



## GLOSSARY

**Autolithography** : Drawing original work on the stone or plate as distinct from chromolithography in which a drawing or painting is copied by a professional lithographic artist or photolithography in which the work is transferred to the plate photographically. Autolithography is not restricted to any form of lithographic drawing and can be in colour or black and white, with pen, chalk, airbrush, ben day tints or splatter.

**Bed** : The table of a press or machine on which the forme lies.

**Ben Day Tints** : Named after the American inventor, mechanical tints applied to line blocks.

**Bite** : The action of acid in the etching of a metal plate.

**Black Letter** : An alternative term for a type face based on the gothic hand of the late middle ages.

**Bleed** : An illustration or block which spreads over the margin to the edge of the page.

**Blind Stamping or Tooling** : The impression of a design on the leather cover of a book without using ink, gold or foil. The heated tool makes the leather somewhat darker, when impressed.

**Block** : A generic term applied to any relief printing surface other than type or typographic ornament.

**Block Book** : A popular type of book printed entirely from woodblocks. They were perhaps the earliest form of printed books but continued in production in the Netherlands long after Gutenberg's invention.

**Blocking** : The impression of a design or lettering on a book cover by machine.

**Body** : The shank of the type.

**Bold Face** : Type with a heavy black appearance, but in the same style as the medium weight of the font.

**Bolts** : The folded edges of a sheet or section of a book on three sides which will eventually be trimmed off.

**Book Hand** : A formal style of handwriting as used by professional, copiers of books before the invention of printing such as uncial, half uncial, caroline minuscule, cancellaresca.

**Book Sizes** : The standard sizes (in inches) of British books (untrimmed).

**Box Wood** : Hard wood used as end grain blocks for wood engraving.

**Brochure** : A pamphlet or other small work which has its pages stitched but not bound.

**Burin** : A graver or tool used for engraving on either metal or wood.

**Burnisher** : A smooth curved metal tool used in copper plate engraving for polishing the plate surface when making corrections or additional work. Special burnishers are used for gold leaf work (agate) and for taking impressions by hand from a woodblock.

**Calligraphy** : Decorative handwriting or handwritten lettering. The creation and practice of pen scripts to adorn and decorate books, documents and letters for the church, the law or commerce.

**Capitals** : Large letters such as A E B D which derive from Roman inscriptional lettering.

**Dabber** : An inking pad of cotton, silk or leather.

**Deckle** : The rough edge of hand-made paper.

**Em** : Spacing metal, the square of any size of type, popularly known as a mutton. A 12 pt or pica em is the printer's unit of measurement and all areas of type on the page are expressed in ems. Approximately 1/6".

**Emblems** : (Icons) are more effective than a written name, especially for logos being translated into many alphabets; for instance, a name in the Arabic language would be of little help in most European markets. A sign or emblem would keep the general proprietary nature of the product in both markets. In non-profit areas, the Red Cross (which goes by Red Crescent in certain countries) is an example of an extremely well known emblem which does not need an accompanying name. Branding aims to facilitate cross-language marketing. For example, a soft drink company's logo can be identified in any language because of the standards of colour and design.

**En** : Half an em, popularly known as a nut.

**End Papers** : Leaves of paper at front and end of a book which help to secure the body of the book to its case or binding. At one time they were decorated with a printed pattern or marbling, now more usually quite plain.

**Engraving** : A generic term used loosely to cover all methods of printing a picture. Properly, it refers to copper plate engraving with a burin in which the subject is rendered and printed in intaglio. See Appendix.

**Etching** : Using acid to erode areas of a metal plate instead of engraving with the burin. See Appendix.

**Face** : The printing surface of a type.

**Fecit, fee., f.** : A term used in the lettering of old prints to denote 'etched' or occasionally 'engraved'.

**Figuravit** : A term used on old prints meaning 'drew', and particularly a drawing made from a painting which is in process of being reproduced.

**Format** : The size and layout of a book or other printed work.

**Forme** : The complete type and blocks necessary for printing a sheet, usually containing 2, 4, 8, or more pages, imposed and locked up in a chase.

