

Just here a hint: In setting head-lines turn *m* the nicks of the beginning and ending quadrats, and the danger of doubling and somersaulting will be lessened in pushing up the page to slip the cord, while the possibility of hanging will be entirely avoided.

#### Ornaments, etc., in Book Work.

In plain work, where one chapter is followed by another *on the same page*, good taste is indicated by separating them with a plain dash only. When a new chapter is thrown at the top of a page, no matter if there be  $\frac{3}{4}$  of a page of white paper on that preceding, discard the dash.

*In illustrated work* harmony of effect requires each chapter to commence a page, and the use of an ornament is desirable at the conclusion of each, but they should invariably bear a relation to the subject matter of the text. If head-pieces are used, the chapters should begin with plain, round initial letters; if not, characteristic or ornamental letters.

#### Combination Borders.

Their artistic display, in the current run of work, calls for skill and taste in manipulation. If the compositor is pushed for time and the border is unusually complicated, the unity of effect is often marred by imperfections and irregularities. Incongruities *will* slip in unless the workman is familiar with the characters and experienced in their effective and harmonious placement.

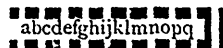
It is the rule (the exceptions are few) for an office to be supplied with at least one complicated border (sometimes numbering 200 characters), which is comparatively worthless because rarely brought into requisition through ignorance of its advantageous use. Indeed, it is unreasonable to expect a hand, no matter how competent by reason of natural talent, to familiarize himself by study with borders of this kind. A simple plan for bringing them into more general use would be for the founders to send a specimen sheet of designs with each font — this to be mounted on pasteboard and kept in a convenient place for reference by the job hand.

Some printers experience considerable difficulty in adjusting

#### Headings of Blank-Books.

Notably is this the case where the paper has been first ruled. So far as the columns are concerned, all perplexities may be avoided and the work expedited by placing a sheet of the paper

on the galley and emptying the type on it. To strengthen the "skeleton," and make it accurate and perfect in justification (for there is more or less variance in quadrats), a lead should be occasionally let in between the boxes. Where a line is of irregular equalization, as one line in a justification of 2 ems, and the type line is not the full length of the measure, the en quads should be boxed at the end of the type, thus:



#### Balance Letters of Texts, Monastics, etc.

The use of these letters calls for the exercise of judgment. The beauty of a visiting card is frequently disfigured by the careless and confused manner in which they are thrown together. A balance letter does not look well when followed by a long letter — they were designed to clothe the "nakedness" of barren spots and thus give a finished appearance to that which otherwise would seem to lack something.

#### Final Letters of Scripts

Are the lower-case k, o, r, s, t. These five letters contain four distinctive features, and yet general usage overlooks and disregards them. It is more common to find them scattered indiscriminately through a job than properly placed. The distinguishing points are: 1. The k is supplied with a *tail*. 2. The o and s are minus the *connector*. 3. The t carries a *cross*. 4. The r describes a circle over its head with a *flourish*, and the size of its body is greatly *enlarged*. Some scripts have no final t's or k's, and all are supplemented with flourishes and other adjuncts of but little practical use, such as elongations and double and triple letters. The final r might be dispensed with — it is serviceable only when used for Dr. and Cr., but the o and s should receive more consideration than usually vouchsafed.

#### Lower-case f's and j's.

The inquiry is often made, "Why don't founders make f's and j's that will not break off, by casting them on a body large enough to take in their kearns?" Letters of this character may answer for newspaper work, but the irregular appearance they give to printed matter would cause their damnation by book offices. Observation proves that the "dismantled" j's are found at the commencement of lines and the f's at the close. Objection is used against the use of hair spaces before the j's and after the f's on the