not hang detached in the space between edge of paper and type. The necessity for this so-called adhesion of border to type seems to be overlooked by hosts of compositors and layout men, and we see as a result those ill-proportioned pages, with an excess of space between border and type, as compared to the distance which separates border and paper. Page 68, set two ems wider than its companion page, also made possible better line spacing; and, incidentally, this page has two more lines than page 69, which, coupled with the length of line, makes it the more pleasing of the two from a standpoint of shape harmony with paper size.

Of course, here as elsewhere in our typographic construction, discretion must be used. A large, open letter like Goudy Oldstyle should have more space separating type and border than is necessary when using the Cooper or Cloister Oldstyle. This would automatically result if the type style and size were selected with an eye to their width and spread, so that on a page set in ten-point Goudy Oldstyle, for example, the paper width could be practically half an inch wider than on the same size of Cloister, as on page 68. This deduction is based on the fact that the same average number of characters to the line of the Goudy would require a sixteen-em instead of



# THE ART OF SPACING

## *The Kelmscott Press and William Morris*

### PRIVATE PRESSES

THERE had been private presses in England before Morris began his, but not any of them seriously influenced the general practice of the printing of books. Walpole's books [Strawberry Hill] were neither better nor worse than those of the trade printers of his time. The Rev. Mr. Daniels of Oxford, who was Morris's immediate predecessor, although ambitious and far more successful, was himself content with reviving the seventeenth century Fell types, and taking what paper and ink he could find upon the market. Not anybody till Morris had returned to the origin of book-printing, had attacked the many problems of planning and making the book as a whole and in detail, or studied those contributory crafts—the designing, cutting and casting of type, making of the paper, and so on—and either practised them himself or directed or supervised the

practice by other men, with a comprehensive eye to their function and value as factors telling towards the success or the failure of the book. Let the importance of his material triumphs be belittled, the beauty of his books disputed, or the validity of his teaching by practice or precept be denied, there would yet remain to his credit that he was the pioneer in these respects, and a pioneer who inspired many notable successors to attempt and achieve great things that were unthinkable till he had shown them to be within the limits of practicability. Here it would be an impertinence to appraise the work or discriminate between the merits of private and *pseudo*-private presses which have continued to keep open the road of experiment and improvement inaugurated by Morris. But at no period have there been so many efforts to cope with the printer's problems.

## BORDER MARGINS

### *The Kelmscott Press and William Morris*

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#### PRIVATE PRESSES

IF ONE considers the book printing industry in general, the change wrought by Morris is evident, real and wide-spread, though not by any means universal. While much better book-printing is being done than in the days before The Kelmscott Press, the forces of reaction are as powerful as ever, and indeed have been reinforced by certain well-intentioned reformers; there are serious abuses to be remedied, stupidities to be overcome, errors to be corrected, and this will continue so until many other evils are redressed. But there isn't any plausible reason, other than those afforded by ignorance or by inertia, why still more good and also far better book printing should not now and at once be done, even under present conditions.

Of course, the commercial book-printer must continue to be handicapped, though he need not be paralysed, by

these conditions, and it also would obviously be unfair to demand that he should meet the productions of a private press in quality, working in freedom from the restrictions of the market-place. For him to aim at a standard higher than that which prevails is to incur the contemptuous enmity, and invite the imitative price-cutting competition, of those for whom there is not a nobler incentive than that of money-snatching. And the public taste, although better than it was, is too uncertain to impose a definite level of excellence, below which level his printing might only fall at his peril; nor can he count upon the continued support of more than a tasteful and an intelligent minority of the publishers. While he might, and often does, make a place for himself, he is uneasy and conscious that his public may only give temporary support because he is "different."

## THE ART OF SPACING

a fourteen-em measure, and the other em (totaling three picas, or half an inch) could be evenly divided between the inner and outer sides of the border.

Reverting now to the two-column specimens on the preceding pages. The noticeable defect on the right page is the unpleasant uniformity of margins on both sides of the border; note how much more pleasing the margins on page 72 appear. The next point to which attention is directed depicts a very common fault: too much space separating the type columns. Though there is only a difference of four points, the two columns on page 72, with inclusion of the column rule, appear as a unit; on page 73 the columns look detached, thus giving a disconnected effect to the page. Invariably, when a border is put around the two-column page it is better to place a column rule down the center; where the border is omitted there would be more margin between type and paper edge, and the two type columns would give a unified effect without the column rule.

On many two-column magazine pages, eighteen points, or one and a half picas, constitute a pleasing column separation. Naturally, printers do not care for this make-up: it gives an uneven measure (two sixteen-em columns, for instance, plus the eighteen points down the center, will total thirty-three and

## BORDER MARGINS

a half picas), and therefore necessitates cutting half measure spacing material, and makes it somewhat harder to determine imposition margins. Here also much depends on type size and width, and whether set solid or leaded. The two pages under discussion were set in eight-point Cloister Oldstyle, one-point leaded. If this matter were set solid, the columns on the page with the rule in center could safely be two points closer, and still not appear crowded. Before proceeding to the program pages shown, we would like to direct attention to the sub-heading "Private Presses;" although there is only a difference of two points, or one lead, note how excessive the space appears below this line on page 73, in comparison with that on the opposite page. Which emphasizes anew the need for watching this element of proper space distribution, and on which more will be said further along. The main head in the two pages also offers a comparison in spacing: there is a difference of but six points in these line lengths, yet the right hand heading appears rather wide spaced.

