



Typesetting

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Typesetting in a nutshell

Typesetting is the composition of text material by means of types.

→ Typesetting requires the prior process of designing a font and storing it in some manner. Typesetting is the retrieval of the stored letters (called sorts in mechanical systems and glyphs in digital systems) and the ordering of them according to a language's orthography called 'sorts' in mechanical systems and 'glyphs' in digital systems

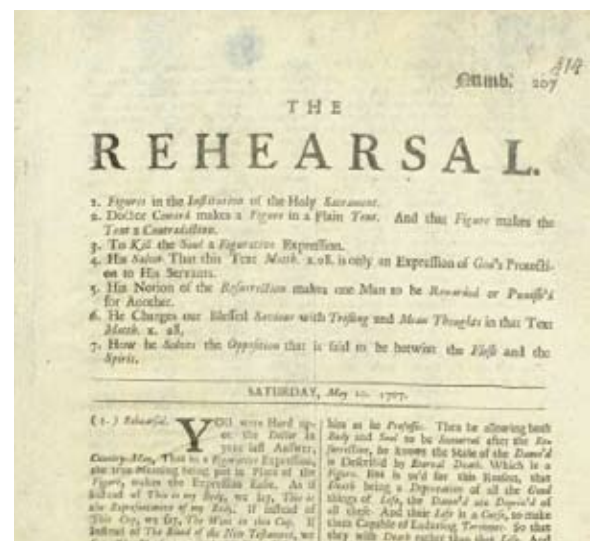
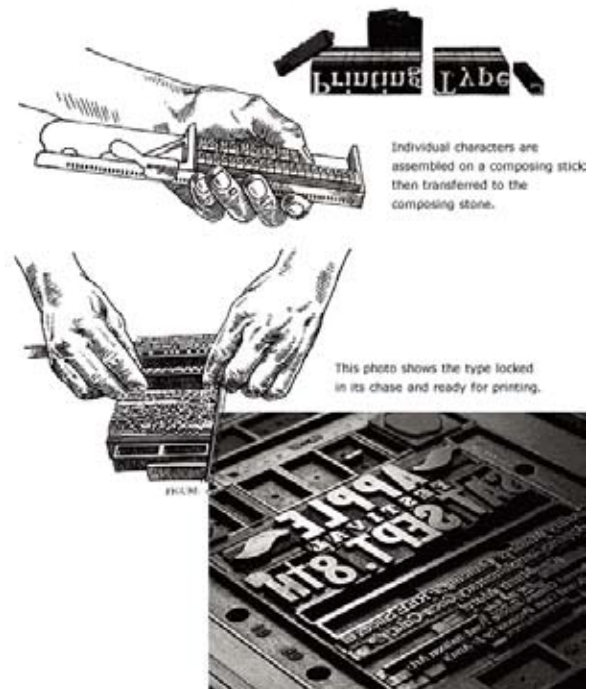
A brief history of typesetting

Typesetting from wood

The earliest known printed books were produced using wooden blocks with the text carved into them. These blocks were then used as a printing plate. 'Plates' were produced in much the same manner as those for wood engravings – except instead of carving a 'picture' into them, the actual text of a page of a book was used.

Hot metal composition

In setting type, metal letters were selected one at a time and lined up in what was called a composing stick until it was almost full. Then, by using pieces of type with no face on them, spaces between words were adjusted to bring the line to the required length. Each line was placed, by hand in a larger box made especially for housing the type. The individual line was laid out exactly like the page of a newspaper would be – except the type was backwards (as though looking at it in a mirror).