**Formis** : A term used on old prints to denote 'issued' or 'published'.

**Foul Biting** : Accidental dots or other irregular areas bitten into a plate, caused by imperfect grounds.

**Fount (Font)** : A complete set of any particular type.

**Foxed** : Brown spots on the paper of old prints and books brought about by damp.

**Fraktur** : Gothic type, batarde style, used in the 15th and 16th centuries and still surviving for occasional use in Germany at the present time.

**Frame** : A rack or desk at which the compositor works, usually containing the various type cases.

**Frontispiece** : An illustration or other picture facing the title page of a book.

**Furniture** : Pieces of wood or metal used for spacing type.

**Galley** : Flat metal tray used for holding type after it has been composed on the stick and before it is made up into pages and put in chase. The first proofs from type, made for literal corrections, are pulled from a galley.

**Gathering** : Placing the sections of a book in the correct order for binding.

**Gothic Type** : Type faces based, like Gutenberg's, on the hand used by scribes in Northern Europe in the 15th century, known as black letter types for their heavy colour on the page.

**Graver** : See burin.

**Grotesque** : A form of sansserif type introduced in the early 19th century and like many other types of that period enjoying a revival at the present time.

**India Paper** : A very thin but strong opaque paper made from rags and used for printing bibles and dictionaries with their many pages in a convenient size.

**Intaglio** : A printing image below the surface of the plate.

**Intertype** : A type setting machine which casts a line of type, automatically justified in one piece.

**Invenit (Inv.)** : Terms used in the lettering of old prints meaning 'inventor' or 'designer'.

**Italic** : A type face based on the sloping chancery hand (cancelleresca) of the 15th century introduced by Aldus Manutius in 1501 for printing small octavo volumes of verse. At first used with upright roman capitals, its main advantage was its condensed nature and the resultant saving of space.

**Jacket** : The paper wrapper in which the book is sold. Not regarded as a permanent part of the book but as an aid to sales promotion.

**Layout** : The design and arrangement of copy for setting.

**Leads** : Strips of lead under type height used for spacing out lines of type.

**Leaders** : Type characters which print as rows of dots as used in tables and charts.

**Legend** : The caption or descriptive matter below an illustration.

**Letterpress** : Printing from a relief surface as from type or blocks.

**Lettre Batarde (Bastarda)** : Gothic type in a cursive style used by the early printers chiefly for works in the vernacular, the Schwabacher type of Germany.

**Lettre de Forme (Textura)** : Gothic type of a condensed nature as used by Gutenberg in printing his Bibles. It became the usual type for religious books in the 15th and 16th centuries.

**Lettre de Somme (Fere Humanistica)** : Gothic type with roman tendencies used for printing classical and scholastic works in Latin.

**Line Block** : A printing plate of zinc or copper consisting of solid areas and lines reproduced directly from a line drawing without tones. Mounted on a wooden block it prints with type.

**Lino-cut** : A relief printing surface of linoleum on which the background to the design is cut away with a knife, gouge, or engraving tool.

**Line Engraving** : An intaglio method of engraving lines on a copper plate by the use of the burin, removing the metal turned up by using a scraper. With its wide range of work from boldness to great delicacy it superseded the woodcut for book illustration in the 16th century, reaching its zenith in France in the 18th century.

**Linotype** : A type setting machine, which casts a line of type, automatically justified, in one piece.

**Lith.** : Drawn on stone.

**Lith. by** : Indicates the lithographic printer.

**Lithography** : A method of surface printing invented by Alois Senefelder in 1796, making use of the chemical reaction of grease and water and the absorbent qualities of the Bavarian limestone to both.

**Logo** : (from the Greek  $\lambda\omicron\gamma\omicron\tau\iota\pi\omicron\varsigma$  = logotipos) is a graphical element, symbol, or icon that, together with its **logotype** (which is set in a unique typeface or arranged in a particular way) form a trademark or brand. A logo is typically designed to cause immediate recognition by the viewer, inspiring trust, admiration, loyalty and an implied superiority. The logo is one aspect of the brand of a company or economic entity, and the shapes, colours, fonts and images are usually different from others in a similar market. Logos may also be used to identify organisations or other entities in non-economic contexts.