The Rosenthal program pages present a slightly different problem from those already discussed. In the set-up on the right the composers' names seem detached from the program items, there being too much space in between, and not enough separating

# THE ART OF SPACING

## MORIZ ROSENTHAL

*Piano Recital, May 7, 1926*



### PROGRAM

Hungarian Rhapsody, No. 2 . . . *Liszt*

Marche Militaire . . . . *Schubert-Tausig*

Sonata, A flat, op. 39 . . . . . *Weber*

Allegro Andante Prestissimo Rondo

Wanderer Fantasia, op. 15 . . . *Schubert*

The Lindentree . . . . . *Schubert-Liszt*

Three songs without words *Mendelssohn*

Carnaval, op. 9 . . . . . *Schumann*

Sonata No. 3 . . . . . *Grieg*

KNABE PIANO USED



Seats \$1.10, \$1.65, \$2.20, tax included, at the box office

# BORDER MARGINS

## MORIZ ROSENTHAL

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Wanderer Fantasia, op. 15 . . . . . *Schubert*

The Lindentree *Schubert-Liszt*

Three songs without words . . *Mendelssohn*

Carnaval, op. 9 . . . . . *Schumann*

Sonata No. 3 . . . . . *Grieg*

KNABE PIANO USED

Seats \$1.10, \$1.65, \$2.20, tax included, at the box office

## THE ART OF SPACING

the type and border. By reducing the measure two and a half picas, and setting periods an *en* instead of an *em* apart, cohesion was achieved; the color tone of the page was also improved by placing the periods closer together, avoiding the wide gaps so apparent on the other page. Where the measure is wider, and the type is of a more open and rounded character, an *em quad* between periods is not only permissible but is really required. The type-face on these pages is foundry Garamond with its italic.

While actually foreign to our subject, we varied the borders on The Kelmscott Press pages for the purpose of demonstrating what a strong influence the selection of an inharmonious border really has on a page's appearance. The decorative border on page 69 dominates through the weight and nature of its design: it is too heavy and overly ornamental for that size page, whereas the border on page 68 is of the proper weight to blend with the type, and as a result does not draw undue attention. On page 73 the rule border is also too heavy for the size and face of type used, while the lighter one on opposite page adds sufficient decoration, the slight wave in its design breaking the monotony of a plain rule. If printed in a pleasing color, the heavier border rule would of course not be so objectionable.

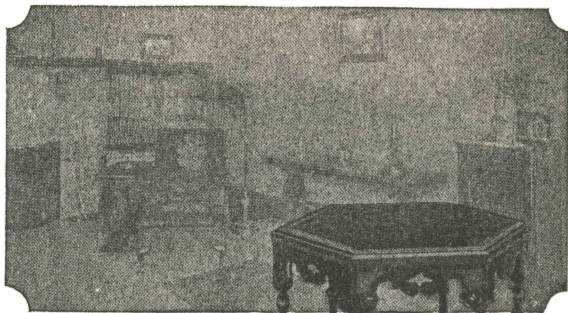
# ADVERTISEMENTS

**H**UNDREDS, and not infrequently some thousands, of dollars are expended on a single publication advertisement. Often hundreds are devoted to copy, art work and plates alone, not even considering the cost of advertising space. The actual typographic portion of most of these periodical advertisements receives the least attention, yet the advertiser's message is often of such importance that its success depends upon the interest it arouses in a reader. And before the reader's interest can be obtained, his attention must be secured; which brings up our problem: so to treat the typographic section of advertisements that the maximum attention-value is imparted.

Through the sample advertisements reproduced herewith we will endeavor to demonstrate what an important part the handling of spacing in its many forms plays in arousing this reader interest. For the very reason that in the majority of advertisements the type part is given little space, comparatively, it behooves us to utilize that space to advantage, and to give the typography the attention necessary to obtain best results. Reduction of several specimens was unavoidable, due to our limited space.



# THE ART OF SPACING



*A Diversity of  
Designs—all  
in Good Taste*



**K**IEL tables are designed after the approved styles of the best periods, developed in the finest of selected woods by master artisans, and finished in a refreshingly original style. These masterpieces come to your home in good taste, now and forever. Moderately priced—at all good stores.

*Write for helpful, illustrated  
booklet "True Masterpieces"*

**THE KIEL FURNITURE COMPANY**  
Department 1-G Milwaukee, Wis.



Davenport Tables, Occasionals, End Tables, Desk Tables,  
Kiel offers a broad selection to meet your every need.



Fig. 1. The original advertisement, of which the above is a reproduction, was approximately four and a half by six inches. The heading is set in Cloister Oldstyle Italic.

# ADVERTISEMENTS



*A Diversity of Designs  
All in Good Taste*

**K**IEL tables are designed after approved styles of the best periods, developed in the finest of selected woods by master artisans, and finished in a refreshingly original style. These masterpieces will come to your home in good taste, now and forever. Moderately priced—at all good stores.

*Write for helpful, illustrated booklets "True Masterpieces"*

**THE KIEL FURNITURE COMPANY**  
DEPARTMENT I-G · MILWAUKEE, WIS.

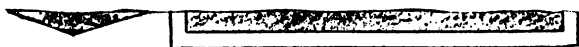
Davenport Tables, Occasionals, End Tables, Desk Tables,  
Kiel offers a broad selection to meet your every need.



Fig. 2. The reduction of this and the opposite page give the body matter the appearance of six and eight-point type instead of the actual eight and ten-point

## THE ART OF SPACING

Starting with our first specimen, Fig. 1, we note that there is an excessive amount of space between border and type at left; that the heading occupies more space than it should, considering total space available for the copy; and that this in turn crowds the body matter so that there was room for only an eight-point letter. On a small-space advertisement



### How a checking account helps you get ahead... *in 8 ways!*

*You've thought of a check-book as a convenience . . . Now  
learn how it furthers financial success*



THE way to handle money efficiently,  
say authorities and successful people,  
is to determine in advance just where each

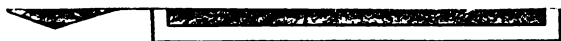
the small fee is well worth  
buys you these advantages in  
Discuss it with your bank.