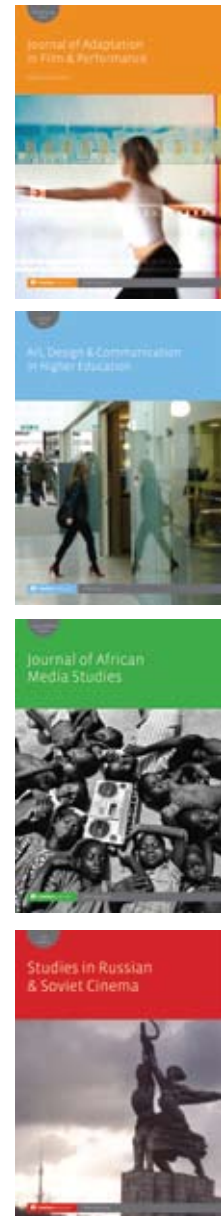
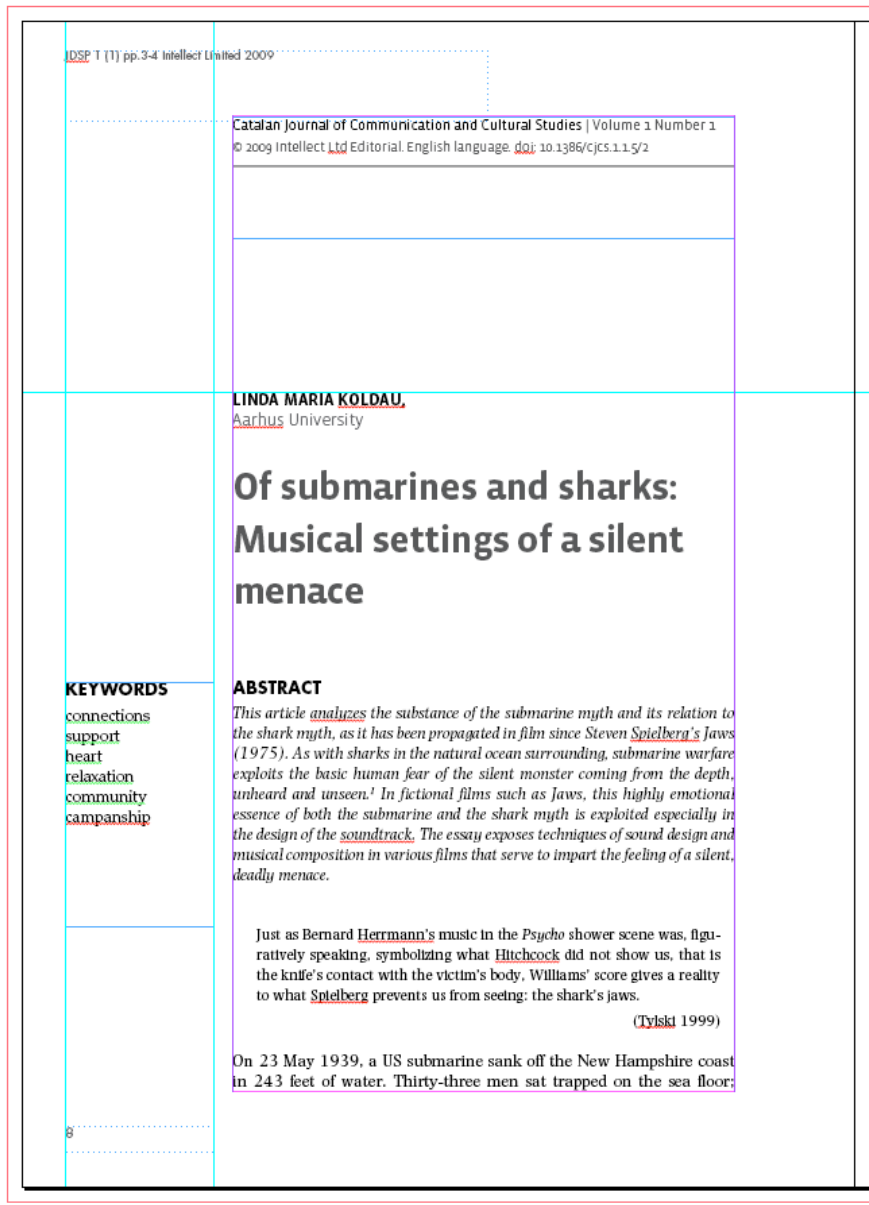
<http://www.youtube.com/watch?v=w3rlsj-KEZE>

Intellect's journal layout

Intellect's journal layout

Intellect believes design is important and we try to maintain this throughout your journal – from cover design to internal layout.