Today there are many corporations, products, services, agencies and other entities using a sign or emblem as logo. As a result, only a few of the thousands of signs people are faced with are recognised without a name. It makes less sense to use a sign as a logo, even together with the name, if people will not duly identify it. Therefore, the trend in the recent years has been to use both images (icons) and the company name to emphasise the name instead of the supporting graphic portion, making it unique by its letters, colour, and additional graphic elements.

Logo design is commonly believed to be one of the most important areas in graphic design, thus making it the most difficult to perfect. The logo, or brand, is not just an image, it is the embodiment of an organisation. Because logos are



meant to represent companies and foster recognition by consumers it is counterproductive to redesign logos often.

**Matrix** : A mould used for casting type or blocks. In the making of stereotypes a papier-mâché, rubber, or mould of other material is used.

**Matter** : Manuscript or copy to be printed.

**Measure** : The length of line to which type is set, expressed in a number of pica or 12pt ems.

**Mezzotint** : A method of engraving in tone which was very popular in the 18th century in England for reproducing oil paintings, particularly portraits, and therefore known generally as *la manière anglaise*.

**Minuscule** : The lower case or small letter which developed during the Middle Ages as a more convenient and quicker method of writing.

**Modern Face** : A typeface with flat unbracketed serifs and with a sharp contrast between thick and thin strokes and a vertical stress on the curves, such as Bodoni or Walbaum.

**Monotype** : Making a painting on glass or metal and then taking an impression on paper, only one of which is possible.

**Monotype** : The trade name for a machine for setting type much used in book printing. First invented by Tolbert Lanston of Ohio in 1887, it casts type singly and justifies them in lines automatically.

**Movable Type** : A general term applied to individual type characters as distinct from slugs.

**Muller** : A stone, glass, or metal block used in grinding inks and pigments.

**Nick** : A groove on the body of a piece of type. The compositor places the type in his stick with the nick uppermost, which ensures that the type though upside down will read from left to right.

**Octavo** : A standard broadside divided into eight parts. A sheet of paper folded into half three times, making eighths or sixteen pages.

**Offset** : The normal lithographic printing machine which transfers the impression from the plate to the offset cylinder (of rubber or composition) and then to the paper. Thus two reversals of the image are made which means that the work on the plate is identical with the print.

**Offset Printing** : The process of offset printing had evolved out of lithography. Actually it is lithography technique which is done with the photo-mechanical process. Therefore, it is also called photolithography. Just as in the case of lithography which is a resist process (planography), here also we use water along with the oil bound inks the only difference being that instead of lime stone, we use zinc plates.

The upper surface of the plate is roughened on a machine which is called whirler the process of roughening is called graining. The plate is placed in the whirler and some sand and a little water are put into it then some glass marbles are dropped in it so that they rub sand when the machine vibrates vigorously.

Next is the process of sensitising the plate. The plate is sensitised with a solution of gum acacia and potassium bichromate. Since an even coat of the sensitising solution is required therefore the density of gum had also to be taken care of. There is a machine designed for the purpose of coating the plate too. This entire process is carried out in subdued light (away from ultraviolet light) this type of plate is called the heliographic plate. Most offset printers use the pre-sensitised plates also known as the 'ps' plates or the deep etch plates the difference between the heliographic plate and the ps plate is that in case of ps plates we need the film positive of the image to be printed.

The plate is then processed in a wash out solution the commercially available solution for ps plates is called the developer. After this the plate is ready for printing. The plate is then mounted on to the drum of the offset machine. Where it is dampened before the ink roller could apply the ink. Another padded roller (rubber blanket) now lifts the ink from the plate and transfers it onto the paper, the density of ink is gradually increased so as not to spoil the non printing area. An important thing to note is that in offset the plate is not the mirror image as commonly seen in other printing processes. It is in the case of offset printing only that the plate never comes in direct contact with the paper hence the name offset (off set).

Just because in offset process the ink is transferred to the paper indirectly there is a loss in the density of the ink. In order to compensate that loss in density a fourth colour is printed that is black. Conventional printing processes require only three colour inks (yellow, magenta and cyan) to make the entire range of spectrum. Colour separation from the coloured originals when done through the process camera needs coloured filters. The three colours used as colour separation filters are red, blue and green. An image that is produced using a blue filter is printed in yellow, an image that is produced using a red filter is printed in cyan and an image that is produced using a green filter is printed in magenta.