Fig. 3. Reference to the above heading is made on page 84

particularly, the text copy is often set in such small type that the reader shuns it. Better to cut the copy and insure its being set in a legible type size, than to repel the reading of *all* the copy when it has to be set in agate or nonpareil. Ordinarily, ten-point is a small enough face to be employed for the body part of an advertisement; or, if a full-face letter like Goudy Oldstyle or Century Expanded is used, we

## ADVERTISEMENTS

may go down to eight-point type. In the re-setting in ten-point Kennerley, one-point leaded, the space at the left of type conforms to the margins around the illustration at the top. We believe the two-line heading is more comprehensive than is the original three-line display; and in this connection we want to emphasize this point: the aligning of large italic



# How a checking account helps you get ahead--*in 8 ways!*

*You've thought of a check-book as a convenience*

*Now learn how it furthers financial success*

**T**HE way to handle money efficiently,  
say authorities and successful people,  
is to determine *in advance* just where each

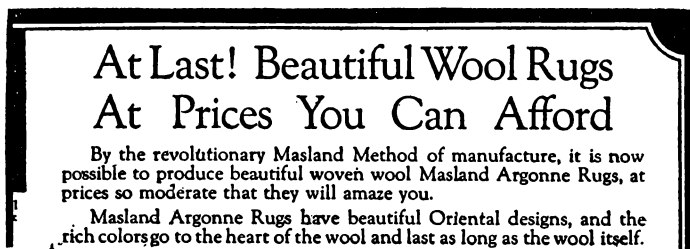
the small fee is well worth  
buys you these advantages in  
Discuss it with your ban

Fig. 4. The heading is set in Caslon Oldstyle and its italic

lines. Due to the sloping letters, lines of italic that are "squared" never *appear* to line up, and should therefore be avoided. Besides, headings set in italic reflect more grace when the lines are uneven than when attempts are made to square them. The very word clashes with the feature of roundness that is characteristic of all italic. Squaring up display lines of roman type is even not the best typography.

## THE ART OF SPACING

Proceeding to our next example, Fig. 3, we have a problem that continually confronts a compositor when setting display lines or headings: to fit these lines into the space areas at his disposal. So many typographers lack the advertising sense or instinct and set display copy purely from the standpoint of hard and fast trade rules or customs, many of which are obsolete, or at least should be. This brings us to



**At Last! Beautiful Wool Rugs  
At Prices You Can Afford**

By the revolutionary Masland Method of manufacture, it is now possible to produce beautiful woven wool Masland Argonne Rugs, at prices so moderate that they will amaze you.

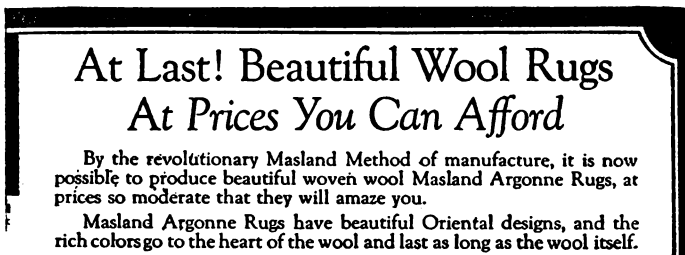
Masland Argonne Rugs have beautiful Oriental designs, and the rich colors go to the heart of the wool and last as long as the wool itself.

Fig. 5. See page 89 for the comment on the above heading

the point we wish to bring home: that the copy or layout man should so prepare his copy that where a display heading consists of two or more lines, the wording for each line be plainly indicated. To put it in simpler words: write the copy line for line, as it is to appear in print. Of course, this in turn requires the advertising man to possess some knowledge of type sizes and comparative widths, and to know or study certain primary typographic principles such

## ADVERTISEMENTS

as proportion, balance, contour, harmony, etc. The ideal arrangement would be for the compositor to have a sufficient knowledge of advertising so that he can select the right copy for display; and, what is even more important, so to arrange the display that there is sense and comprehension to each line, thus enhancing the publicity value of the copy, instead of obscuring it through faulty composition.

An advertisement for Masland Argonne Rugs. The text is enclosed in a decorative border with a drop shadow effect. The main heading is in a large, bold, serif font. Below it, a sub-heading is in a smaller, italicized serif font. The body text is in a smaller, regular serif font, with the second line of the body text in italics.

**At Last! Beautiful Wool Rugs**  
*At Prices You Can Afford*

By the revolutionary Masland Method of manufacture, it is now possible to produce beautiful woven wool Masland Argonne Rugs, at prices so moderate that they will amaze you.

Masland Argonne Rugs have beautiful Oriental designs, and the rich colors go to the heart of the wool and last as long as the wool itself.

Fig. 6. The body type, like the display lines, is Goudy Oldstyle

In the heading under discussion (Fig. 3) it is not only difficult to grasp the meaning of the display on account of its arrangement, but the lack of spacing between the words of the first line makes it hard to read. Also, this tightness of spacing is accentuated by the rather wide spacing throughout the second line, the three periods that separate the italic words from the rest of the line making it appear as though the compositor did not know how to dispose of his

# Scours like a scrub-brush

*~where a scrub-  
brush won't reach*

Bath tub bright and  
shiny—kitchen sink  
spick and span—  
but what about the  
drains, where your scrub-brush wouldn't reach?

Drāno will clean them out—give them a thorough scrubbing—purify them—sterilize them.

Just pour in Drāno—add water according to directions on the can. Watch it bubble and boil—as it dissolves grease, hair, lint and soapy refuse. It's a regular scrub-brush in powder form. Now flush out with water, and—swoosh—the drain is free-flowing, clean and sanitary. There's nothing like Drāno for opening clogged drains and keeping them open.

