# DICTIONARY

OF

# TYPOGRAPHY AND ITS ACCESSORY ARTS.

## A

AAS the Printer's direction to the Bookbinder, designates the first signature of every book. When the title-page commences the first sheet the signature is not employed, as the title-page sufficiently indicates how the sheet is to be collated and folded; B being the first signature commencing the body of a work. In Parliamentary Bills, Chancery Bills, and similar work, however, it is usual and necessary to insert the letter.

In wood-letter fount specimens in this country, and in the general specimen sheets of jobbing letter issued by the American Founders, the number of letter A is indicated to denote the number of letters in the rest of the fount.

WOOD TYPE.—The following scale shows the number of letters for each fount, from 3 A to 5 A:—

| | Caps. | Caps, Lower | Cp. Lr. Fg. | Lower | Figures | Dozen. |
|---|---|---|---|---|---|---|
| 3 A fount .. | 74 | 138 | 164 | 64 | 26 | 13 $\frac{7}{4}$ |
| 4 A ,, .. | 106 | 196 | 222 | 90 | 26 | 18 $\frac{1}{2}$ |
| 5 A ,, .. | 120 | 224 | 250 | 104 | 26 | 20 $\frac{1}{4}$ |

ABBREVIATION.—The form to which a word or phrase is reduced by contraction or omission; or a letter or a combination of letters standing for a word or phrase of which they are a part; as S. for south; J. for Joseph. In the primitive times of Printing most Latin words were abbreviated, in order to save paper, composition, and presswork. As reading, however, became more general, they were by degrees abolished, except in legal works. The ancient Printers did not divide words at the ends of lines by hyphens. To avoid divisions they used vowels with a mark of abbreviation to denote that one or more letters were omitted in the word: *e.g.*, cōpose for *compose*; cōpletiō for *completion*, &c. The present practice in regard to abbreviations,—as in side-notes, &c.,—is not to abridge a word at the end of a syllable, but always to annex one or more letters of the next syllable; and always to carry the reading part so far that it cannot be mistaken for any other word. A vast number of abbreviations are in use at present, a complete list of which will be found in most good Dictionaries, but Printers should remember that the custom of using a multitude of contractions is more honoured in the breach than in the observance. After every contraction a period must be placed. Occasionally, as in poetry and conversational matter, a word is contracted by an apostrophe, as can't and don't, or as th', but that sign renders the full-point unnecessary.

ABRIDGEMENT.—An epitome of a book, made by omitting the less important matter.

ABSIES.—The name, by quick pronunciation, of the A B C books which before the invention of Printing were written by the London Stationers or Text-writers, who were the English predecessors of Booksellers and Printers.

ABSTRACT.—A summary or epitome, as an abstract of title, *i.e.* an epitome of the evidences of ownership.

ACCENTS.—"Certain marks over vowels to direct the modulation of the voice. In the English language they are chiefly used in Spelling-books or Dictionaries, to mark the syllables, and where to lay particular stress in pronunciation."—*Murray.*

ACCENTED LETTERS.—Letters which in English-speaking countries are by Printers called *accented* are the five vowels, marked as follows:—

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Acute .. .. .. .. | á | é | í | ó | ú | Long .. .. .. .. | ā | ē | ī | ō | ū |
| Grave .. .. .. .. | à | è | ì | ò | ù | Short .. .. .. .. | ă | ĕ | ĭ | ŏ | ŭ |
| Circumflex .. .. | â | ê | î | ô | û | Diæresis .. .. .. | ä | ë | ï | ö | ü |

There is no pure English word that requires an accent. Some reckon the French ç and the Spanish ñ, and other letters used in foreign languages, as accented letters. The grave accent is, in English, sometimes used in poetry to prevent the omission of sounding a syllable, and the metre thereby being impaired. Similarly, the diæresis is sometimes employed in words like Coöperate, instead of the hyphen; but this plan is not generally adopted by many Printers at the present day. The term accent applied to the whole series is only allowable as an office technicality; the fourth and fifth items indicate *quantity* only, and the sixth guards against a diphthongal absorption of a syllable.