**Old Face :** A typeface based on the roman first used by Aldus, and subsequently by Garamond and Caslon. It has a light even colour, diagonal stress on the curves, bracketed serifs and no great contrast in strokes.

**Overlays :** Sheets of paper or other material pasted on to certain parts of the impression cylinder in a letterpress printing machine to improve the printing of a block by varying the pressure on its different parts. Part of the make-ready.

**Page :** One side of a leaf.

**Pagination :** Numbering the pages of a book.

**Palimpsest :** A parchment or vellum on which the original writing has been almost erased in order to write on it a second time.

**Papyrus :** Writing material manufactured in ancient Egypt from the stalk of a rush. An excellent early form of paper of which many examples survive. Also used by the Greeks and Romans.

**Photogravure :** An intaglio process of printing in which the impression of pictorial and type matter is made from a copper plate or cylinder on which the work has been transferred photographically and etched.

**Photolithography** : A lithographic printing method in which the pictorial and type matter is transferred to the plate photographically and printed by the lithographic printing machine, sometimes known as offset.

**Photosetting (Photocomposition)** : In photolithography and photogravure, only the impression of type is used, being transferred to the plate or cylinder by the camera. Recent developments have produced machines for setting type photographically, such as the 'Monophoto' film setter. Also used in letterpress where the printing is done from plates.

**Pica** : An abbreviation of pica em (the printers unit of measurement of 12 points approximately 1/6" (0.166").

**Pie** : Type which has been accidentally mixed.

**Plank Grain** : When the grain of the wood runs parallel to the block as in the woodcut.

**Plate Mark** : The imprint of the level of the plate on all intaglio prints caused by the damp paper, when passing through the press under considerable pressure. As many old prints are frequently cut, the plate mark is valued by collectors as indicating that the complete work is present.

**Platen 1.** : An iron or steel plate in a printing press which forces the paper on to the type or blocks to obtain an impression. A type of small printing machine.

**Point** : The standard typographic unit of measurement in England and USA of approximately 1/72" (0.0138"). Type sizes are expressed as a number of points.

**Printing** : reproduction of words and pictures with ink on paper or other suitable media. Despite the advent of information retrieval systems, the storage and dissemination of knowledge are still based primarily on the printed word. Modern printing began with the work of Johann Gutenberg, who invented movable type and type metal in the 15th century. Individual characters could be used several times. The process was little changed for 400 years, until the invention of machines that could cast type as it was required. Letterpress and lithography are today the two most used printing techniques. Letterpress uses raised type that is a mirror image of the printed impression. The type is inked and the paper pressed to it. Lithography depends on the mutual repulsion of water and oil or grease. In fine art a design is drawn with a grease crayon on the surface of a flat, porous stone, which is then wetted. Water is repelled by the greasy areas; but ink is repelled by the damp and adheres to the greasy areas. Modern mechanised processes use the same principle. Commonest is photo-offset, where the copy to be printed is photographed and the image transferred to a plate such that the part to be printed is oleophilic (oil-loving), the rest hydrophilic (water-loving). Gravure is another major printing technique. The plate is covered with a pattern of recessed cells in which the ink is held, greater depth of cell increasing printing intensity. Little-used for books, it is used extensively in packaging.

**Proof (Pull)** : An impression obtained from an inked plate, stone, screen, block or type to check the progress of the work.

**Relief** : Raised form in which the elements of the design, whether figures or ornament, project from their background. In high relief the elements stand out prominently and may even be undercut; in low relief they hardly emerge from the plane of the background.

**Resist** : An acid-resisting ground applied to a plate before etching.

**Rocker** : Mezzotint tool for preparing the plate surface. A curved blade with numerous tiny sharp teeth which when rocked on the surface produces a line of evenly spaced indentations.

**Roller Press** : The type of press used for intaglio methods, sometimes known as an etching press. The plate covered with its paper and a protective blanket lies on the moving bed which passes through two rollers that are adjustable to provide considerable pressure.