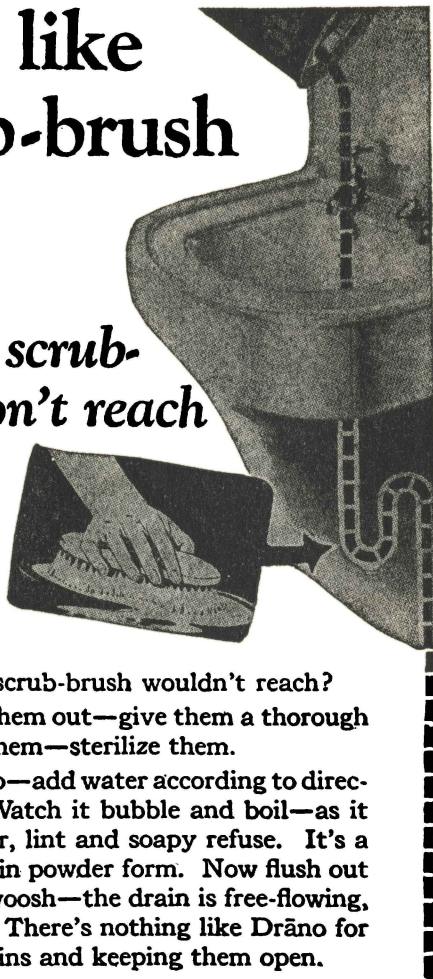


Fig. 7. Body set in Bookman Antique; headings in Goudy Bold

# Scours like a scrub-brush

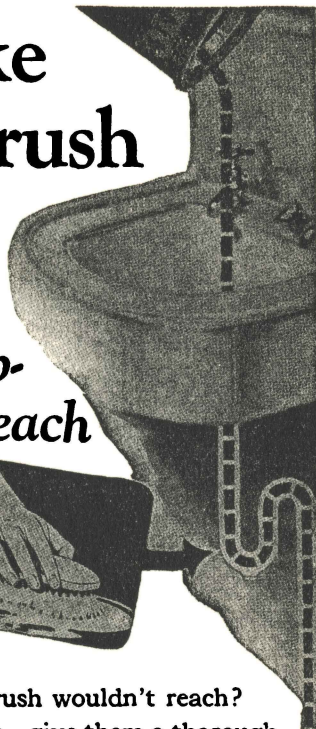
*—where a scrub-  
brush won't reach*

Bath tub bright and  
shiny—kitchen sink  
spick and span—  
but what about the  
drains, where your scrub-brush wouldn't reach?

Drāno will clean them out—give them a thorough scrubbing—purify them—sterilize them.

Just pour in Drāno—add water according to directions on the can. Watch it bubble and boil—as it dissolves grease, hair, lint and soapy refuse. It's a regular scrub-brush in powder form. Now flush out with water, and—swoosh—the drain is free-flowing, clean and sanitary. There's nothing like Drāno for opening clogged drains and keeping them open.

Fig. 8. No re-setting was done here: simply a shifting of space





## THE ART OF SPACING

space. No doubt the copy was so written, as these periods appear again in the sub-head, and in both places they seem unnecessary. The first line of the sub-head was widely spaced so it would square up with the line above it, and which it did not succeed in doing because of the italic exclamation point at

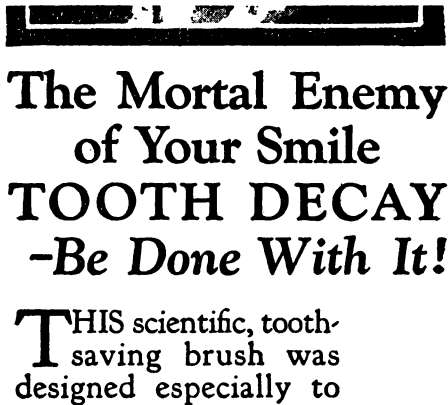


Fig. 9. Reproduction is exact size; a one-column advertisement

the end of second line: this line should have been pulled in about five points to align with the bottom of that punctuation mark. Not only is the meaning easier to comprehend in the re-setting of display in Fig. 4, but we secured a more pleasing contour of the display group by a re-arrangement of the copy comprising it; and the spacing of the first two lines

## ADVERTISEMENTS

and of the two subordinate lines is uniform in each case. On page 84 we again have a specimen of the poorly spaced heading, with its advertising worth reduced by the uniformity of both lines. The upper line is too closely spaced, while the second one is too widely opened. The two “ats” directly beneath



### The Mortal Enemy of Your Smile

### TOOTH DECAY *-Be Done With It!*

**T**HIS scientific, tooth-saving brush was designed especially to

Fig. 10. Display in Goudy Bold, body in Kennerley; see page 94

each other are rather distracting. This set-up again demonstrates how easily the meaning of a heading may be beclouded when striving for an effect that is really needless: the “squaring up” of two lines of display. By properly spacing the first line, as shown in Fig. 6, and then setting the second line in italics of the same size of type (twenty-four-point Goudy

## THE ART OF SPACING

Oldstyle) we obtained more advertising value by a contrast in lengths of lines and through a variation in type design. From a typographic standpoint the heading also has a more pleasing appearance than the original, for the aforementioned reason that it is too mechanical to force lines to an even length.

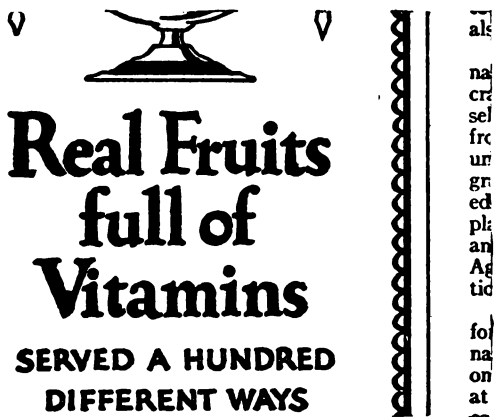
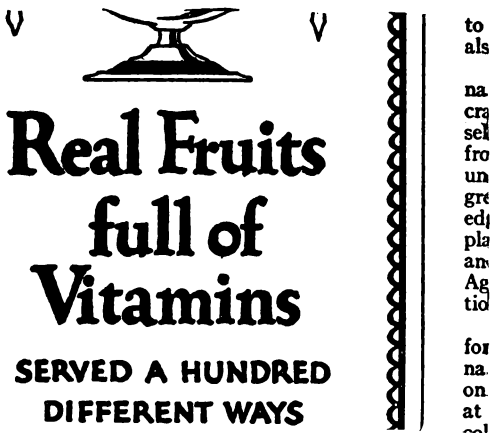


Fig. 11. Second and third lines are not centered from left to right

Continuing to our next advertisement, Fig. 7, we see a defect often encountered in the columns of a newspaper or a magazine. Where an "ad" occupies a large section of the page, and the border (or the type itself if the border is omitted) hugs the column rule alongside it, there is bound to be some loss of attention-value. The advertisement would greatly

## ADVERTISEMENTS

enhance in value if it were set say from one to four picas narrower than the two, three or four columns it may occupy, and white space left between it and the column rule or rules. This would set it off from any surrounding advertisements or from the news matter. On this Drano "ad" we simply moved the



to  
als

na  
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sel  
fro  
un  
gre  
edj  
pla  
an  
Ag  
tio

for  
na  
on  
at  
~!

