

"JOBGING" DISPLAY

FEW practical printers, in these days when ornamentation is rampant, and when a plethora of "art fakes" exists, can have failed to notice the constant disregard of that by-no-means-to-be-despised branch of the compositor's art—the type display. While we are aware, says the *Printing World*, that it is extremely difficult, if not altogether impossible, to lay down hard and fast rules for display in job work, both "plain" and "artistic," yet we believe a few directive hints, to the inexperienced especially, may tend to prevent their wandering from the highway of good taste into the bye-paths of incongruity and non-symmetry.

Knowing that the display of much ordinary work is considerably hampered by orthodox rules, we confine our remarks principally to what, for convenience sake, is called "artistic" jobbing—a style of work which is coming more and more to the front every day.

By "contrast" is meant the placing alternately (of course, not necessarily in *strict* alternation) of lines of a plain and ornamental nature. "Contrast" owing, no doubt to its adaptability, and to the principle upon which most case-rooms are stocked, is that most generally adopted. But care must be taken that too many type faces are not introduced in one displayed page, from three to six well-selected faces generally sufficing. Further, (and here we think there is hardly an exception) always avoid contrasting "old-style" and "modern" faces, as to the educated eye nothing seems more obnoxious—no, not even a tudor line with grotesque initials!

"Harmony" consists in the display of the outstanding lines, at least, in different sizes of one face. Refined and beautiful effects can often be thus obtained, especially where the caps can be used by themselves to form complete lines, to be alternated with cap and lower-case lines. But we would give special warning against using in "contrast," faces which can be used only as cap and lower-case lines, as then there is generally a want of solidity and squareness. On the other hand the same warning may be applied to letters of which no lower-case is supplied. In this case it is lightness and freedom which are absent, and which can often be best and easiest obtained by a few cap and lower-case lines.

Either in "Harmony" or "contrast" diversity may often be advantageously and easily made from the stereotyped long and short lines by "sloping" several pairs of lines, or by the introduction of an initial with two heavy brass rules extending underneath the line.

We are conscious of having touched only the fringe of the subject, and have entirely passed over the rules for the choosing for prominence certain lines in different jobs; perhaps they may form the basis of some future remarks. Our goal, however, will have been reached if we have succeeded in directing more

attention to display, and in bringing many workmen to realize that the most brilliant ornamental designs and color schemes are far from being improved by unsymmetrical, inappropriate display.

THE TYPOTHETÆ MEMBERSHIP

THE growth of the United Typothetæ membership during the past two years does not seem to have been very considerable, says H. G. Bishop in the *American Bookseller*. It is just possible that a spirit of self-satisfaction has come over the members of that organization and the necessity for strengthening their ranks and fortifying their position is not realized as it should be. There is always danger of retrogression when such an organization comes to a stand-still, and the only way of averting this is to keep moving forward. It is true that many of the largest cities have their local Typothetæ, but still there are very many cities which will not be represented at the coming convention, and even in the cities which will be represented there are many employing printers who have not yet been brought into the fold.

If there should happen to be trouble with the International Union presently, there would no doubt be a stirring among the dry bones and the membership would be largely augmented. Those who are indifferent so long as their immediate interests are not involved are likely to apply for membership when trouble is upon them, as was the case in Pittsburg. Would it not be wiser to prepare for such contingencies beforehand? The old story about locking the stable door after the horse has disappeared, applies as well here as anywhere else.

The writer was in conversation recently with a friend who is a member of the St. Louis Typothetæ, and who had been talking with an employing printer about the advisability of belonging to his association. "But," said the man, "I do not see the use of the Typothetæ nor in what way it can help me." "Well," replied the Typothetæ member, "I regard the association much as I would regard a railway guide or a pistol in Texas. They are good things to have at hand when needed."

However, this is the very lowest ground to take when urging the advantages of the Typothetæ. There are many other benefits to be gained which are far greater than self-preservation. The idea of the "railway guide" is not bad, because it means that information can be obtained when it is wanted.

The amount of valuable information which the members of the Typothetæ can get from each other is considerable. It is safe to say that there is twice as much knowledge of estimating cost of production, and the proper management of their business among the members of that association as there was before the Typothetæ was formed.