ACCOUNT-BOOK HEADINGS.—See JOB PRINTING.

ACCOUNT-LINE.—This is a term used in a Compositor's bill for the week. It is supposed to represent the value of certain portions of the work really executed, but which from being in an unfinished state cannot be entered with a specific charge; it is therefore the custom to charge "on account" somewhere about the estimated value of the work done, and which is deducted, week after week, until the general bill is made out, when the account is balanced.—See DEAD HORSE.

ACTS OF PARLIAMENT RELATING TO PRINTERS.—See LAWS RELATING TO PRINTERS.

AD.—A colloquial abbreviation of *Advertisement.*

ADDRESSING MACHINES.—Machines which print the addresses on franks, or newspaper wrappers, much more readily than the ordinary machines. In America they are called mailing machines.

ADMIRATION (Note of).—This is otherwise called the Sign of Exclamation, and is formed thus (!).

ADVERSARIA.—Commonplace books: a miscellaneous collection of notes, remarks, or extracts.

ADVERTISEMENT.—The public notification of a fact, either in the columns of the Press or by circular, handbill, placard, &c. Technically, however, advertisements are regarded as being paid announcements in newspapers and periodicals. They are set up in two different styles—either "run on" or "displayed." The London papers and most of the leading provincial papers confine themselves to the former style, on account of the better appearance resulting from uniformity, and the greater expedition attained when a variety of type is avoided. The smaller papers and the magazines usually "display" their advertisements. A run-on advertisement consists of an initial letter of two-line titling, one single line of large type, and the rest of small type without any break, as in an ordinary paragraph. The displayed advertisement approaches to the style of a handbill, as various roman, antique, and ornamental types are used. In setting up advertisements it should be remembered that at least one two-line letter must be used in each. They are divided from one another merely by a single cross-rule, the measure of the column.

ADVERTISEMENT COLLECTOR.—One who is employed by the Proprietor of a publication to collect or canvass for advertisements.

ADVERTISEMENT DUTY.—A duty formerly levied on advertisements. This duty was first levied in the reign of Queen Anne, by 10 Anne, c. 19 (1712), and it was charged according to length. Some change took place, and the duty, which had been reduced from 3s. 6d. to 1s. 6d. in Great Britain, and from 2s. 6d. to 1s. in Ireland, by 3 and 4 William IV., c. 23 (June 23, 1833), was entirely repealed by 16 and 17 Victoria, c. 63, s. 6 (August 4, 1853).

ADVERTISEMENT RULES.—The cross rules which separate advertisements.

ADVERTISING AGENT.—One who receives, from the public, advertisements for one or several publications, contracting as to price, and receiving, as remuneration, a certain commission on the amount of the order from the Proprietor.

ADVERTISEMENT-PARAGRAPHS. — See PARAGRAPH-ADVERTISEMENTS.

AFFICHE (*Fr*).—A paper or bill affixed to a wall; a placard, bill, or handbill.

AFFIX.—A syllable added to a word, as ing, ly, &c. See SUFFIX.

ADJUSTING BARS.—An arrangement of moveable bars which are used to keep formes steady on the bed of the machine. They obviate the use of furniture and sidesticks, the latter of which are highly dangerous, as the rapid motion of the table tends to loosen them, and the consequences of their getting between the forme and the cylinder would be very disastrous.

AGATE.—The American name of a size of type which is equal in depth to Emerald.

ALBION PRESS.—An iron press in which the power is gained by causing an inclined piece of steel to become perpendicular; in so doing the platen is forced down, and the impression takes place at the moment the piece of steel is brought into a vertical position. On the return of the bar, the platen is raised by a spiral spring fixed on the head of the press. The great merits of this press are—Its great power, and, the means whereby it is obtained being so simple, there is little danger of its getting out of order; it is smooth and easy in working; the pull is short; and it is extremely light. It is very easily taken down for cleaning, and put up again. Following are instructions for its erection:—

1. Put the feet on the staple, as marked, and raise the staple on them; then place the spring and box on top of staple, dropping in the long loop bolt, which is connected with it, into the long hole in the centre.
2. Connect the piston by passing the round bolt through the hole in the staple, and fasten with pin and washer.
3. Put the pull-handle in its place with bolt, tightening it so as to allow the pull-handle to be free.
4. Attach on, with the four screws, the slides or guide pieces to the piston.
5. Place the chill, or crooked piece, in the piston, also the tumbler, or wedge-shaped piece, taking care the bright or numbered side is toward the pull-handle.
6. Connect the chill with the bolt in pull-handle, and screw up the nut or top of the spring-box sufficiently to draw back the pull-handle, so as to keep all parts in their places. The wedge and brass guard in front of piston are intended to regulate the impression exerted on the forme.