**Real Fruits  
full of  
Vitamins**

**SERVED A HUNDRED  
DIFFERENT WAYS**

Fig. 12. Lines are "optically" spaced and centered; see page 96

main heading lines as well as the body part over to the right, away from the column rule. This question of white space around an advertisement applies to small, single-column insertions more forcibly; even only a nonpareil, six points, between column rules and other advertisements would greatly add to the attention-value of a piece of publicity copy.

# THE ART OF SPACING

## PAZO OINTMENT



### Ends Irritation at Once

**P**ILES must go when Pazo Ointment is applied, because it is positive in action. It begins immediately to take out the inflammation and reduce all swelling. The first application brings great relief.

Pazo Ointment stops itching instantly and quickly relieves irritation. Severe tests in cases of long standing have proved that Pazo Ointment can be depended upon with absolute certainty

to stop any form of piles.

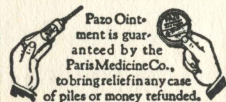
Pazo Ointment is widely recommended by physicians and druggists both in the United States and abroad.

All druggists sell Pazo Ointment in tubes with pile pipe attachment, 75c, or in tin boxes, 60c. The circular enclosed with each tube and box contains facts

about piles which you ought to know.

Get it from your druggist or if you prefer send stamps or money order to

#### Guarantee



PARIS MEDICINE CO., Pine and Beaumont Sts., ST. LOUIS, MO.

Fig. 13. The original advertisement, of which the above is a reproduction, was approximately four by five and a half inches Set in ten-point Kennerley, only partly leaded

## ADVERTISEMENTS

# PAZO OINTMENT

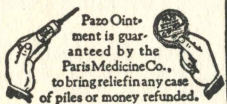


## Ends Irritation at Once

**P**ILES must go when Pazo Ointment is applied, because it is positive in action. It begins immediately to take out the inflammation and reduce all swelling. The first application brings great relief.

Pazo Ointment stops itching instantly, and quickly relieves irritation. Severe tests in cases of longstanding have proved that Pazo Ointment can be depended on with absolute certainty to stop completely any form of piles.

### Guarantee



Pazo Ointment is very widely recommended by physicians and druggists, both in the United States and abroad.

Most druggists sell Pazo Ointment in tubes with pile pipe attachment, 75c, or in tin boxes, 60c. The circular enclosed with each tube and each box contains facts about piles you ought to know

Get it from your druggist, or if you prefer send stamps or money order to  
**PARIS MEDICINE CO.**  
Pine & Beaumont  
Sts., St. Louis, Mo.

Fig. 14. The Guarantee was left intact, having been cut from the original advertisement and pasted onto the new set-up Ten-point Kennerley; evenly leaded, one-point

## THE ART OF SPACING

On page 88 the heading is uniformly spaced, yet the second and third lines look especially crowded and the third and fourth lines a little less so. This is

owder is . . . . try it . . . .



**T**HE first time you use Armand Cold Cream Powder, rubbing it carefully into your skin, you'll realize that it actually makes your complexion lovelier. Because it has a magic touch of cold cream in it—it is wonderfully soft and fine and clinging. It brings out the beauty of your skin, emphasizing its fresh coloring and delicate texture! The effect is that your eyes sparkle more, your teeth seem whiter, your smiles are brighter and you yourself are a more charming person.

At the perfect Cold  
by Armand, priced  
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# ARMAND

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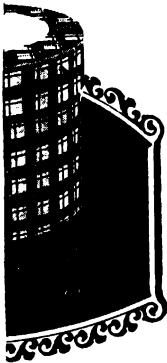
Fig. 15. Ten-point Garamond, Caslon Openface initial; actual size

due to the fact that the second line is shortest, and has fewer ascenders than the fourth line; while the third line, being set in all capitals, seems still closer

## ADVERTISEMENTS

to the line above it. By adding space between the second and third lines, so that the separation about equals the distance from the tops of the low letters

owder is . . . . try it . . . .



The first time you use Armand Cold Cream Powder, rubbing it carefully into your skin, you will realize that it actually makes your complexion lovelier. ¶ Because it has a magic touch of cold cream in it—it is wonderfully soft and fine and clinging; and it brings out the beauty of your skin, emphasizing its fresh coloring and its delicate texture! The effect is that your eyes sparkle more, your teeth appear to be whiter, your smiles are brighter and you yourself are a more charming person!

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# ARMAND

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Fig. 16. Garamond with Clearcut initial; see page 98 for comment

of the second line to the line above it, we enhance the readability of this display heading. The fourth line, on account of its six ascending letters, and the



## THE ART OF SPACING

fact that it is nearly the length of the third, requires more space above it than the distance between the first two, so these lines will *appear* well spaced.

This same defective spacing is also noticeable in the hand-lettered heading, Fig. 11. Four of the six

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# Remove Cold Cream, —this new way

**A**CTRESSES, screen stars—whose complexions are always under close inspection, whose faces are exposed to glaring lights, to heavy make-up constantly—have learned a new secret of keeping a pretty skin.