- We use a design programme called Adobe Indesign to lay out your journal.
- We have a standard template for all the journals, and this creates a clear, strong, well-designed brand.
- A template maintains consistency among all issues of your journal.
- Our templates are reviewed regularly.



Main design features

- Lots of white space
- Accessible to reader.
- Side margin – makes reading the notes easier and also creates white space.
- Legibility.

The typesetting process

Original Word document

→ Once an article has been copy-edited and checked by the contributor, it is sent as a Word document to the typesetter so they can create the first proof of your journal.

Of submarines and sharks: Musical settings of a silent menace

Linda Maria Koldau, Aarhus University

Abstract

This article analyses the substance of the submarine myth and its relation to the shark myth, as it has been propagated in film since Steven Spielberg's *Jaws* (1975). As with sharks in the natural ocean surrounding, submarine warfare exploits the basic human fear of the silent monster coming from the depth, unheard and unseen.¹ In fictional films such as *Jaws*, this highly emotional essence of both the submarine and the shark myth is exploited especially in the design of the soundtrack. The essay exposes techniques of sound design and musical composition in various films that serve to impart the feeling of a silent, deadly menace.

Keywords

film music
soundtrack
compositional techniques
suspense
submarines
U-Boat
sharks
sound effects

Just as Bernard Herrmann's music in the *Psycho* shower scene was, figuratively speaking, symbolizing what Hitchcock did not show us, that is the knife's contact with the victim's body, Williams' score gives a reality to what Spielberg prevents us from seeing: the shark's jaws.

(Tylski 1999)

On 23 May 1939, a US submarine sank off the New Hampshire coast in 243 feet of water. Thirty-three men sat trapped on the sea floor; their submarine was half-flooded. Due to a spectacular rescue action and due to the new McCann Rescue Chamber, the 33 men survived. Their damaged submarine was called *Squalus*.

On 10 April 1963, a nuclear submarine of the US Navy sank while on deep-dive trials south-east of Cape Cod, Massachusetts. The 129 men aboard were drowned and crushed to death at the same time at a depth of 8,400 feet. The submarine's name was *Thresher*.