The other parts of this press may be fixed in the same manner as the Columbian (*q.v.*).

ALDINE EDITIONS.—The editions published by the famous Aldus Manutius, at Venice and Rome, from 1494 to 1597.

ALGEBRAIC MARKS.—See SIGNS.

ALLEY.—The space between two frames.

ALMANACK, or ALMANAC.—A table or book containing a calendar of days, weeks, and months, to which are usually attached astronomical data and other matter for reference during the year.

AMES.—The Author of "Typographical Antiquities, being an historical account of Printing in England, with memoirs of our ancient Printers, and a register of the books printed by them, from the year 1471 to 1600, with an appendix concerning Printing in Scotland and Ireland to the same time." London, 1749. He was born at Yarmouth, 1688; died, 1758.

AMPERSAND.—A word used to describe the character &, being a contraction of the words and, per, se, and.

ANA.—A collection of memorable sayings.

ANASTATIC PRINTING (from *Anasatsis*, resuscitation, raising again).—This process for producing copies of manuscript, or printed documents, or engravings, that can with difficulty be detected from the originals, was invented by M. Baldermus, at Erfurt, about the year 1840. It was soon after made public, and Faraday explained the process at the Royal Institution on the 25th April, 1845. It has since transpired that a similar process had been employed in England some time before M. Baldermus's invention was made known. The invention was improved and extended by Strickland and Delamotte in 1848. The process is analogous to lithography, but a zinc plate is employed instead of a stone. A printed page, an engraving, or a bank note may be exactly copied by this invention. The printed paper being moistened with dilute phosphoric acid, it is laid downwards on a clean sheet of zinc, and put it into a press for a short time. The acid of the unprinted parts etches the zinc beneath, while the printed part also sets-off on the zinc, and thus produces a reverse copy of the printing. The plate is washed with an acid solution of gum, and is ready for use. The plate is next treated as the stone in lithographic printing; first damped and then rolled. The affinity of the ink to the letters already "set-off" on the plate, and the repulsion of the other parts of the plate, cause the lines of the device to take the ink, but the other parts remain clean; the printing then follows.

ANTIMONY.—An alloy in type metal.—See TYPE-FOUNDING.

ANTIQUE.—The name of a style of fancy jobbing letter, of which the following is a specimen:—

NONPAREIL ANTIQUE.

A. P.—A technical abbreviation for Author's Proof (*q.v.*).

APOSTROPHE.—The aspostrophe (') generally denotes the possessive case of the noun-substantive, or the omission of one or more letters in a word; and is doubled at the end of quotations which are commenced by inverted commas.

APPRENTICE.—An apprentice is a person described in law books as a species of servant, and so called from the French verb *apprendre*—to learn—because he is bound by indenture to serve a master for a certain term, receiving in return for his services instruction in his master's trade, profession, or art; the master, on the other hand, contracting to instruct the apprentice and, according to the nature of the agreement, to provide him with food and clothing, and to pay him small wages. Sometimes a premium is paid by the apprentice, or on his behalf, to his master. By a provision of the 5th Elizabeth, c. 4, which remained in force until a recent period, it was in general required that every person exercising a trade in England should have previously served as apprentice to it for seven years, but by 54 George III., c. 96, that provision was abolished. The term of apprenticeship is now determined by the mutual convenience of the contracting