They know the value of a complexion that all admire. Often it is their chief charm. So they use Kleenex, the sanitary

new velvety-soft-tissue, to remove their make-up—cold cream and cosmetics.

Kleenex may now be had at all drug and department stores. A 25 cent box lasts about a month. It is cheaper than towels, or cloths. It does not cause skin eruptions, pimples and blemishes as even the cleanest cloths are apt to do. Simply use it once and throw it away. *Beauty experts advise it—get a box today.*

CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago

# KLEENEX

*The Sanitary Cold Cream Remover*

Fig. 17. Slightly reduced in size from the original advertisement

letters in the second line are ascenders, whereas the third line has but one letter of full height. By adding about five points between the first and second lines the heading appears to be uniformly spaced.

The Pazo advertisement (Fig. 13) brings up the subject touched on in an earlier chapter on straight

## ADVERTISEMENTS

matter: starting paragraphs flush, necessitating the insertion of additional space between them. In our re-setting of the body matter (Fig. 14) we not only indented paragraphs, but by running the signature in with the text, an extra line was made possible in

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# Remove Cold Cream —this new way

**A**CTRESSES, screen stars—whose complexions are always under close inspection, whose faces are exposed to glaring lights, to heavy make-up constantly—have learned a new secret of keeping a pretty skin.

They know the value of a complexion that all admire. Often it is their chief charm. So they use Kleenex, the sanitary

new, velvety-soft tissue, to remove their make-up—cold cream and cosmetics.

Kleenex may now be had at all drug and department stores. A 25 cent box lasts about a month. It is cheaper than towels, or cloths. It does not cause skin eruptions, pimples and blemishes as even the cleanest cloths are apt to do. Simply use it once and throw it away.

*Beauty experts advise Kleenex—get a box today*

CELLUCOTTON PRODUCTS CO., 166 West Jackson Boulevard, Chicago

# KLEENEX

*The Sanitary Cold Cream Remover*

Fig. 18. Body set in eight-point Garamond; one-point leaded

the first column, and the ugly last line of the second paragraph was then removed from the head of the second column. Inserting the rule down the center makes the margin around the guarantee seem wider than in the original composition; furthermore, the set-up as a whole appears better united.

## THE ART OF SPACING

Another point worthy of attention in Fig. 13 is the letter-spacing of several lines in the body. On work that is at all important almost any expedient is justified that will obviate such spacing, for it is unsightly, spotting the page most noticeably. In the resetting (Fig. 14) there is no evident letter-spacing. Quite often spacing the words of a line closer than common will overcome the need for letter-spacing several lines farther on. However, it is a fact that words are more frequently spaced too wide than too close. That is a point to remember.

Letter-spacing, of course, is a mode of emphasis and is less objectionable when it appears to have been employed for that purpose, but, even then there is the objection of the light spots it creates in the mass. It isn't quite so bad as when unimportant words and lines are so emphasized, for on the one hand two faults arise — the light spots and wrong emphasis — whereas on the other there is only the lack of uniformity in the tone of the mass.

In Fig. 15 the line that is letter-spaced is made up of three words that merit emphasis; the line comes to the front and gets attention in consequence of the contrast that letter-spacing gives it.

However, this advertisement is reproduced for a different purpose, i. e. to call attention to something

## ADVERTISEMENTS

which is very frequently responsible for much poor spacing — the practice of setting the type in a too narrow measure. Guard against it.

The shorter a line, the fewer words there will be to the line. Furthermore, the fewer the words, the fewer opportunities for justifying the line without excessive space between words. If, for example, we set three words in a line and the type lacks a pica of filling the measure, an extra six points between words is necessary to justify. On the other hand, if a line is long enough to accommodate seven words the additional space between words necessary to justify will be only two points, which may not be objectionable. Certainly that will not be as bad as six points of additional spacing would be.

The length of line in Fig. 15 is too short for the type size and face, hence the wide gaps between words. By setting the measure wider it is possible to get more words in a line and to justify with less additional space between words.

The fact that in wider measure the copy requires fewer lines is here an advantage. In Fig. 15 the type fills too much up and down in relation to the space it takes up from side to side; in Fig. 16 the reduction in the depth of the body-group makes the top and bottom margins conform with those at the sides.

## THE ART OF SPACING

Incidentally, take note of how the body in Fig. 16 is finished off. This practice creates a pleasant effect of centered balance, particularly useful when (as is not the case in Fig. 15) the last line comes short.

The point to notice about Fig. 17 is that in the first column the lines are leaded and in the second they are set solid. Since there is an odd number of lines in the text it is very clear that there must be one line more in one column than in the other, also that if the two columns are justified leads must be introduced between the lines of one. But that looks bad, as witness Fig. 17. In important work it will not do, for it is slovenly typography. The copy should be changed, if necessary, to avoid this. Yet, upon analyzing the copy it is seen that the last sentence of the text has some display value and suggests action. It has therefore been displayed in a line of italics. This leaves an even number of lines in the text group, which obviates line-spacing one of the columns, greatly improves the appearance and, in consequence of the added display obtained by the change, makes the advertisement more effective.

It has meant closer spacing of the lines of the heading, but they are needlessly far apart in the original set-up. The rule above the head indicates the width of a cut that appears in the original.

# ORNAMENTS

**S**OMETHING must be said before closing about one phase of spacing seldom touched upon in books on printing, a detail that is quite frequently a point of weakness in the work of high-grade typographers. It is the placing of ornaments, something not generally associated with the subject of spacing, but which is spacing.

It is difficult to present reasons for some of the things that come to the front under the subject of spacing or locating ornaments, but not of all. Even those that are difficult to give reasons for are easy to illustrate, and when shown—the bad compared with the good—there is a striking unanimity in the matter of preference for that which is good.