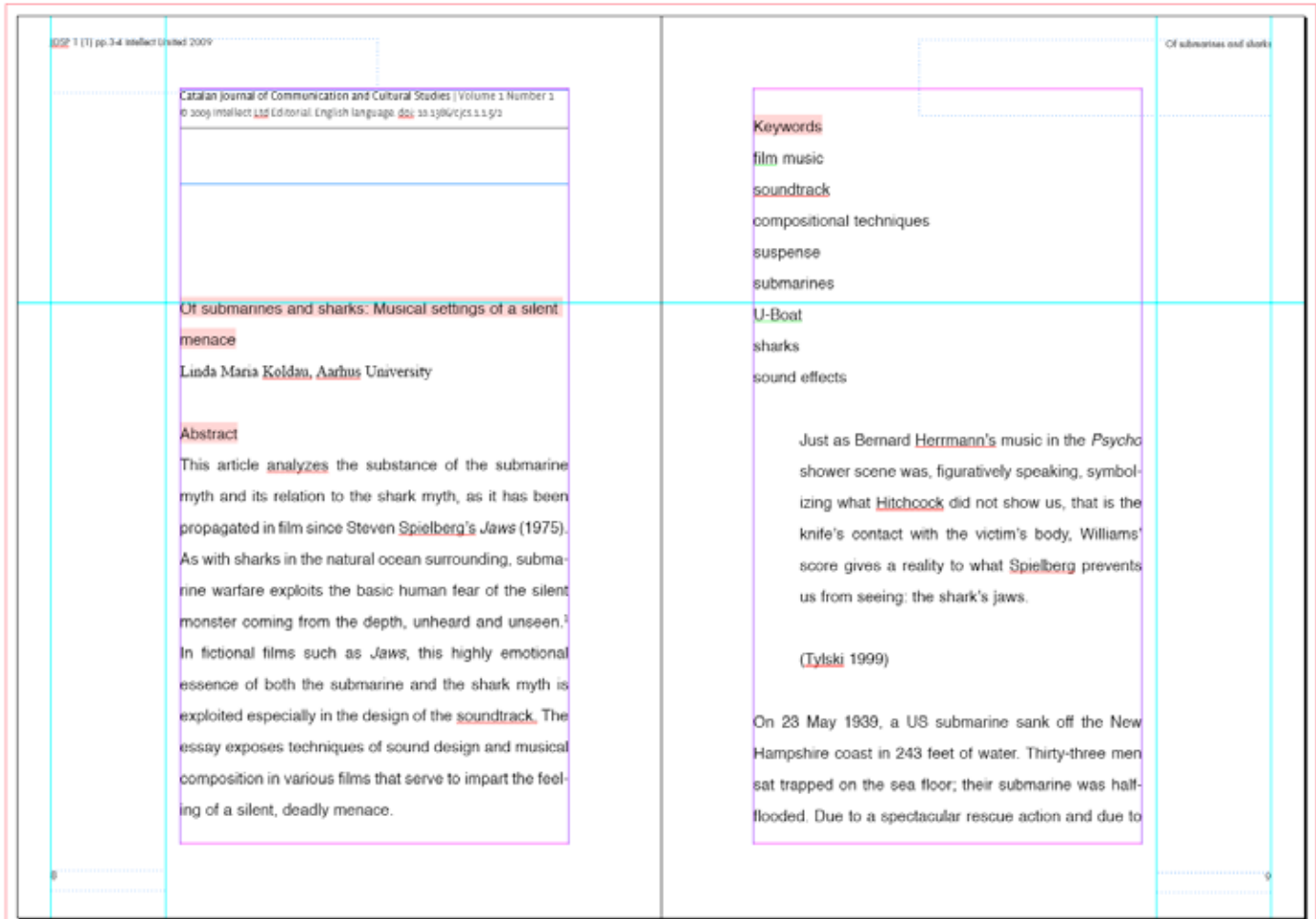
In 1956, the newly founded 'Bundesmarine' (Navy of the Federal Republic of Germany) retrieved a sunken World War II submarine (type XXIII) from the floor of the Kattegat and put it back into service as a training submarine on 15 August, 1957. On 14 September 1966, this submarine sank in a storm on the Doggerbank in the North Sea. Of the twenty crew members, only one survived. As a boat in service of the young Federal German navy, the boat had been christened *U-Hai*.

(Endnotes)

1 A book on the submarine 'myth' in film and the media is in print (to be published by Steiner Verlag, Stuttgart, in spring 2010).

Importing text into Indesign

→ This is how the Word document looks when it is first imported into Indesign.



→ The pink highlights indicate Word font styles (such as bold or italics) that Indesign does not recognize. The typesetter will need to update these fonts manually.

Styling up the text

- Once the word document is imported into Indesign the text needs to be styled up as per our template.

Style sheets

Style sheets are applied to each different element of the text, for example: headers, subheads, endnotes and keywords.

- Style sheets alter different features of the type, for example: type size, kerning (the space between letters), leading (the overall spacing of a text) and colour.
- We use style sheets to maintain consistency throughout the article and across all our journals.
- Style sheets are reviewed regularly to make sure we are making the journal visual, legible and the information is clear.



- A single journal article can use up to thirty different style sheets, such as:

- | | | |
|---------------------------------|------------------------|------------------|
| → Title | → Author last multiple | → Reviewer title |
| → Single author | → Abstract | → Review head |
| → Body text | → Quote 1st paragraph | → Review data |
| → First paragraph | → Subhead | → Caption |
| → Margin notes | → Subhead 2 | → Reviewer |
| → First paragraph +
→ space | → Subhead 3 | → Poem 1st line |
| → References | → Contributor details | → Poem body |
| → Metadata paragraph | → URL/email | → Poem reference |
| → Metadata final
→ paragraph | → Keyword | |
| | → Section | |
| | → Section subhead | |

→ An example of the styles used in our templates.

