

In a manner, they serve the same purpose, though much more fully and freely, as the head and tail-pieces in book-work, of which they are a development. The simpler and more artistic they are, the better: anything not too mixed in character, or too heavy and cumbersome in design, sets off a card or a circular to perfection. A varied selection of such ornaments suggest themselves for use as corner pieces, head, tail and side pieces, and pieces to stand alone (in suitable positions) anywhere, supplied mostly in electro from designs which have proved their usefulness in high-class periodicals or magazines. Given these ornaments, they nevertheless depend much for their appearance upon the skillful way they are handled and introduced.

Modern borders have lent themselves to elaborate treatment, especially in the hands of German founders. It is open to question whether anything so extensive as these larger borders find their way into small jobbing offices, or, having found their way there, how they manage to recoup their purchasers by their use. Rather, the ornament case in most small offices is a study. If the firm has been established any length of time, one can read a fair lesson in the development of ornaments from such cases. Apart from the general heaviness of such old borders, they could never, even at their best, be got to join without wide and unsightly breaks. It is not too much to say that such borders, no matter how cheaply they may have been bought, are expensive from mere uselessness. To our mind, the recommendations of a good border are these:

- (1) That the general design should be light, with a minimum number of junction lines.
- (2) That the parts comprising the design should not be too numerous.
- (3) That the separate parts are capable of making several different designs, by reversal, transposition or similar rearrangement.
- (4) That the whole set of pieces is cast to pica ems and ens of some recognised standard, to work with leads, rules and quads of that standard.
- (5) That each part justifies well, and joins up close by and detaches each with its neighbor.

"Some borders never join well, and, consequently, as borders, are eyesores; while others show the slightest amount of wear at their junctions very quickly. Many of these defects are attributed to bad casting. The greatest care should be taken to have borders from reliable foundries. It is the common fault of many good borders, also that they are too complex, affording quite a puzzle in composition. It would take a workman half a day to make one up satisfactorily, and that solely on account of the variety before him. The brass rule combination borders, with the labor-saving contrivance in the shape of mitred corners, etc., are liked chiefly because they are so quickly put together, are capable of some variety of treatment, especially with a selection of corners, and, moreover, from being brass, they wear well and join well, and from these advantages, always aid the appearance of a job. Plain borders of varying thicknesses of brass rule are, of course, accessible to every printer, and look exceedingly well, where no positive ornamentation is desired. A few light borders (unless intended for gold or color work, when they are best heavier) of a floral or simple decorative design, based, if possible, upon some recognized art models, of a kind best calculated to suit octavo and quarto work, is all that small offices need. If the taste exercised in the choice of a few borders is a correct one, their use in suitable jobs can offend very few customers; rather, their skillful adaptation should give pleasure. These borders do well for printing groundwork tints.

**Wood Type**—The truth with which wood letter is now cut, both in height as well as to line, entirely does away with the necessity for casting type above four-line in extent in metal.

Yet large metal type still figures in the specimen books of most founders, and is still to be found in use in many offices. Looking over an old provincial office the other day, we could not help noticing the enormous amount of metal which lay hoarded on racks in the shape of complete fonts of letters, varying from six-line to fourteen-line, most of them cast solid, and not upon arched feet. Apart from its extra cost, metal type of large dimensions makes a form unnecessarily heavy, and entails much laborious work to lift and carry about. Besides we have always fancied that such metal type was more prone to injury from bodkins and general office mishaps than wood.

"A useful selection of wood type for small offices would be found in about three mixed series, extending from six-ems to forty ems, rising two ems each font up to twenty ems, and four ems from twenty to forty ems. It is evident that for folio bills, with their narrow measures, condensed letters will be in greatest request, so preference in the smaller sizes should be given to such letters, rather than to a quantity of extended fonts. For large bills, intended to be read at a glance by a hurrying public, open letters are a necessity, and should always be worked in to the exclusion of thin, condensed letters, and crowded lines. Thus about four extended fonts below twenty ems, and about the same number condensed above twenty ems, will give a serviceable lot of wood letter. Six dozen letters of each font afford a fair but not a superabundant supply—that is, without figures.

"Brass rule is so closely associated with type, and almost as much used, that a few lines about its economical use may not seem out of place. We have heard long arguments as to whether rule cut from twenty-four-inch lengths as wanted, regardless of ems or ens, were not better than rule cut to proper ems and ens and cased ready for use. It is very handy in slovenly composition, especially in table-work, to cut your rule to odd thick leads, or thin leads; but it is wasteful in the extreme, and the cause of wholesale loss of time to hunt up, in the first instance, pieces of rule to the size wanted, or failing in that, to cut to size from a near measure. The system of rule case is excellent and cannot be improved upon greatly, especially where a sufficiency of rule is supplied. We are referring now to eight-to-pica rule, which is most in request: four-to-pica and six-to-pica must, of course, be kept distinct—if it is necessary to keep the latter at all, in addition to eight-to-pica—which we question. Dotted rule, waved and other fancy rule is very handy also in numbered lengths, but its occasional use does not altogether justify the expense attending to having it so cased and arranged. A rule and lead cutter, with shears, and (sometimes) a small file or mitring machine, are necessary accompaniments."

#### ADVANCE INFORMATION.

Belle Archer will go out as advance agent for Carrie Turner.  
—Daily paper.

Just think what's in store for the out-of-town editor,  
Used to the agent who swoops like a creditor  
Into his sanctum and corners him there,  
Demanding his gore or a three-column article,  
Blustering, swaggering, bluffing a particle,  
Pulling him round by the nap of his hair!  
For pastoral ink-slingers now will be fortunate,  
Catching a dainty, sweetly importunate  
Call from an agent who's pretty and fair.  
And it's safe to presume, when she asks for a page or two,  
None will refuse, for they haven't the courage to  
Kick pretty Belle all the way down the stair!

—Town Topics.