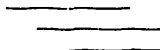


lines is introduced, and one of the reasons why a few lines of plain Roman text is recommended is, that it avoids the necessity of taking in or spacing out of display lines to prevent this squareness and uniformity.

Every short display line should be placed in the centre, thus giving a uniform blank on each side. This is needed to maintain the balance of the bill and give it sufficient precision and regularity.

When a number of displayed lines are grouped together, and all are required to be set in the same style of type, the effect is heightened, by giving them an irregular indention, thus :



The prominence given to each word by the indention, and the well-balanced irregularity of the form in which they are arranged, give them a much better effect than they would have if arranged in the usual way. It has the additional advantage of permitting the use of thinner reglets between the lines.

Display lines should be made as nearly equidistant as the wording of the copy will allow. The proportions of a job are much better shown when the display lines are placed at even intervals. Nothing disfigures displayed work more than the huddling together of the leading lines.

*Hints on Book Titles.*—The proper size of the type to be used must be determined more by the effect than by names. A Two-Line Great Primer Condensed may appear lighter than a plain Two-Line Pica, for the condensing of the type contracts the width of the broad strokes and extends the hair-lines. The body of the first type may be larger, but the appearance will be more delicate. A large condensed letter may be used with perfect propriety where a smaller plain two-line letter would appear altogether too large.

The size of the type for display in titles is, in a great measure, determined also by the size of the text letter. If the body of the book is in brevier, the title should be set on a smaller scale than if it were set in pica. The style of the type selected for title display should also be in accordance with the peculiar cut of letter and general style observed in the book. If round old-fashioned type is preferred for text letter, the title should also correspond.

The utility and superior beauty of condensed two-line Romans naturally commend them to an educated taste, but they should not be used indifferently or unthinkingly. When a book is long and narrow, as most books usually are, condensed type is in harmony with this shape. The type seems to have a natural adaptation to the shape of the leaf on which it is printed. But when the book is square, as in a quarto form, condensed type should be used more cautiously. Plain type will give the best effect.

When a title is brief, no attempt should be made to expand it by undue spacing. An en quad of the body of the letter is the largest space which should be used, and this is seldom judicious. It certainly is desirable that there should be a full line. This cannot always be attained. When a letter of suitable size has been selected, and it does not make a full line, even with the aid of spaces, the compositor should not attempt to enlarge the letter or increase the spaces. It may not make a perfect title, but it will have a much better effect to enforce a perfect symmetry between the sizes than it would to unduly enlarge any one line. The title page is almost

invariably followed and preceded by a blank page, and where the title page does not contain a full line, it may entirely escape observation; but an unduly spaced line will surely arrest attention and provoke criticism. When it is found necessary to space one line in a title, all other lines should also be spaced. It is not necessary that the spacing should be perfectly uniform throughout, but a decided separation should be shown in every line. It may be a three em space in one line and a hair space in another. A close line and a broad-spaced line in close proximity offend the eye by the want of symmetry; if both lines are spaced they cease to look singular.

The title should not be made to conform to any arbitrary shape. At one time it was fashionable to arrange titles in the form of a coffin, a wedge, an ellipse, etc. All such arbitrary designs are fantastic and unmeaning. If the display is based, as it should be, upon the relative importance of the clauses, it will appear easy and natural, and consequently beautiful. A title or any other piece of display, is best composed when the arrangement appears so simple and easy as to preclude the idea of its being set up in any other manner.

The quickest method of setting up a title is to lay out the principal display lines first, irrespective of the length of the lines. For instance the main line, it is assumed, will be Two-Line Small Pica Condensed—the next Two-Line Nonpareil, etc. With this mode it is rare that two lines will make the same length. When the plan is thus fairly laid out, it will be easy to group together the inner lines and arrange them properly.

Whether catch-lines do or do not occur, the same graduation of space should be maintained between all the main lines, and the catch-lines should be reckoned as blank.

The imprint of the book, containing the year, date and publisher's address, should always be in small type. Where the title is very concise, the long line of the imprint should make nearly a full line, that the page may have a proper form. But when there are two or more long lines in a book, it is not necessary that the imprint line should be a full one. The author's name should always be in a short plain line, and the word by which it always be separated in a catch-line. The titles or descriptions which he may annex to his name should be set underneath in very small type, certainly no larger than the smallest catch-lines.

The spacing out of a title is not the least difficult portion of the work. All titles naturally divide themselves into two or more distinct parts, the chief of which are the name; the extended description; the author and his titles; the imprint. The blank between these should be arranged according to their natural connection. Thus the imprint is no necessary part of the title of the book, it should, therefore, be separated from the rest of the matter by the widest possible space. But there is a natural connection between the name of the book and its extended description, and there is, therefore, a necessity for bringing them closer together. If the words second or third edition are thrust in, they should be clearly separated from all other clauses by wide blanks on each side. The name and titles of the author should also be closely connected.

The analysis of the title previously given will not suit all cases. The wide range of subjects forbids a precise generalization.

The use of dashes is forbidden in many offices. So far as this has been instrumental in banishing the thick double