→ Header

→ Original text

Of submarines and sharks: Musical settings of a silent menace

→ Styled up text

Of submarines and sharks: Musical settings of a silent menace

→ Subhead & body text

→ Original text

Abstract

This article analyses the substance of the submarine myth and its relation to the shark myth, as it has been propagated in film since Steven Spielberg's *Jaws* (1975). As with sharks in the natural ocean surrounding, submarine warfare exploits the basic human fear of the silent monster coming from the depth, unheard and unseen.¹ In fictional films such as *Jaws*, this highly emotional essence of both the submarine and the shark myth is exploited especially in the design of the soundtrack. The essay exposes techniques of sound design and musical composition in various films that serve to impart the feeling of a silent, deadly menace.

→ Styled up text

ABSTRACT

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→ Endnotes

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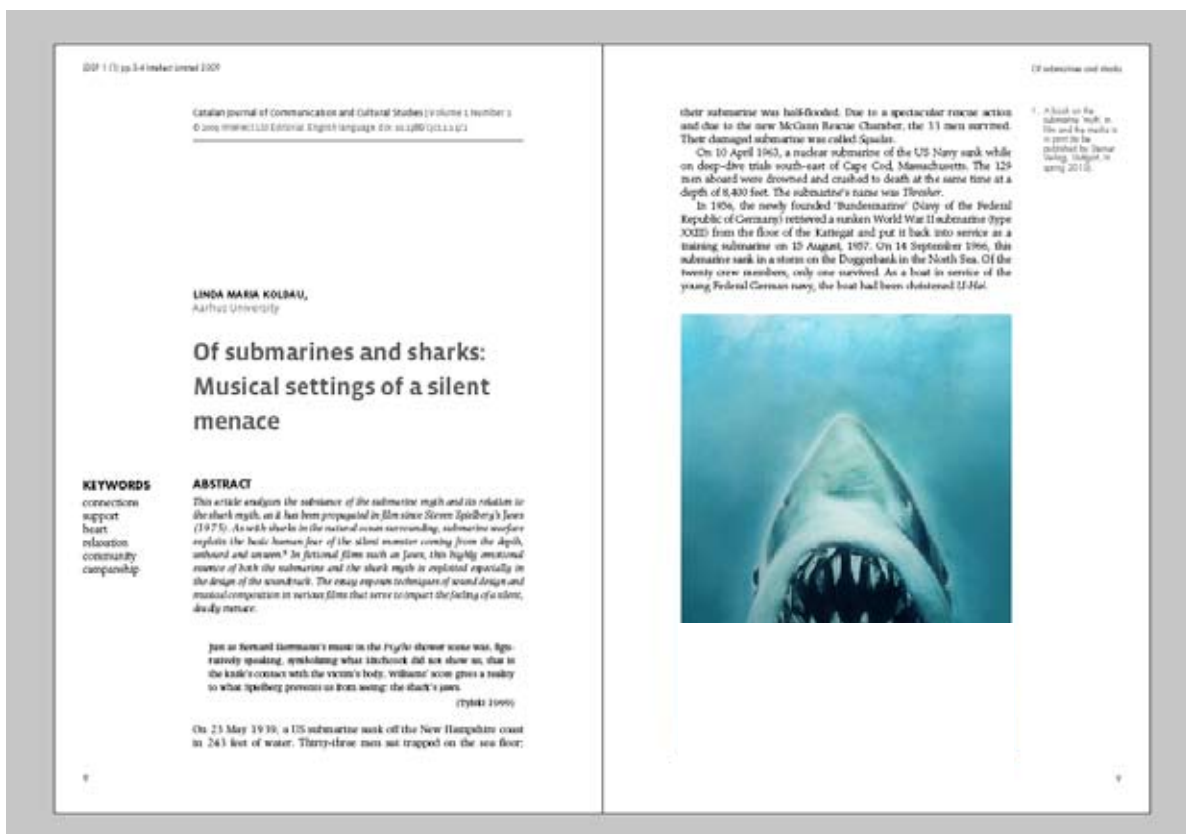
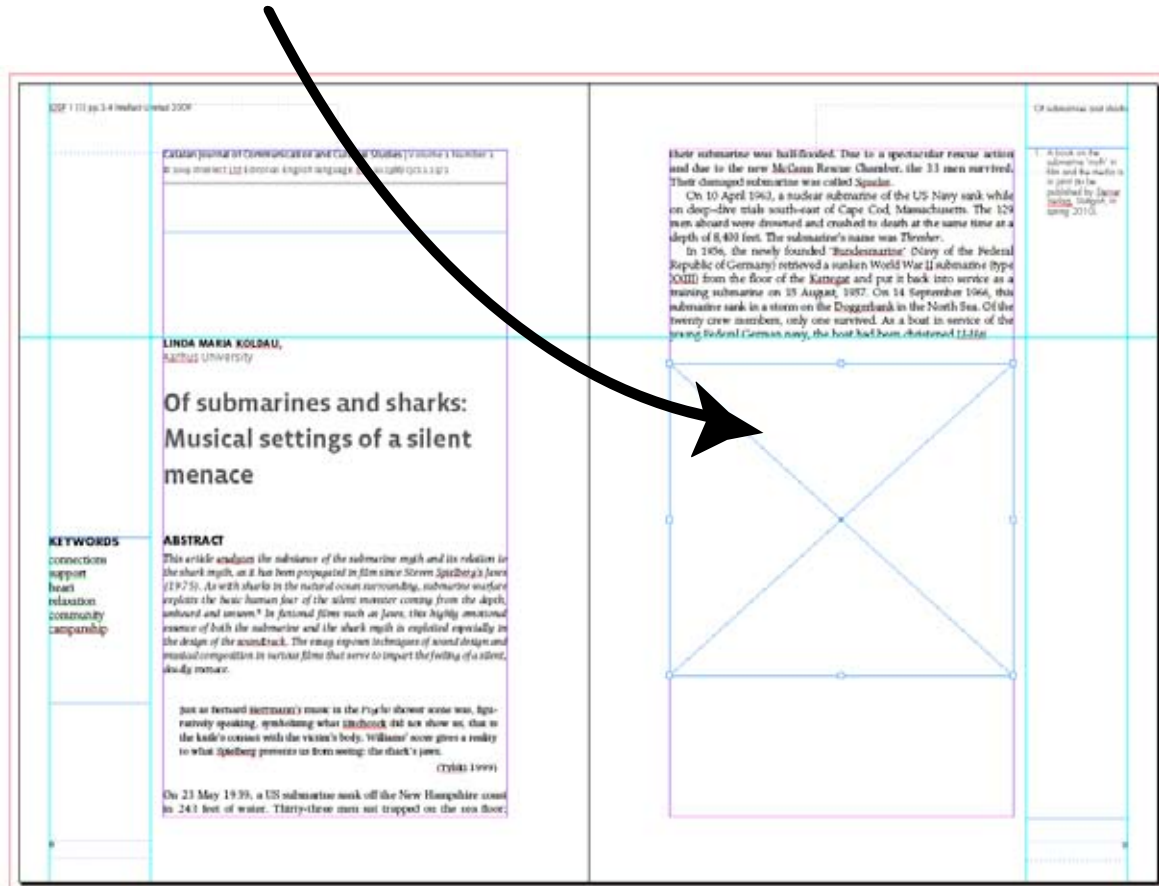
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Importing images

Images

- Once all the wording has been styled up, images are inserted into the document. If the contributor has not specified where an image should be placed, the typesetter will use their judgement to place it.



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The final typeset article

Final article

→ The finished typeset journal is called the first proof. This will be sent to you and your contributors as a PDF, so that you can check for typesetting errors.

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Of submarines and sharks: Musical settings of a silent menace

KEYWORDS

connections
support
heart
relaxation
community
campanship

ABSTRACT

This article analyzes the substance of the submarine myth and its relation to the shark myth, as it has been propagated in film since Steven Spielberg's Jaws (1975). As with sharks in the natural ocean surrounding, submarine warfare exploits the basic human fear of the silent monster coming from the depth, unheard and unseen.¹ In fictional films such as Jaws, this highly emotional essence of both the submarine and the shark myth is exploited especially in the design of the soundtrack. The essay exposes techniques of sound design and musical composition in various films that serve to impart the feeling of a silent, deadly menace.

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The origins of comics

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