**Romain du Roi** : The series of complete fonts of roman and italic type instigated by Louis XIV for the Royal Printing House of France produced under the direction of Phillipe Grandjean de Fouchy and his pupil Alexandre. The last size cut by Louis Luce in the early eighteenth century.

**Roman** : Type based on the humanistic hand of the Italian Renaissance scribes. First introduced in Venice by John of Speyer and later by Nicolas Jenson whose type has been the model for many designers up to the present day.

**Sandground Aquatint** : An aquatint ground produced by running a plate with a normal etching ground through the press with a sheet of fine sandpaper face down upon it.

**Sans Serif** : A typeface without serifs, usually with strokes of even thickness as in Gill Sans.

**Scraper** : A tool having a three-sided tapered blade used for removing the unwanted burr in copper plate engraving or mezzotint work.

**Scorper** : A wood engraving tool with slightly rounded edges for clearing spaces.

**Scraperboard** : Prepared card with a surface of gesso which can be first inked over and then scratched or scraped with a point or blade giving the effect of a white line engraving. Much used in drawings for newspaper advertisements.

**Serifs** : The horizontal or vertical finishing strokes of a letter.

**Serigraphy** : Practised today is the subsequent development of the stencil. Prehistoric cave decorations are the earliest examples of stenciling. Discovered and described by the Abbe Breuil as 'stenciled hands', they are supposed to have been created by blowing very finely grinded earth colours around actual hands. Most traces of early stenciling are found in the far east, as in the Tun Huang caves of the 'Thousand Buddhas' in China. The ceremonial robes of the Japanese are later but splendid examples of stenciling.

Whereas, the stencil is centuries old the silk screen came into being during the early years of 19th century. Today stenciling in its widest sense enters every aspect of our daily life, from the light stencils in the forms of windows to the perforated stencil principle of selective shutting out and letting through.



In the more limited sense stenciling may be understood as squeezing pigment powder or paint through or around a surface onto another surface. Screen printing is also known as serigraphy in modern world.

**Set :** The width of a type body which may vary according to the face. An alphabet of a widely set type will occupy a greater space than the same size of a type more narrowly set.

**Type Height :** The standard height for type and blocks is 0'.918".

**Upper Case :** In type capital letters.

**X Height :** The distance between the base line and the top edge of the lower case letter x, and consequently all other lower case letters excluding the ascenders and descenders.

## SUGGESTED READINGS

1. *Anatomy and Drawing*. Victor Gerand
2. *Art and Visual Perception*. Aruheim Rudolt
3. *Artist Manual for Silk Screen Print Making*. Harry Shekler American Artists Group, New York
4. *Bhartiya Chhappachitra Kala: Aadi Se Aadhunik Kal Tak*. Sunil Kumar. National Book Trust, India and Bhartiya Kala Prakashan, New Delhi
5. *Calligraphy*. Mike Darton
6. *Computer Graphics*. Rogers
7. *Creating Graphics for Learning and Performance: Lessons in Visual Literacy*. Lohr, L.L., Upper Saddle R. Ver. NJ: Merrill. Prentice Hall
8. *Design Fundamentals*. RG Scott
9. *Design Lessons from Nature*. Benjamin Taylor
10. *Discovering Design*. Downer Marion, Lothrop, Lee and Shepard Company
11. *Element of Colour*. J. Itten
12. *Exploring Print Making for Young People*. Harvey Daniels and Silvie Turne
13. *Graphic Design*. Richard Hollis
14. *Human Figure*. Vanderpole
15. *Introducing Screen Printing*. Anthony Kimsey
16. *Learning to See, Vol. 1-5*. Rowland Kurt
17. *Learning to See Creatively*. Peterson Bryan. Watson Gupitll Publications
18. *Practical Screen Printing*. Stephen Russ
19. *Relief Printing*. Michael Rothenstien
20. *Theory and Use of Colour*. Luigina De Grandis
21. *The Non-designer's Design Book*. Williams
22. *The Reproduction of Colour*. R.W.G. Hunt
23. *The Techniques of Graphic Art*. H. Van Kruingen
24. *Type and Lettering*. William Long Year
25. *Typography*. Ruary Mac.Lean
26. *Typography for Desk Top Publishing*. Grant Shipcott
27. *What is Art*. Madhav Satwalekar

## NOTES