parties and the custom of the Trade. A mere agreement does not constitute an apprenticeship; there must be regular indentures formally entered into. It is not usual to apprentice boys to the Printing business until the age of fourteen years. They then serve seven years' apprenticeship, and, on their completion of this term of servitude, they are said to be "out of their time," to celebrate which event a very peculiar custom is in vogue in some printing-offices. (See OUT OF HIS TIME.) An apprentice who does not complete the whole of the term with one master, and is transferred to another, is called a TURN OVER (*q.v.*). An apprentice who lives within the residence or premises of his employer is called an in-door apprentice; one who resides with his parents or friends is called an out-door apprentice. Formerly the majority of apprentices were "in-door," but at present by far the larger number are out-door. The qualifications which ought to be required in every boy desirous of being apprenticed are, that he should have had a fair education; that he is a good speller; has a turn for reading; and that his eyesight is good. He should be particularly enjoined to be punctual, obedient, and courteous.

ARMING PRESS.—A press used by Bookbinders for embossing the covers of books. It is made on the principle of the Albion and Imperial presses.

ASCENDING LETTERS are, the Roman and Italic capitals; in the lower-case, b, d, f, h, i, k, l, t.

ASTERISK.—The Asterisk (*) is the chief of the reference-marks, which presents itself to the eye more readily than the others, on account of its having its figure on the top, and leaving a blank below, which makes it a superior. It sometimes denotes an hiatus, in which case the number of asterisks is multiplied according to the largeness of the chasm. Arranged in this form (***) asterisks are sometimes used to draw attention to some particular announcement. Technically, they are called Stars.

ASTRONOMICAL SIGNS will be found under the heading SIGNS.

ATHOL SCREW PRESS.—A standing press, in which the power is obtained by an arrangement of levers similar to the three legs in the arms of the Isle of Man, or the Athol family, after which it is named.

AUTHOR'S MARKS are the alterations made in a proof by the Author or Publisher after the work has been duly composed according to copy.

AUTHOR'S PROOF.—The proof with the Author's corrections marked in it. After the ordinary errors of composition—literals, turned letters, and the various defects arising from hasty workmanship are rectified, a clean proof is pulled to be sent to the Author, who returns it marked with such alterations or amendments as he may think proper. These alterations, when made by the Compositor, are charged for, whereas ordinary corrections are not. (See PROOFS).

## B

BACK BOXES.—The whole of the boxes in the upper-case not appropriated to either capitals, small capitals, or figures, are generally so termed, whether they happen to be in the front or back part of the case; as are also the small boxes on the outer portion of the lower-case.

BACKING.—In Electrotyping, is the process of filling-in the back of the electrotype with metal. In presswork it is synonymous with Perfecting (*q.v.*).

BACKS.—In the Imposition of a forme, the first division to the left; that is, between the first and last pages. The next division is the gutter; the next the back; and so on.

BAD COPY.—Intricate, involved, or carelessly or unintelligibly written copy. An arrangement as to extra payment for such should be made before the job is taken in hand, if it is to be done on "piece."

BAKE.—This is a term used in some instances where, when letter is rinsed or laid-up for distribution, it adheres so closely together that it is separated with difficulty; the Compositor's fingers are made sore by pressing the types against the edge of the cases in order to distribute them into the proper boxes. All new letter is difficult to separate and distribute if it remains long in chase after it is worked off, from the lye penetrating the interstices of the letters. New type should always be saturated with a solution of soft soap and water before being laid into case. This not only prevents baking, but takes off the extreme brightness which is so unpleasant to the eye, and renders the type better to feel with the fingers. Old type will become baked if the ink is not properly washed off and well rinsed before the types are put away.

BALLS.—Balls, made either of skins or of composition similar to roller composition, were in use previous to the invention of rollers. When composition rollers were first introduced into London, they were violently opposed by some Masters and by many Pressmen. They were made of molasses, glue, and a portion of tar, boiled together into a proper consistency. Johnson, writing in his "Typographia" (1824), says:—"With respect to the rollers our ideas still remain the same, having pronounced (long before having seen them in action) that they would *not* execute the work equal to balls; this opinion time has fully verified; we are ready to admit their excellence for heavy formes and the general run of work, but not for fine work or wood engravings, for neither of which are they so well adapted as the balls; as to the last they are totally unfit to produce impressions worthy of notice"! The BALL-KNIFE was a blunt knife, used to scrape balls; BALL-NAILS, the tacks used in knocking-up balls.

