not agree with any other, but the book title must be in some kind of harmony with the type in the text. It appears, then, that harmony in the grouping of type is as essential in one case as contrast is in the other. And here we come to another rule: the finer, more artistic and more elegant the class of work, the less need of contrast and the greater need of harmony. There may be contrast in the sizes of the type, but there must be harmony in the general effect. All the lines must look as if they were in some way connected. We have, then, two distinct and apparently opposite qualities to be reconciled, so as to produce good effect. Let us first consider the methods of securing contrast.

1. *Contrast of Size*, from diamond up, which needs no explanation.

2. *Contrast of Style*, as may be shown in Roman, Italic, Antique, Gothics, Black, Ornamented, Script, etc. There are many varieties of all these styles. The radical difference between upper and lower-case may also be classified under the contrast of style.

3. *Contrast of Shade.*—Most Roman type is light, while Antiques, Gothics and Titles are black, in shade. By the skilful contrasting of these two distinct shades the most violent contrasts are produced. It is the blackness or lightness of any type, more than any other quality, that qualifies or disqualifies it for use. Ornamental types occupy a middle position between the extreme blackness of Antique and the lightness of Roman. Seen from a distance they look gray. It is this grayness, this dissimilarity in shade, quite as much as any grace of design, that makes Ornamental type attractive. An Ornamental line inserted between an Antique and a Roman not only gives greater prominence to each, by its difference in form, but serves also to harmonize both, by its approximation to each in shade.

4. *Contrast of Shape.*—The plain form, condensed, expanded.

Here, then, we have differences that can be combined in infinite variations. We must, however, study the points of difference to make good contrasts and proper effects.

If a poster is set up exclusively in light-faced Roman, even with a great variety of sizes, it will not be bold and effective. It has no blackness of shade or color; it cannot be read at a distance; it fails in its first purpose, the arresting of careless eyes. An effective poster should have mixed type, and that type should be bold.

If a book title is set in bold Gothic or Antique, with ever so much care and judgment, no beauty of cut in type or skill in grouping can make it attractive. It is clumsy, for it is not in keeping with the text that follows, and is offensively and needlessly black.

Set up a large poster in mixed type; aim to make it as bold as possible; let every line be full, or nearly so; separate the lines by pica reglets only. The proof of such a job will show that the effect intended is defeated. The crowding of the type together to produce increased blackness and boldness has produced confusion only. There must be a certain amount of white surface left to give relief to the eye and perspicuity to the type. If this is neglected, the stronger the contrast the more effective the display.

Set up a note circular with light Script and mixed display of Ornamental type in crowded space. The types selected may be most beautiful, but the job, as a whole, will look weak and ineffective, for there is no contrast of shade, and no relief to the eye. Remove the Orna-

mentals; insert instead plain Italic caps, or even A tiques, lead out liberally, and give the types a fair for show, and the job may look perfect. It will certai be more neat and tasteful.

Set up a poster in mixed type; let the first short be in condensed Antique, let the next following line expanded Roman, and you will have a violent contr but poor display, and in bad taste. Put the inferior in expanded type and the principal line in Antique condensed), and the incongruity will not be so palpab The expanded type is not suitable in long lines, nor condensed type in short lines. The reversion of plain rule makes the contrast of shape in the type when considered with reference to the unequal divi of blank space around the types.

Again, set up a piece of displayed work exclusively Ornamental type, and let them be of the most beautif styles. In most cases the effect produced will be unpleasant. The absence of contrast in shape and sh will give a dull monotony to the work that no beauty the type can redeem. Remove some of the Ornam lines and put plain Romans, Antiques or Gothics in place, and the effect will be quite magical. The pl type will be clearer, the Ornamental type more beautif and the work as a whole much more effective. It lows that beautiful type will not always make beauti work—that the style of type used in one line must be contrast to and yet in agreement with the type in p ceding and following lines. This is the whole art display—to make the work look effective.

This effect, however, cannot be produced only by balancing of long lines with short lines, or a contras of large with small types. The use of display is not show a large and varied stock of type, but to make t subject more clear and readable. The job is best di played that presents most clearly and forcibly the purpo of the writer. It is the effect that is wanted, and to object all artificial rules must give way.

If the compositor is ignorant of the effect that is want it is not possible that he can please. He should, the fore, train himself to think over the object of his work of the effect intended. If he understands this clearly will be of more importance to him than the knowledge any technical rules: he will have but little difficulty properly displaying the most difficult copy. He sho further be told that this knowledge cannot be impar by the foreman; it can be acquired only by cultiva habits of perception.

Two displayed lines of the same size and the sa length should not be allowed together. Their proxim and uniformity prevent contrast and defeat display. the same reason, two displayed lines of precisely the sa size and style, should not be allowed together, unless words or clauses intended for display are so closely nected that they cannot be divided. For example: words Knickerbocker Life Insurance Company may required as a leading display line in a narrow meas There is no type sufficiently condensed, and yet su ciently clear, to give these words proper prominen They must be separated into two or more lines. It usual, in such a case, to make each line of a distinct of type. But there is no reason why the faces of ty should differ. The clause will not admit of it. T name is one, and all the words constituting it should taken together and displayed alike; for there is no word in the clause that has any natural prominence o its fellows.