In general, typographical ornaments are of three forms: (1) square or rectangular, (2) round or oval and (3) triangular. Each of these has peculiarities which demand consideration if it is to be placed to best effect in the ensemble. What should be done in the case of a triangular, or pyramidal, ornament must not be done with a round one. Peculiarly, the square unit looks well in the location best suited for the pyramid and where also the round ornament looks best. Trying to explain why all this is true is

## THE ART OF SPACING

difficult—at least there's not a great deal to be said on the subject—but the soundness of the points to be made, however, is verified on sight. Remember the old adage "Seeing is believing" and take a peek at the two examples below, Figs. 19 and 20.

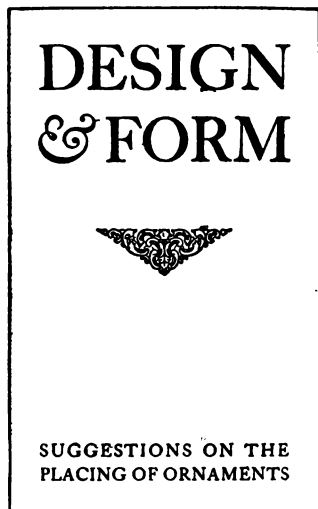


Fig. 19

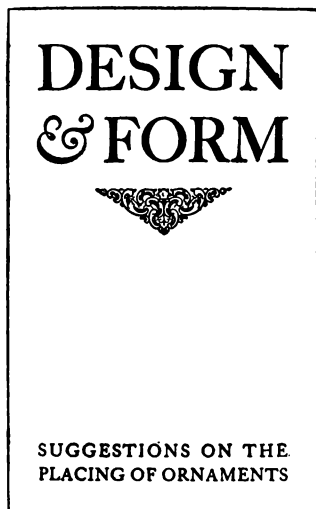


Fig. 20

These two specimens differ only in the location of the ornament. Is there any question in your mind as to which is the more pleasing? The superiority of Fig. 20 is so pronounced and it has been chosen the better by such a big majority of those to whom the two have been shown as to eliminate doubt.

## ORNAMENTS

The assertion that it was difficult to give reasons for some of the things that come to the front under this head doesn't apply in this particular instance. There are definite reasons why an inverted pyramid ornament should be close to a group of type above it, or, if a regular pyramid instead of a conventional inverted pyramid, close to a group below. There are no type ornaments made especially for use in the latter way, inasmuch as they would not be pleasing except as outlined above, and occasions for that use are rare. Commercial artists sometimes draw them in connection with borders: a regular pyramid at the top, an inverted at the bottom and one pointing out from each side of the page. Of course typographers may approximate the effect as suggested by Fig. 21. The consideration, it should be remembered, which makes the pyramid ornament at the top of the group of type (reversed from its regular and appropriate position, i. e. turned upside down) satisfactory is the presence of the same ornament at the bottom, which balances it. The type group and the two ornaments make a unit of symmetrical form. To have used the ornament with the apex up (as at the top) below the type group would be ridiculous; and it would also be ridiculous to use the one at the top without the one below, as the group would be bottom-heavy.



## THE ART OF SPACING

The reason determining the placing of triangular or pyramidal ornaments close to the type groups, in connection with which they are used, is support. They have a definite base. Rectangular ornaments have four optional bases, round or oval ornaments



Fig. 21

have none. A base suggests the need of something for it to stand upon; a sure and definite support for it. Inasmuch as a regular pyramid should stand upon a foundation below it, an inverted pyramid with a base or place of support at the top — should give the effect of being supported from above.

## ORNAMENTS

Now, in either case, the base must be close to the means of support, or the effect of support will be wanting and the whole thing seem inconsistent, as anything must which suggests a use which is not applied. It seems incongruous, therefore, to see a triangular or pyramidal ornament floating in space as in Fig. 19, even though the position it occupies there ordinarily provides the best division of space between the two type groups. We know this is true because we can see the difference; and we know a real reason for it. So, why violate consistency?

In contrast, now, take the round or oval type of ornaments, in which class, also, those of diamond shape fall for reasons aforementioned. There is no definite point of support on a circle or a rounded surface; one is as good as another, and on none is a round thing sure to stay placed. We can therefore look upon a round decorative device as we do the moon, the sun and the stars, as something fitted for wide, open spaces. A round ornament located as close to a type group as a pyramidal one should be looks bad, as witness Fig. 22. There is need of a liberal amount of white space above and below a circular ornament, as a comparison of Fig. 22 with Fig. 23 demonstrates. In consideration of balance in a type page, which requires that the major weight

## THE ART OF SPACING

be above center, and proportion, which means a pleasing variety, ornaments that are not essentially part of a group of type should be placed two-fifths the way down the space between the type groups. But, remember, where there is a consideration of

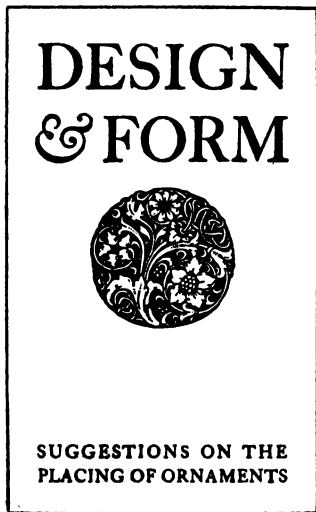


Fig. 22

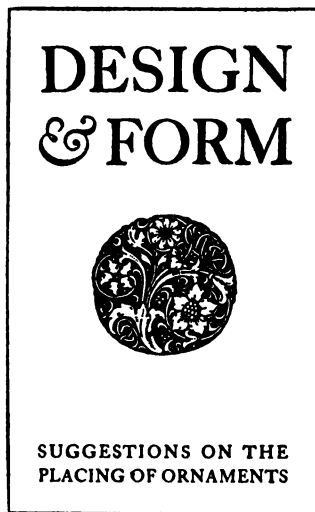


Fig. 23

support, or the proportions of the cut are such as to make a disagreeable contrast with the space, of which more anon, cuts may not be so placed and should be combined with the type group.