BANK AND HORSE.—The Bank is a deal table, usually three feet four inches long, twenty-two inches wide, and three feet high, used by Pressmen to keep their paper upon. About five inches from the bottom a board is placed within two inches of the length and breadth of the bank, and fastened to the legs, which serves as a convenient shelf for the Pressmen to lay their worked-off heaps upon. The Paper-Horse of a corresponding size is made of deal, two feet two inches long and twenty-four inches wide, forming an angle of forty-five degrees, six inches of the higher end of it rising nearly to a perpendicular. The horse receives the wet paper, and is placed on the bank near the tympan.

BAR.—That portion of the press which, in connection with the handle, acts as a lever for bringing down the platen and effecting the impression required.

BASTARD FOUNTS.—Founts of type which are cast with a small face on a large body, such as Pica face on English, Brevier on Bourgeois. The object in casting them thus is to obviate the use of leads.

BASTARD TITLE.—The short or condensed title preceding the full title of the work.

BATTER.—Any injury to the face of the type sufficient to prevent its showing clearly in printing.

BEARD OF A LETTER.—The outer-angle of the square shoulder of the shank, which reaches almost to the face of the letter, and is commonly scraped off by the Founders, serving to leave a white space between the lower part of the face of the type and the top part of any ascending letter which may happen to come in the line following.

BEARER.—A piece of wood or other furniture, to bear the impression off a blank page or to surround very small formes, to prevent them causing the platen of a press to be strained.

BEATING. — Before the use of rollers, when balls were employed, the process of inking the type was called beating. It formed a very important part of a Pressman's business, the great object being to secure uniformity of colour. The plan adopted was to lay the balls on the left-hand near corner of the forme while the tympan was being lifted; they were then carried over to the near right-hand corner. In beating over the forme the elbows had to be kept rather inward and the ball-stock handle inclining outward, in order that the balls might be perfectly upright. The beater then went up the right-hand side of the forme and returned, leaving off at the left-hand near corner, taking care to make the forme feel the force of the balls by beating hard and close. The balls were kept constantly turning round in the hands.

BED OF THE FRAME.—The platform or ledge at the bottom of the frame.

BED OF THE PRESS.—The flat surface on which the forme is placed.

BEGIN EVEN.—See MAKE EVEN.

BEVELLING MACHINE.—A machine used by Bookbinders for making a bevel on the edges of millboards which form the covers of books. Owing to the recent fashion for binding books in this style, bevelling is constantly done, and a special machine has been invented for performing the operation with greater precision, economy, and expedition.

BIENVENUE.—An obsolete term, by which was meant, formerly, the fee paid on admittance into a "Chapel."

BILL OF TYPE.—A statement of the proportionate number of letters in a fount of type of a given weight.—See TYPE-FOUNDING.

BINDS.—When the furniture is carelessly put together so that it overlaps, and the pressure of the quoin is exerted not on the type, but on the furniture, it is said to "bind."

A BITE.—A want of ink on any part of the impression caused by an improper interposition of the frisket, owing to its not being properly cut out between the type and the paper to be printed.

BLACK LETTER.—The name given to the Old English or modern or Gothic character, which was introduced into England about the middle of the fourteenth century, and was the character generally used in manuscripts before the introduction of Printing. After the invention of that art, the Type-founders copied this style of letter in order to pass off printed books as manuscripts. Various alterations have been made in the shape of some of the letters in modern times.

BLANKETS.—Cloth of various texture, interposed between the type and the impressing surface, and used to break the force of the platen upon the type, and by their elasticity to cause the paper more readily to adapt itself to the surface of the type. Welsh flannel was formerly used, but the fine-Printers substituted broad cloth; within the last generation, however, a superior article has been manufactured specially for the purpose, and of different qualities suitable for every description of work. Blankets are of two classes, intended respectively for press and machine.

BLANK LINES.—See WHITE LINES.

BLANK PAGES.—Pages on which no matter appears.

