

price demanded by first-class talent, preferring to economize a few dollars and run the risk of establishing a notoriety for bungling. In other instances, the foreman, in addition to his otherwise multitudinous duties, is required to perform the functions of proof-reader. On a morning paper, when this is the case, his performance is hastily executed, and undetected errors are a constant source of annoyance.

Properly, two readers should be employed, the first to detect typographical errors, the second to read for sense, etc., for where there is but one, and he gives the work two readings, there is every likelihood of undiscovered errors — the first reading naturally recurs to assist the memory on the second, and thus the language used is anticipated and the accuracy of the eyes disturbed.

In conjunction with the employment of capable readers, the most efficacious remedy for these occurrences, or one that would at least mitigate the evil to an incalculable extent, is the application and rigid enforcement of a system of indenture, strengthened with certain educational demands.

The outside world looks upon the representatives of the craft as living encyclopedias; while this impression should be confirmed by fact, it is a lamentable truth that, taking into consideration the opportunities afforded for acquiring knowledge, we are sadly deficient. If a man have not capacity, a life spent at ease will add but little to his store of information; and while there is *no profession* calling for a cultivation of the mind equalling that of typography, unrequited services is one of the stumbling-blocks impeding our pathway and driving the scholastic printer (when the opening presents) to seek remuneration in other pursuits, and surrendering the art to the care of those who are compelled to follow it merely as a means of keeping body and soul together, for *speed in the mechanical effort of composition* has proven more remunerative than a familiar acquaintance with the classics.

The Perfect Book Page

Is rarely found preserved throughout a volume. There are so many niceties to be looked after and so many obstructions to contend against that a *perfect* book is a curiosity in typography.

Shortness of type (the font barely sufficing to meet the demands of a single form), the maker-up ignorant of the character of the text to follow, interlineations and erasures in the make-up form,

the "bringing to life" or "killing" a foot-note, the opening or closing a paragraph, and many other similar natural causes, in the hurry attendant upon "close connections" with the press, serve to mar the beauty and regularity of the pages.

Seven years at the make-up stand have taught a few simple rules for the government of ordinary work. They are:

1. Long or short pages, if possible, should be avoided.
2. When necessitated to make either, the preference should be given to the *long*, if it will take in a paragraph.
3. The *facing* pages should be of the same length; otherwise they offend the eyes.
4. *Never* permit *only one line* of a paragraph to conclude a page unless the one line constitutes a paragraph.
5. Never divide a *verse* of poetry: and when poetry is divided, endeavor to make the division fall on *facing* pages.
6. Regulate the *sinkage* of chapter and sub-heads by the character of the work and size and shape of page.

Head-Lines.

In works, the running titles of which are changed with the subject, the common practice is to drop the carrying head and make the change in the title on the *first* page on which a new subject is introduced, and if several are introduced on a single page, to incorporate them all in the running title, leaving nothing but the text at the beginning of the page to indicate *its* substance.

This, I contend, is an error, for the reason that the new subject is always indicated by a distinguishing feature (usually a heading), and the running title should relate *exclusively* to the subject immediately following it and preceding the new subject. An illustration will, I think, establish the correctness of this view: Suppose the work to be on Criminal Law and the first subject Abduction, running through $4\frac{1}{4}$ pages, closely followed by Abortion, taking up the space of $\frac{1}{2}$ page, the remaining $\frac{1}{4}$ being devoted to Adultery. Here we have every subject clearly defined by its proper title and the appearance of the book vastly improved by the avoidance of condensation and abbreviation, which would necessarily be the case, under the common practice, where two or more long titles fall on the same page.