Now we reach the third class of ornaments, their classification depending on their shape. The square

## ORNAMENTS

ornament, unlike either the round or the pyramidal ones, may be placed close to related or associated type groups or may be put in the open space, if the latter position represents good proportion. It seems obvious enough that the reason for this is that with

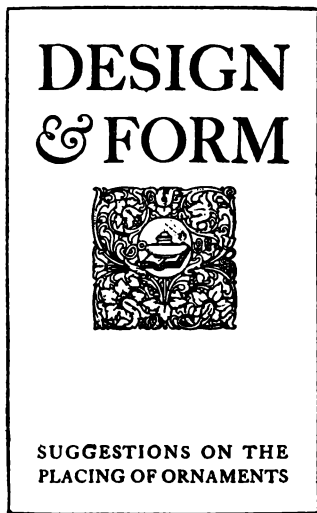


Fig. 24

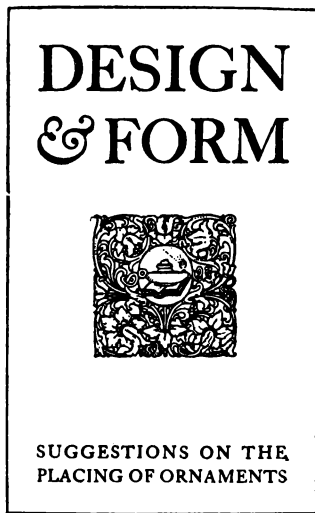


Fig. 25

four sides, each a basis for support, the equality of the sides makes the consideration the same as that which governs round or oval ornaments. There is no definite basis. On the other hand, since any one of these four sides may be considered as a base of support, square ornaments may adjoin related or

## THE ART OF SPACING

associated groups of type. A comparison of Figs. 24 and 25 shows that the effect is satisfactory in either case, which is plainly not true in the case of round or triangular ornaments. Perhaps the effect is a little better when the square ornament is near the type

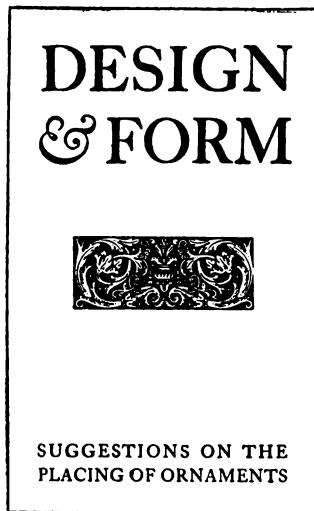


Fig. 26.

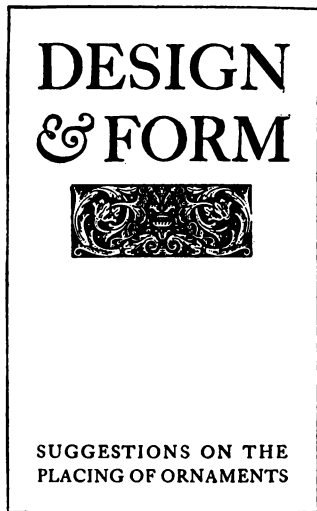


Fig. 27

group above, as shown in Fig. 24, but, on the whole the appearance seems to justify our statement that position in this one case is optional.

A perfectly square ornament is unquestionably more satisfactory in the open than a pronounced rectangle, one of the long sides of which seems the

## ORNAMENTS

most logical base of support. Note the rectangular ornament in Fig. 26 looks very bad in the open, but looks well close to the type group in Fig. 27. Aside from the question of base and support, an additional

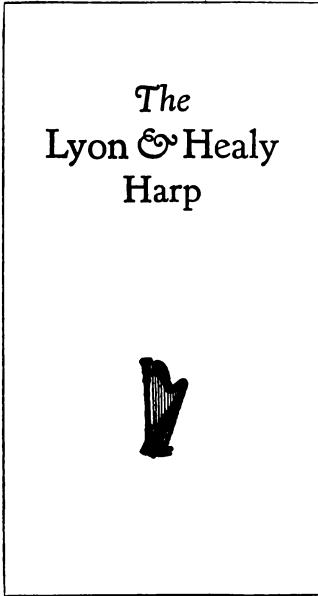


Fig. 28

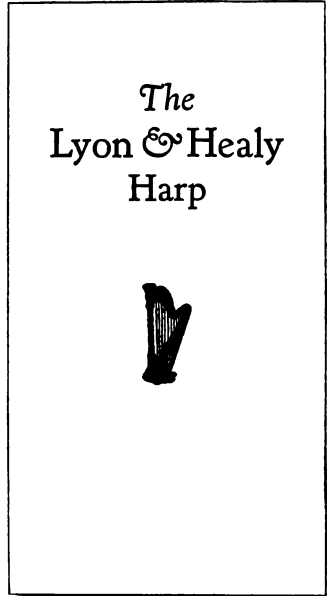


Fig. 29

reason for this is that in the open the contrast of the ornament's shape with that of the page as a whole is made pronounced. The incongruity of shape is minimized when the cut is part of the type group, to which it adds depth, making the complete group

## THE ART OF SPACING

more nearly consistent with the proportions of the page. Often, indeed, an ornament serves a useful as well as decorative purpose when it adds depth to a type page or group otherwise not in proportion with the shape of the paper page.

The importance of small details like these in the finished result is demonstrated by a moment's study of Fig. 28. One feels an urge to push the ornament up and nearer the type. It seems the page will focus and hold attention more keenly if the ornament and type are one unit. If there were a type group at the bottom, as in the previous examples, the ornament could be spaced two-fifths down the intervening space. With no such secondary group another idea in spacing arises. Due to the wide expanse of space above and below the cut, particularly above, the page is lacking in the important essential of unity.

Bridging the gap between two groups of type, a well-spaced ornament may serve to unify a page. In this instance, without such secondary group, the cut achieves that effect when moved up to a position where, from the type, it doesn't mean too great a movement of the eye (Fig. 29) or where, closer to the type, it becomes a part of the group. The cut is rectangular and, so, is satisfactory either way.