BLANK TABLES.—Tables in which only the headings are printed, leaving the columns to be filled up with the pen.

BLOCK.—The piece of wood as prepared for the draughtsman, See BOLTED BLOCKS and BOXWOOD.

BLOCKED UP.—Letter is said to be "blocked up" when the whole of it is composed, and none can be sent to press so as to proceed with the work, owing to the Author not returning the proofs regularly, the proofs not being read up, other work employing the same type, non-attendance of Compositors, scarcity of sorts, Pressmen or Machinemen not being able to work, &c.

BLOCKS.—The wood or metal frames on which stereotype plates are mounted for printing; sometimes called Risers.

BOARD RACK.—An arrangement of strong boards, with ledges nailed on the inside of the two sides, to slide letter-boards in. They are used for keeping standing pages and jobs securely, and without occupying unnecessary room.

BODKIN.—A pointing steel instrument, used in correcting, to pick wrong or imperfect letters out of a page.

BODY OF THE LETTER,—The shank of the letter.

BODY OF THE WORK.—The subject-matter of a work is thus termed to distinguish it from the preface, introduction, notes, index, &c.

BOLSTER.—A piece of wood placed between the ribs of a press to prevent the table running out too far, and to ease the sudden strain which would otherwise be caused on the girthing. Also, a contrivance consisting of hard paper rolled up and pasted on to the frisket, to guard the outsides of light and open pages when there is an inclination to slur. In a forme of border rules they are laid in the middle of the pages each time after the forme is rolled, to prevent the sheet from being soiled by dipping upon the furniture. Some Pressmen use cork for this purpose; others use sponge, which, from its elasticity, is very useful.

BOLTED BLOCKS.—As it is difficult to procure very large pieces of box-wood, owing to the small circumference of the box-tree, an ingenious method of bolting several blocks together was invented, in order to produce large engravings. This is done by means of screws inserted at the back of the block and fastened by nuts. Owing to this invention, there is practically no limit to the size of a woodcut.

BOLTS.—The furniture which forms the margin at the heads of the pages in the off-cut in a form of twelves.

BOTCHED.—Carelessly or badly done work.

BOOK-WORK.—That portion of the Printing business which is connected with the printing of books, as distinguished from jobbing and news-work. It is the branch of the business which requires the greatest care and the largest amount of knowledge, as well as the best taste. It is divided thus: Casting-off copy; composing; making-up; imposing—each of which subjects will be referred to in its proper place. The great excellencies which should characterise book-work more especially than any other class of work are, correct punctuation, uniform capitalling, proper division of words, and even spacing. The order in which the different parts of a book follow each other is, the half or bastard title, the title, advertisement, preface, contents, then the text, and finally the index. The sizes of book-work are both regular and irregular, according to the manner in which the sheet is folded. The former includes those which double their number the first and every subsequent fold of the sheet, such as folio, quarto, octavo, sixteens, thirty-twos, &c.; the latter those which fold in odd numbers before they double into the required size, such as twelves, eighteens, twenties, twenty-fours, thirty-sixes, &c.

BOTTLE-ARSED.—Type that is wider at the bottom than at the top.

BOTTLE-NECKED.—Type that is thicker at the top than at the bottom. Types are now cast and finished with such precision that this and the preceding term have become almost obsolete.

BOTTOM LINE.—The last line of the page, or that which immediately precedes the signature or white-line.

BOURGEOIS.—A size of type the next larger than Brevier. Two lines of this letter are equal to one line of Great Primer, or four lines of Diamond.

BOW THE LETTER.—This term was formerly applied to the bending of the bad letters taken from a forme in correcting, lest they be used again. The best plan, however, is to break all that are defective, that they may be placed in the "shoe" at once, and that time may not be afterwards wasted in weeding them out of the forme.

BOXES.—The compartments in a case, in which the several varieties of letters are kept. Thus, that in which the A is kept is called the A box, and so on with all the rest.

BOX IT UP.—To enclose any figure or other work within a border of brass rule.

BOTTOM NOTES.—See Foot-Notes.

