

## 6. Outside bastard.

2	2	9	5
1	8	5	4

## 6. Inside bastard.

3	6	7	2
7	2	8	1

## General Hints.

An important adjunct to rapid composition is clean and even distribution. By "even distribution" I mean the laying of type in one position or nearly so, (faces from the compositor,) thus enabling the compositor to pick them up by the heads.

Remember, your quadrat-box is not intended as a receptacle for spaces and floor-pi. So many spaces would not be found there were it not for the questionable habit of placing spaces indiscriminately in lines closing a paragraph. Why not insert them next to the type, thinnest space first, so that in distribution their position would be definitely known and no difficulty experienced in separating them by the "feel."

Type dropped on the floor should be picked up at once—slovens generally disregard this injunction. I have known several of this class effectually cured by the foreman instructing the office boy when he swept the office to put *all* type found under each stand in the respective 3-em space boxes, following this with orders to keep the quadrat boxes clean. Experience of this character has a salutary effect—it will cure the worst *chronic dropper*.

The position at case is man's natural position when at rest—easy and upright. The height of the stand varies from divers causes: unusually long or short arms, disease, and deformity have their influence in determining this point. Until afflicted with rheumatism I followed the general rule governing the matter. Since then I have made the discovery that a low stand gives speed to movement and that the right hand can be followed by the stick without unusual exertion or change from an upright position.

The stool has been much abused by tongue, pen, and misuse. My judgment leads me to the conclusion that a little rest every day is beneficial and that distribution can be performed more expeditiously, while the left wrist is somewhat relieved of the constant strain upon it.

Too much care cannot be exercised in spacing. Carelessness will result in vexatious delays and loss of temper. An improperly justified line sometime causes the piling of a stickful in empty-

ing. A line carelessly constructed—the edge of each type binding on the body of another—will cause the heart of a page to drop out while being transferred from the make-up to the stone. A slanting line—either backward or forward—is off its feet, and when under the cold planer is apt to become bottle-arsed.

Page-papers are an impediment unless the type is to be laid away. A page, properly tied up, that will not bear transferring without the aid of a page-paper is not in a condition to be locked-up and should be rejected.

It is almost universal practice at the close of day to lay the composing stick, with type in it, perpendicularly or sideways on the upper case. This is seemingly done to invite the rats and mice to knock it over. Why not avoid the possibility of accident by placing it horizontally or squarely on the lower case, copy under it? Nonpareil, in a wide measure, by the prevailing method, is likely to fall out if the stand should receive the slightest jar.

While at work, it is better to wear an old straw hat, perforated on the sides, than a green shade. The rim of the hat is a sufficient shield for the eyes, while the hat serves the double purpose of protecting the head from dust and breaking the force of knocks.

It is bad taste to divide on *two* letters or to carry *two* letters over on a division—it should never be done in a wide measure. Compositors on book-work should hesitate before dividing such words as family or simile.

No better rule can be enforced in a printing office, nor one that will give greater satisfaction to all concerned if strictly and cheerfully adhered to, than

*A place for everything, and everything in its place.*

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