BRACE.—A character larger than a bracket, composed of two long pothook curves, joined by the foot of the first meeting the top of the second. It is used to embrace or group such particulars as have a common class or import, and thus avoids much tautology and circumlocution. The bracing side of a brace is always turned to that part of an article which makes the most lines. Braces are generally cast to two, three, and four ems, but are made larger if so ordered. Middles and corners with metal rules are used when the brace is required to extend over any considerable space.

BRACKET [ ].—A character composed of three lines at right angles and made to face right and left; used to mark a phrase either supplied or rejected, or an interpolated sentence.

BRANCHING OUT.—The insertion of leads, reglets, or white lines, in titles or jobs, so as to open or extend the matter.

BRASS RULES.—Thin strips of metal of the height of type, used for forming lines, and generally manufactured in lengths of sixteen or twenty-four inches, and of various thicknesses, corresponding to the thickness of leads, and of various shades of breadth or darkness. They are made either single, double, or triple, are also either plain, curved, waved, dotted, or made to various fanciful designs.

BRASS-RULE CASES.—Cases made specially for holding brass rule when cut-up to various measures, like leads. A variety of ingenious plans for the arrangement of these cases may be seen in the catalogues of the principal Founders and Printing-material Manufacturers. It is usual to inflict a fine on any Compositor who cuts case-rules without authority.

BRASS-RULE CUTTER.—An apparatus for cutting-up brass rule with greater readiness and accuracy than with the shears.

BRASS SPACE-LINES.—These answer the same purpose as leads; they are now in use in most of the morning-newspaper offices, and effect a great saving over the leads, as they cannot be broken, and do not contract in stereotyping.

BRAYER.—A wooden or glass rubber, flat at the bottom, used to bray or spread ink on the inking-table.

BRAYER INK-TABLE.—A table with recesses or platforms on which the brayer stands.

BREAK LINE.—A short line; the end of paragraph.

BREVIER.—A type which in size is larger than Minion and smaller than Bourgeois.

BRILLIANT.—The smallest type that has yet been cast. It is about half the depth of Minion.

BRING UP.—To bring-up a forme is to place overlays on those parts in which the impression is defective, and to cut away those portions in which it is too heavy, so as to equalise the pressure over the whole forme.

BROAD.—A piece of furniture equal in width to a broad quotation, or four ems Pica.

BROADSIDE.—A forme of one page, printed on one side of a whole sheet of paper.—See POSTERS.

BROKEN MATTER.—Pages of type disrupted, and somewhat intermingled.

BULK.—A platform or table affixed to the end of a frame, to hold a board containing wet matter for distribution.

BULLET.—The dismissal of a person, whether from misconduct or from any other cause.

BUNDLE.—A heap of paper consisting of two perfect reams, or one thousand sheets.

BURR.—The roughness on types which have been imperfectly dressed, and on brass rule cut with blunt shears.

## C

CANCEL.—From *Cancella*, a lattice. It signifies the drawing a pen several times obliquely across the page, in the manner of lattice-work. In printing, matter is said to be cancelled which, after being duly composed, is not printed. Bookbinders call all sheets or leaves cancelled which are rejected or left out of the volume, on account of errors or imperfections.

CANCELLED FIGURES.—See SCRATCHED FIGURES.

CANDLESTICK.—In former times, when Compositors worked at night by the light of candles, they used a candlestick loaded at the base to keep it steady. It was invariably placed in the lower-case *c* box. A few offices use candlesticks at the present day.

CANON.—A type one size larger than Trafalgar; the body is equal to four lines of Pica.

CAPITALS.—Letters distinguished in manuscripts by having three lines drawn under them. For their use, see PUNCTUATION.

CAP PAPER.—A thin description of paper used for wrapping light articles. Milliners' and other paper bags are made of it. Pressmen use the term as an abbreviation of Foolscap paper.

CARD, OR CARDBOARD.—Several sheets of paper, pasted together until they attain a required thickness.

CARD BACKS.—The backs of playing cards. The patterns of these are frequently very beautiful, and large sums are expended to secure fine designs. The printing, sometimes in seven colours, is executed with great care, and by experienced workmen who usually confine themselves to this